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COLLECTING AND DONATING ART IN POST-WWI EAST-CENTRAL EUROPE: YULIAN KUPCHYSKYI'S GIFT TO UKRAINIAN MUSEUMS

Abstract: The article presents results of the author's research into the history of an art collection handed over by Polish national Yulian Kupchynskiy to museums of the Ukrainian SSR between 1951 and 1954. Despite the collection's remarkable size and diversity, neither the donor's identity nor the circumstances under which he obtained and subsequently donated the items have hitherto been subjected to scholarly inquiry.

The purpose of this research was not only to establish factual information concerning Kupchynskiy and his collection, but also view this episode as a case study on private and institutional collecting in post-WWII East-Central Europe. For this purpose, the author suggests a theoretical framework that combines approaches of material culture studies, Alfred Gell's 'art nexus theory', anthropology of gift giving, and 'inconvenient heritage' studies.

Research has demonstrated that Kupchynskiy acquired most pieces in his collection during his stay in Silesia between 1946 and 1950. Its core was composed of works by German artists who were forced to leave the region after its occupation by the Red Army and annexation to Poland, as well as other items that, mostly likely, had previously belonged to them or their family members. Due to the lack of sources, it is not possible to determine the precise circumstances under which Kupchynskiy obtained the items. Instead, the author analyzes the collector's own statements and proposes several hypotheses concerning this subject.

Between 1951 and 1954, with several governmental bodies acting as mediators, Kupchynskiy handed over several hundred items to museums in Kyiv and Lviv. According to the donor, in doing so he sought to 'serve his Fatherland'. However, the author considers other factors that might have been behind this decision. The risk of political persecution seems to be the most important one.

The paper outlines the initial composition of the collection and its 'afterlife' in Ukrainian museums, namely the dispersal across several institutions and claims regarding most objects' 'poor artistic value'. Instead, the study demonstrates the significance of the gift in general and some of the items, such as paintings, drawings, and prints, specifically. Finally, the author charts some of the links between the case under consideration and broader research issues related to private and institutional collecting, particularly (but not exclusively) in post-WWII East-Central Europe.

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Keywords: art collecting, donations to museums, Ukrainian museums, provenance research, Bohdan and Varvara Khanenko National Museum of Art

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КОЛЕКЦІОНУВАННЯ ТА ДАРУВАННЯ МИСТЕЦТВА У ЦЕНТРАЛЬНО-СХІДНІЙ ЄВРОПІ ПІСЛЯ ДРУГОЇ СВІТОВОЇ ВІЙНИ: ДАР ЮЛІАНА КУПЧИНСЬКОГО МУЗЕЯМ УКРАЇНИ

Анотація: У статті викладено результати дослідження, присвяченого історії колекції громадянина Польщі Юліана Купчинського, яку той у 1951-1954 рр. передав музеям Української РСР. Попри непересічний розмір і різноманіття збірки, особистість дарувальника, а також обставини, за яких він став власником творів і вирішив подарувати їх, досі не були предметом досліджень.

Метою дослідження було не лише встановити фактичну інформацію про Купчинського та його збірку, але й розглянути цей випадок у контексті історії колекціонування та дарування творів мистецтва музеям у Центрально-Східній Європі повоєнної доби. Для цього було запропоновано теоретичну рамку, котра поєднує підходи студій матеріальних культур, антропології мистецтв А. Джелла, антропології дарування, а також студій «незручної спадщини».

Встановлено, що більшу частину своєї колекції Купчинський набув під час перебування у Сілезії у 1946-1950 рр. Основу збірки склали твори німецьких художників, що були змушені залишити регіон після його окупації Червоною Армією та приєднання до Польщі, а також інші предмети, що, найімовірніше, раніше перебували в їхній власності. Через брак джерел не вдалося точно визначити умови, за яких Купчинський отримав ці речі. Натомість було проаналізовано твердження самого колекціонера на цю тему та запропоновано кілька гіпотез.

У 1951-1954 рр. за посередництва кількох державних інституцій Купчинський передав кількост творів до музеїв у Києві та Львові. За словами дарувальника, таким чином він «прагнув прислужитися Батьківщині». Однак авторка розглядає й інші фактори, що могли підштовхнути його до рішення подарувати колекцію. Найважливішим з них видається ризик політичного переслідування.

З'ясовано початковий склад збірки та розглянуто історію її побутування в музеях України, зокрема розпорошення між різними інституціями та твердження про «низьку художню цінність» більшості творів. Натомість обґрунтовано значущість колекції загалом і цінність окремих творів, зокрема живопису та графіки. Нарешті, окреслено зв'язки розглянутої теми з проблемними питаннями у дослідженнях історії приватного й інституційного колекціонування, особливо (але не лише) у повоєнній Центрально-Східній Європі.

Фінансування. Публікація створена у рамках стипендіальної програми Центру діалогу імені Юліуша Мерошевського (Польща).

Ключові слова: колекціонування мистецтва, дарування музеям, історія українських музеїв, дослідження провенансу, Національний музей мистецтв імені Богдана і Варвари Ханенків

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Introduction. Between 1951 and 1954, Yulian Kupchynskyy¹ handed over several hundreds of artworks and other valuable items to museums of the Ukrainian SSR². The author believes that the story behind the collection deserves scholarly attention for several reasons. The first one is its remarkable size and diversity. Its core is composed of paintings, oil studies, drawings, and prints by 19th and 20th century German artists. Alongside those Kupchynskyy donated to Ukrainian museums several dozen pieces of Asian and European folk and applied arts. Moreover, the gift included several very surprising items – for example, three paintings by Ukrainian artist Ivan Ivanets³ and two ceramic wares attributed to the South American Moche (Mochica) culture.

The second reason lies in the mysterious identity and motives of the donor cited in the majority of records simply as ‘Polish national Y. Kupchynskyy’. Thirdly, and most importantly, the author proposes to look at the present research as a case study in the dramatic fates of artworks, their creators and owners (both individuals and institutions) in East-Central Europe during WWII and the post-war decade – alongside the long-term effects those have had for art historical research and curatorial work.

The purpose of the research was to reconstruct the history of Kupchynskyy’s collection and view it in the context of private and institutional collecting in post-WWII East-Central Europe.

Research objectives included determining the identity of ‘Y. Kupchynskyy’ and tracing his biography; reconstructing the circumstances under which he built the collection and transferred it to Ukrainian museums; establishing the initial composition of the collection and links between the diverse groups of items; charting the ‘afterlife’ of the collection in Ukrainian museums; and, finally, suggesting ways of integrating it in a wider art historical discourse.

Literature and Sources Review. Some of the items donated to Ukrainian museums by Yulian Kupchynskyy have been subjected to scholarly inquiry by the Khanenko Museum’s researchers⁴. However, the donor’s biography or the history of his collection have not hitherto been investigated.

¹ The donor spelled his name in the Latin alphabet according to the rules of the Polish language – *Julian Kupczyński*. This spelling is kept in citations of sources written in Polish and German. However, for the sake of consistency, throughout the article the author adheres to the guidelines for transliterating Ukrainian personal and place names from Cyrillic to Latin outlined in the Cabinet of Ministers Resolution No. 55 of January 27, 2010, ‘On streamlining the transliteration of the Ukrainian alphabet in Latin’. Hence the different spellings of the same name (Julian Kupczyński and Yulian Kupchynskyy).

² The author expresses her gratitude to the team of the Bohdan and Varvara Khanenko National Museum of Art, Kyiv (hereinafter: the Khanenko Museum); Dr hab., Prof. Iwona Luba, the Institute of Art History, the University of Warsaw and the participants in her doctoral seminars; Dr. Prof. David Crowley, the National College of Art and Design, Dublin; Danuta Posatska and Maria Tsymbalista, the Andrei Sheptytskyi National Museum in Lviv; Vira Frys, Candidate of sciences, the Book Museum department of the Borys Voznytskyi National Gallery of Art, Lviv; Henryk Grzybowski, local historian from Klodzko; Research Group on Paul Hoecker at the Forum Queeres Archiv München.

³ *Іванець І.Й., Яцив А.Р., Яцив Р.М.* Іван Іванець (1893-1946). Стрілецькі мемуари, творча спадщина. Львів: Апіорі, 2019. 476 с.

⁴ *Осауленко Є.М.* Маски індонезійського театру Ваянг-Топен в колекції Музею мистецтв імені Богдана і Варвари Ханенків. *Ханенківські читання: матеріали наук.-практ. конф., м. Київ / Національний музей мистецтв імені Богдана і Варвари Ханенків.* Київ, 2008. С. 57-65; *Філь Ю.С.* Фрагмент астрологічного календаря пелелінтанган. *Art & Science. Наука про мистецтво. Нові відкриття в історії музею / ред. О.В. Живкова.* Київ, 2016. С. 34-35; *Кізима Ю.В.* Друкована графіка Артура Кампфа у контексті історії Німеччини 1890-1930-х років: дис... д. ф. Київ, 2025. С. 106-107, 110-112, 149-150, 153-154, 158-160.

Records related to the collections' transfer as well as its subsequent fate is kept in the archives of the Bohdan and Varvara Khanenko National Museum of Art, Kyiv (the Khanenko Museum, Archive of the Khanenko Museum) and the Andrei Sheptytskyi National Museum in Lviv (the Andrei Sheptytskyi Museum, Archive of the Andrei Sheptytskyi Museum), as well as the Central State Archive of the Higher Authorities and Administration of Ukraine (TsDAVO of Ukraine⁵). Primary sources regarding Kupchynskyi's later gift of Markian Shashkevych's personal belongings could not be accessed due to the complications in the Ukrainian museums' work caused by the ongoing Russian aggression. However, their transfer is recorded in several academic publications⁶.

Information on Yulian Kupchynskyi's background, education, and career was obtained from a variety of sources, namely parish Lists⁷, memoirs of immediate and extended family members⁸, press articles⁹, correspondence¹⁰, personal and institutional records held by the State Archive of Lviv Oblast (DALO¹¹), TsDAVO of Ukraine¹², the Central Archive of the University of Life Sciences in Warsaw (SGGW, Archive of SGGW¹³), the archives of the Ministry of Internal Affairs of Poland and the Wrocław Voivodeship Headquarters of the Citizens' Militia accessible through the Institute of National Remembrance, Poland (IPN¹⁴).

Another category of source materials is related to artists represented in the collection. It includes memoirs of Arthur Kampf¹⁵ and those of Arnold Busch's neighbours¹⁶. Finally, inscriptions on the reverse of paintings or prints made by their creators or Kupchynskyi himself constitute another group of source materials.

Methodology. This study attempts to investigate the network(s) or *nexus*, to the term coined by Alfred Gell¹⁷, of social relations formed around artworks during WWII and the post-war decade. The author focuses on the agency (or its lack) of private collectors, art-related

⁵ TsDAVO of Ukraine. Fund 5110. List 1. File 589. 167 sheets. Unfortunately, records of several all-Soviet institutions which mediated the transfer of the collection – namely, the General Consulate of the USSR in Gdansk, the All-Union Society for Cultural Relations with Foreign Countries, and the Ministry of Culture of the USSR – are kept in Russia and, therefore, cannot be accessed.

⁶ *Шалата М.С.* Маркіян Шашкевич: життя, творчість і громадсько-культурна діяльність. Київ: Наукова думка, 1969. С. 237; *Бонь В.Л.* 3 історії музею (1960-1981 рр). *Науковий вісник Музею Івана Франка у Львові*. 2016. № 19. С. 47.

⁷ The Central State Historical Archives of Ukraine in Lviv (hereinafter – TsDIAL of Ukraine). Fund 201. List 4a. File 8672. Sheet 3; TsDIAL of Ukraine. Fund 201. List 4a. File 0148. Sheet 117.

⁸ *Купчинський Р.Г.* Невиспівані пісні. Вибрана лірика і проза. Нью-Йорк: «Пластова ватага "Бурлаки"», 1983. С. 16, 99-100; *Щурат С.В., Гурзула-Щурат О.В.* Два крила. Львів: РВО «Основа», 1996. С. 34.

⁹ *Кривенко Г.* Дари Юліана Купчинського. *Вечірній Київ*. 1958. 10 жов. С. 3. *J.D. Julian Kupczyński. Sylwan*. 1978. № 3 (122). S. 122; *Kusiak T.* Nekrolog Juliana Kupczyńskiego. *Rocznik Jeleniogórski*. 1978. № 16. S. 148-149.

¹⁰ *Качкан В.А.* Хай святиться ім'я твоє. Кн. 6-7. Історія української літератури і культури в персоналіях (XIX-XX ст.). Львів: ЛНБ ім. В. Стефаника, 2004. С. 202-203.

¹¹ DALO. Fund P-35. List 7. File 2192. 11 sheets.

¹² TsDAVO of Ukraine. Fund 3898. List 1. File 1. Sheet 23; File 4. Sheet 12; File 15. Sheets 3-12.

¹³ Archive of SGGW. 2168. Sign. 1155/675. 48 sheets.

¹⁴ IPN BU 2911/1. 2 sheets; IPN Wr 01564.

¹⁵ *Kampf A.* Aus meinen Leben. Aachen: Aachener Museumsvereins Verlag, 1950. S. 50.

¹⁶ *Saczywko W.* Powrót do Polski w 1945 r. *Polanica Zdrój wczoraj i dziś*. T. 1 (1347-1946) / red. *H. Grzybowski, G. Wenzel*. Nowa Ruda – Polanica Zdrój, 2006. S. 490.

¹⁷ *Gell A.* Art and Agency. An Anthropological Theory. Oxford: Clarendon Press, 1998. P. 12-27.

institutions, and governmental structures. At the same, the paper questions the role of coincidences and oversights made possible by the mass displacement, uncertainty, and fear characteristic of the post-war years¹⁸ alongside the Stalinist period's confusion and hurry¹⁹.

A perspective which echos and complements Gell's theoretical considerations is that of *material culture studies*. As Leora Auslander and Tara Zahra demonstrate in their edited book²⁰, war, by bringing on the danger for artworks to be damaged, destroyed, looted, or displaced, causes them to lose their 'special', transcendental status. Instead, it reveals their materiality – and, therefore, fragility, dependence on human agency. Further, to quote the authors, 'Material culture offers, furthermore, a particularly rich and unique form of access to the emotional and social dimensions of war and forced displacement²¹. Two of such dimensions are of special relevance to the present study and will be explored in more detail. These are, firstly, the connection between one's relationship to material objects and their sense of identity; and, secondly, changes in meaning which material objects, including artworks, undergo as a result of forced transfers²².

Provenance research is all the more relevant when conducted for artifacts of non-European origin kept in European museums, such as Asian or Moche pieces donated by Kupchynskyi. Tracing their history of ownership as well as contexts in which have been displayed and studied allows to problematise the presumed 'colonial innocence' of European countries, including Poland and Ukraine, which did not own any land overseas. Indeed, one way in which they participated in other states' colonial endeavours was through trade in artefacts from non-European countries and their subsequent misappropriation – either in private, domestic, or institutional contexts²³.

According to all the available sources, Kupchynskyi willingly handed his collection over to Ukrainian museums. Hence, one approach instrumental in analysing the collector's motives – or rather hypothesizing about them – is *anthropology of gift giving*. In his seminal work on the topic, anthropologist and sociologist Marcel Mauss described systems of gift exchange in several 'archaic', societies. Participants in those were obliged to make, receive, and repay gifts. Objects which changed hands during such transactions were largely perceived as extensions of the givers, blurring the boundaries between persons and things²⁴.

Drawing on this theory, Paul van der Grijp develops his notion of private donations to museums as 'sacred gifts'²⁵. In his view, the perceived sacredness of such transfers is based on

¹⁸ Zaremba M. *Entangled in Fear: Everyday Terror in Poland, 1944-1947*. Bloomington: Indiana University Press, 2022. 353 p.

¹⁹ Ssorin-Chaikov N. On Heterochrony: Birthday Gifts to Stalin. *The Journal of the Royal Anthropological Institute*. 2006. № 2 (14). P. 355-375.

²⁰ *Objects of War The Material Culture of Conflict and Displacement* / ed. by L. Auslander, T. Zahra. Ithaca & London: Cornell University Press, 2018. 330 p.

²¹ Auslander L., Zahra T. Things they carried. Introduction. *Objects of War The Material Culture of Conflict and Displacement* / ed. by L. Auslander, T. Zahra. Ithaca & London, 2018. P. 7.

²² *Ibid.* P. 1-21.

²³ Rampley M. Decolonizing Central Europe: Czech Art and the Question of 'Colonial Innocence'. *Visual Resources*. 2022. № 1 (37). P. 1-30.

²⁴ Mauss M. *The Gift. Forms and Functions of Exchange in Archaic Societies*. London: Cohen&West Ltd, 1966. 130 p.

²⁵ Grijp van der P. The Sacred Gift: Donations from Private Collectors to Museums. *Museum Anthropology Review*. 2014. № 1 (8). P. 22-44.

the belief in the transcendental essence of artworks and collectibles of other kinds (as opposed to other, mundane objects). Hence, donors think (or simply claim) that by handing over their collections to public museums – representatives of ‘imagined societies’, in the meaning proposed by Benedict Andersen, – they repay their ‘debt’ to those, sacrificing ‘the equivalent of their own life (their extended self)’²⁶.

Finally, the subsequent fate of Kupchynskiy’s collection can be viewed through the conceptual lens of *uncomfortable (inconvenient/problematic) heritage*. Geidre Jankevičiūtė defines this category as ‘a kind of heritage that is often evaded, omitted, and concealed, as it does not play into the hands of the dominant powers, or it is simply unclear how to approach it and how to deal with it’²⁷. Indeed, due to their ‘poor aesthetic value’²⁸, imperfect condition, lack of information about the creators and provenance of the artworks most of the items donated by Kupchynskiy have remained in the repositories of Kyiv and Lviv museums for decades. Others were subsequently transferred to regional museums. According to Jankevičiūtė, examination of uncomfortable heritage is necessary, as it constitutes ‘a critique of memory, whose aim is deconstructing politics of the past in its various stages...’²⁹. This study is attempt to do so.

Main Body. Yulian Kupchynskiy (1902-1977) was born in the village of Kadlubyska, Brody *powiat*, Austria-Hungary (present-day’s Luchkivtsi, Lviv *oblast*, Ukraine), in the historical poliethnic region of Galicia. The future art collector came from a lineage of Ukrainian Greek Catholic clergy. His father Hryhorii Kupchynskiy (d.1911) was a village priest³⁰. The family were distant descendants of renowned writer, ethnographer, and priest Markian Shahkevych (1811-1832) who was among the key figures of Ukrainian cultural revival in early-19th century Galicia³¹.

Yulian was the youngest sibling in the family³². In 1913, after obtaining basic education in the Kadlubyska village school, Yulian entered a gymnasium in Tarnopol (modern-day’s Ternopil, Ukraine)³³. However, his adolescence and early adulthood were overshadowed by three consecutive military conflicts – WWI (1914-1918), the Polish-Ukrainian war (1918-1919), and the Polish-Soviet War (1919-1921).

Soon after the outbreak of WWI, Yulian’s older brother Roman Kupchynskiy (1894-

²⁶ Ibid. P. 36-37; A discrepancy between the idealistic discourse surrounding artworks and their donation, on one hand, and their materiality, on the other, is already notable at this point and becomes even more apparent as the author starts to examine Kupchynskiy’s gift in more detail.

²⁷ Jankevičiūtė G. Editor’s Foreword. *Nepatogus paveldas. Uncomfortable Heritage* / ed. by G. Jankevičiūtė. Vilnius, 2021. P. 7-10.

²⁸ Archive of the Khanenko Museum. List 7. Unit 124. File 14. Sheet 24.

²⁹ Jankevičiūtė G. Op. cit.

³⁰ TsDIAL of Ukraine. Fund 201. List 4a. File 8672. Sheet 3; TsDIAL of Ukraine. Fund 201. List 4a. File 10148. Sheet 117. This circumstance is of importance for our further discussion of Yulian’s life, since this denomination and especially its priestly circles played a crucial part in fostering a distinct national identity among Ukrainians in Galicia throughout the 19th and the first half of the 20th century (See: *Himka J.-P.* The Greek Catholic Church and Nation-Building in Galicia, 1772-1918. *Harvard Ukrainian Studies*. 1984. № 3/4 (8). P. 426-452).

³¹ *Купчинський П.Г.* Op. cit. C. 99-100.

³² The other siblings did not survive childhood (TsDIAL of Ukraine. Fund 201. List 4a. File 8672. Sheet 3; TsDIAL of Ukraine. Fund 201. List 4a. File 10148. Sheet 117; *Купчинський П.Г.* Op. cit. C. 99-100).

³³ Archive of SGGW. 2168. Sign. 1155/675. Sheets 8, 11.

1976) joined the Ukrainian Sich Riflemen Legion (a Ukrainian unit within the Austro-Hungarian Army) in which he served until the end of WWI³⁴. During the Polish-Ukrainian war (1918-1919), he fought in the Ukrainian Galician Army – the Western Ukrainian National Republic's³⁵ military force. In addition to participating in several important battles, Roman Kupchynskyi gained wide recognition as a journalist, writer, and, especially, songwriter. He continued working in this capacity for the rest of his life³⁶. Another brother, Bohdan, also mentioned serving in the Ukrainian Sich Riflemen Legion in 1917 and 1918 in his personal data form and autobiography from 1942³⁷.



Fig. 1. Yulian Kupchynskyi (1902-1977). Source: J.D. Julian Kupczyński. *Sylwan*. 1978. 3 (122). S. 122.

Evidence for teenage Yulian's involvement in Ukrainian military organisations is less comprehensive and reliable. For example, in an letter to Ukrainian emigree scholar and writer Bohdan Lepkyi (1872-1941) (undated, yet written during the 'peaceful times', apparently in the 1920s), an unidentified person expresses gratitude to him for supporting a youth by the name of Yulian Kupchynskyi. They share with Lepkyi the young man's story. According to the author's acquaintance, Yulian volunteered to join the Ukrainian Sich Riflemen Legion at the age of 15. He went on to fight in some battles, but survived the war without ever being seriously wounded³⁸.

In his memoirs, the Kupchynski's relative, literature scholar, writer, and photographer Stepan Shchurat (1909-1990) mentioned that their 'young acquaintance (my father was his godfather) Yulian Kupchynskyi, a brother of poet Roman Kupchynskyi (who later became a forest engineer)' participated in the November uprising in Lviv (November 1, 1918) as a member of Ukrainian Sich Rifleman³⁹. Finally, in the early 1920s, *khорунжий* (a military rank) Yulian Kupchynskyi was Deputy Head of the Dolyna Branch of the underground Ukrainian Military Organisation, which after the defeat in the Polish-Ukrainian war continued the struggle for an independent Ukrainian state⁴⁰.

Admittedly, Yulian Kupchynskyi might have had namesakes in Galicia of roughly the same age. Shchurat, in his turn, was nine years old during the November Uprising and well in his eighties when writing his memoirs, so he might have confused Yulian with one of his older brothers. And yet, it is still likely that Yulian Kupchynskyi was involved in Ukrainian military organisations during WWI, the Ukrainian-Polish war, and the immediate post-war years.

³⁴ Husar Struk D. Kupchynsky, Roman. *Encyclopedia of Ukraine*. Vol. 2. 1988. URL: <https://cutt.ly/5tU9JhY0>

³⁵ Markus V., Stakhiv M. Western Ukrainian National Republic. *Encyclopedia of Ukraine*. Vol. 5. 1993. URL: <https://cutt.ly/8tU9Kxs2>

³⁶ Husar Struk D. Op. cit.

³⁷ DALO. Fund P-35. List 7. File 2192. Sheets 2, 3-4.

³⁸ Качкан В.А. Op. cit. С. 202-203. In his introduction to the selection of Lepkyi's correspondence (Ibid. С. 17), Volodymyr Kachkan mentions Yulian as 'the son of R. [Roman – the author.] Kupchynskyi'. However, the author's examination of other sources suggests that the letter's author referred to the brother of the journalist and officer – or, perhaps, a namesake of roughly the same age.

³⁹ Щурат С.В., Горгула-Щурат О.В. Op. cit. С. 34; Chojnowski A. November Uprising in Lviv, 1918. *Encyclopedia of Ukraine*. Vol. 5. 1993. URL: <https://cutt.ly/UtU9Lzdv>

⁴⁰ Дарованець О.Я. Організаційні початки УВО та формування її структури (1920-1921). *Український визвольний рух*. 2007. № 11. С. 49; Knysh Z. Ukrainian Military Organization. *Encyclopedia of Ukraine*. Vol. 5. 1993. URL: <https://cutt.ly/jtU9Zt07>

In 1922, he graduated from a gymnasium in Tarnopol and in the same year enrolled at the Politechnical University of Prague⁴¹. In 1928, Kupchynskiyi obtained a degree in forest engineering. From 1928 through 1931, he worked as an assistant at the Forestry Department of the Politechnical University of Prague, before returning to Galicia, then part of the Second Polish Republic⁴². After completing an internship at a private forestry in Strelbice-Bilce, Turka powiat, in 1931, he assumed the position of a powiat forester in Rava Ruska powiat⁴³.

In his 1953 autobiography, Kupchynskiyi stated the Nazi occupation of Rava Ruska, which lasted two weeks in September, 1939⁴⁴, as the reason for leaving the town and the job⁴⁵. However, he did not return there after the Red Army took over the area later in the month. Instead, between 1939 and 1941, Kupchynskiyi served as the head of forestry in Korczmin-Uhnów by Tomaszów Lubelski in the Nazi occupation zone. This suggests that, perhaps, similarly to his brother Roman⁴⁶, Yulian Kupchynskiyi moved to escape the Soviet occupation.

Between 1941 and 1944, he worked as the head of forestry in the Galician towns of Brody and, later on, Belz⁴⁷. It was probably then that Kupchynskiyi acquired three oil paintings by Ivan Ivanets (1893-1946), a former member of the Ukrainian Sich Riflemen. According to the inscriptions on the pieces, all of them date from 1943 and 1944 (the last digit is corrected). Two paintings feature locations in Galicia – a church in the town to Belz where Kupchynskiyi worked at the time⁴⁸ and a landscape with a river and a church in the nearby town of Sokal⁴⁹. The third painting shows an allegorical scene⁵⁰. As a punishment for his collaboration with the Nazis, Ivanets was sent to a concentration camp in Siberia where he died in 1946⁵¹.

Unlike the painter and other individuals who held executive positions during the German occupation, Yulian Kupchynskiyi seems to have avoided persecution after the Red Army's second takeover of Galicia. Between 1944 and 1945, he worked under Professor Szymon Wierdak at the Lviv Polytechnical University⁵². In the early 1946, Kupchynskiyi was appointed the head of forestry in Bystrzyca Klodzka, Silesia – an area which had belonged to

⁴¹ Archive of SGGW. 2168. Sign. 1155/675. Sheets 8, 11, 12-13, 24-25. According to his 1953 autobiography, Kupchynskiyi went to Prague after not being admitted to Lviv [Polytechnical University – *the author*] (Archive of SGGW. 2168. Sign. 1155/675. Sheets 24-25). Perhaps, the reason for the rejection consisted in his or his brothers' involvement in Ukrainian military organisation rather than the candidate's academic abilities. While in Czechoslovakia, Kupchynskiyi was an active member of the Society of Ukrainian Forestry Students (TsDAVO of Ukraine. Fund 3898. List 1. File 1. Sheet 23; TsDAVO of Ukraine. Fund 3898. List 1. File 4. Sheet 12; TsDAVO of Ukraine. Fund 3898. List 1. File 15. Sheets 3-12). Admittedly, the organisation mainly dealt with practical issues. However, its records suggest that the young people maintained a distinct Ukrainian identity while abroad.

⁴² Archive of SGGW. 2168. Sign. 1155/675. Sheets 8,11, 12-13, 24-25.

⁴³ *Ibidem*.

⁴⁴ Долганов П.С. Рава-Руська. Життя та загибель єврейської громади. Київ: Український центр вивчення історії Голокосту, 2023. С. 16.

⁴⁵ Archive of SGGW. 2168. Sign. 1155/675. Sheets 24-25.

⁴⁶ Купчинський П.Г. *Op. cit.* С. 16.

⁴⁷ Archive of SGGW. 2168. Sign. 1155/675. Sheets 8, 11, 12-13, 24-25.

⁴⁸ The Khanenko Museum. Inventory number 413 ЖБ.

⁴⁹ The Khanenko Museum. Inventory number 417 ЖБ.

⁵⁰ The Khanenko Museum. Inventory number 415 ЖБ.

⁵¹ Іванець І.Й., Яцив А.П., Яцив П.М. *Op. cit.* С. 12.

⁵² Notably, Archive of the Lviv Politechnical University does not hold any documents to confirm this brief employment.

Germany up until 1945⁵³. It is not clear, whether he had left Galicia before or after receiving the job offer. However, the chaos reigning in the 'regained territories' after their incorporation in the Polish state⁵⁴ apparently allowed him to continue with his career while concealing certain aspects of his identity.

This is well illustrated by Kupchynskiy's several autobiographies and personal data forms from 1950-1953⁵⁵. In those, he indicated his ethnicity as 'Polish', listed his father's profession as 'teacher', omitted any mention of his older brothers Volodymyr and Roman (the latter already living in the US at the time⁵⁶). He stated that his brother Bohdan had been killed by robbers in Kadlubyska in 1945 and his cousin Mykolai Shchurat perished in the Maidanek concentration camp⁵⁷. Finally, Kupchynskiy also claimed not to have been a member of any political organisation before joining the Polish United Workers' Party in 1947⁵⁸.

As far as the rest of his family was concerned, Kupchynskiy mentioned having a wife and a daughter (b. 1940) as well as only one surviving sibling – sister Mariia Baranyk who lived in Lviv⁵⁹. Hence, another relative the forest engineer omitted in the forms was his brother-in-law Mykhailo Baranyk (1888-1961), an officer of the Ukrainian Galician army, educator, and magazine editor. In 1944, he was imprisoned by the People's Commissariat for Internal Affairs (the Soviet Union's secret police) and forced to serve in a labour camp until 1954⁶⁰.

Moreover, it was during his stay in Bystrzyca Kłodzka that Kuchynskiy came into possession of most items in his collection. Among many artists who lived and worked in the historical region known as Kłodzko Land⁶¹ was Arnold Busch (1876-1951). He is represented in Kupchynskiy's collection by more than 100 signed works. A Breslau (modern-day's Wrocław)-based realist painter, specialising in portraiture and landscapes, he owned a summer house in Falkenhain (later renamed Sokołówka), not far from Bystrzyca Kłodzka. There the artist spent vacations with his family – his wife Elizabeth (nee Kimbel) and their two sons Hugo (1904-

⁵³ Archive of SGGW. 2168. Sign. 1155/675. Sheets 8, 11, 12-13, 24-25.

⁵⁴ Zaremba M. Op. cit. Passim.

⁵⁵ Archive of SGGW. 2168. Sign. 1155/675. Sheets 8, 11, 12-13, 24-25. In the 1953 autobiography (Archive of SGGW. 2168. Sign. 1155/675. Sheets 24-25) he claimed to have 'actively [word underscored – the author] cooperated with communist groups' in Nazi-occupied Galicia since 1941. This episode does not appear in any other piece of Kupchynskiy's writing examined by the author. Possibly, he simply invented it in order to avoid persecution for holding a relatively high position under the occupation. Later in the same autobiography he dedicated a separate paragraph to professing his loyalty to the Polish United Workers' Party, citing several of its members who could vouch for him.

⁵⁶ Купчинський П.Г. Op. cit. С. 16.

⁵⁷ Archive of SGGW. 2168. Sign. 1155/675. Sheet 19.

⁵⁸ Ibidem.

⁵⁹ Ibidem.

⁶⁰ Марунчак М.Г. Дир. Михайло Бараник. *Городенищина. Исторично-мемуарний збірник* / ред. М.Г. Марунчак. Нью-Йорк, Торонто, Вінніпег, 1978. С. 598-600.

⁶¹ Sakwerda J. W krainie Śnieżnika. Pejzażyści Ziemi Kłodzkiej pierwszej połowy XX wieku. Katalog wystawy. Wrocław: Muzeum Miejskie Wrocławia, 2001. 81 s.; Sakwerda J. Artyści Ziemi Kłodzkiej i z Ziemią Kłodzką związani w latach 1800-1945: leksykon. T. 1: A-K. Wrocław: Wrocławskie Tow. Nauk., 2004. 73 s.; Sakwerda J. Artyści Ziemi Kłodzkiej i z Ziemią Kłodzką związani w latach 1800-1945: leksykon. T. 2: L-Z (z uzupełnieniami). Wrocław: Wrocławskie Tow. Nauk., 2005. 86 s.; Dziedzic M., Dziedzic G. Kłodzka Grupa Artystyczna, 1920-1945. Wrocław: Quaestio, 2014. 222 s.

1945 (?) and Wilhelm Martin (1908-1987). Both of them went on to become artists – a sculptor and an illustrator later (known professionally as Wilhelm M. Busch), respectively⁶².

Elizabeth's father Martin Kimbel (1835-1921), a successful furniture and interior designer as well as an art collector from Wrocław⁶³, frequently travelled across the area. On his trips he painted 'highly detailed watercolours of historical architecture' which his son-in-law highly admired⁶⁴. Between 1927 and 1929, Arnold Busch himself travelled extensively across 'Dutch Indies' (present-day's Indonesia), depicting the region's indigenous people, architecture, and landscapes⁶⁵.

During WWII, Arnold Busch, his wife, their daughter-in-law and young grandchildren lived in the summer house permanently. Wilhelm M. Busch, who served in the German army as a press illustrator, also came to visit them in Falkeinhain⁶⁶. In 1945, the estate was burnt down (the artist's workshop located in a separate building survived)⁶⁷. After the fire the Busches moved in the house of the late local forester Friedrich Wrede⁶⁸. It was probably there that they met the newly-appointed head of the forestry Yulian Kupchynskiy.

In the early 1946, like other ethnic Germans in the 'regained territories', the Busches were forced to leave Poland⁶⁹. Apparently, it was under those circumstances that Kupchynskiy came into possession not only of the works by the members of the Busch family and Martin Kimbel, but also other pieces – specifically objects from Indonesia which the painter must have brought home from his travels. The details of the transfer are unclear. Kupchynskiy's own statement which will be discussed later remains the only source of information on the matter.

Another notable artist from the Kłodzko Land represented in the collection is Paul Hoecker (1854-1910), a founding member of the Munich Secession. Since 1901 and until his premature death he resided permanently in the family estate known as Hoecker Haus in the Silesian village of Oberlangenau (present-day's Długopole Górne), not far from Bystrzyca Kłodzka⁷⁰. The house gained recognition for its tastefully furnished and decorated interiors, often featured in Hoecker's paintings. In its rooms the owner displayed paintings, prints, porcelain, faience, glassware, brass and pewter items alongside other artworks and ornaments which he had inherited or acquired on his travels⁷¹.

⁶² Küster B. Wilhelm M. Busch: Kunst und Illustration. Marburg: Hitzeroth, 1990. 174 s.

⁶³ Grochowska E. Martin Kimbel (1835-1921). Przyczynek do historii wnętrzarstwa śląskiego. *Techné*. 2021. № 8. S. 63-81; Korzeń-Kraśna M. Martin Kimbel. Stolarz, projektant, rysownik, reformator. *Roczniki Sztuki Śląskiej*. 2021. № 30. S. 139-167.

⁶⁴ Küster B. Op. cit. S. 14.

⁶⁵ Ibid. S. 16; Nitschke B. Wsiedlenie czy wypędzenie? Ludność niemiecka w Polsce w latach 1945-1949. Toruń: Adam Marszałek, 2001. 306 s.

⁶⁶ Küster B. Op. cit. S. 48.

⁶⁷ Grzybowski H. Arnold Busch, profesor Królewskiej Akademii Sztuk i Rzemiosła Artystycznego, mieszkaniec Sokołówki i mity z nim związane. *XIV Almanach Ziemi Kłodzkiej* / red. K. Oniszczyk-Awiżeń. Kłodzko, 2023. S. 49-50.

⁶⁸ Ibid. S. 50.

⁶⁹ Ibidem.

⁷⁰ Gufler P., Maniu N., Spachtholz C. Auf der Suche nach Paul Hoecker. *Lenbach Haus*. URL: <https://www.lenbachhaus.de/auf-der-suche-nach-paul-hoecker/>

⁷¹ Bildband zur Heimatchronik von Oberlangenau / hrsg. G. Sellig. Essen, 1994. S. 27-58; Heinke A. Die Grafschaft Glatz. Breslau: Ostdeutsche Verlags-Anstalt, 1941. S. 182-189, 226.

After the artist's death his niece Vally Walter inherited the estate. According to a 1918 report, at that point the majority of Hoecker's paintings kept in in the house at the time of his death had already been sold. Moreover, the most costly ornaments had been removed from Hoecker Haus as a result of 'inheritance disputes'. Nevertheless, a large number of valuables – including icons on glass which Hoecker, according to his niece, created in Silesian folk technique – remained in Oberlangenau⁷².

Over the following decades, a number of artists worked in Hoecker's former atelier⁷³. Among them were Paul Plontke (1884-1966) and his wife Anna (1890-1930)⁷⁴. The former is represented in Kupchynskyi's collection by a small pastel portrait of six-year-old Ursula Pompe, Hoecker's great niece, dated 1919⁷⁵. Another notable individual connected with Hoecker Haus was Arthur Kampf (1864-1950), a versatile artist mostly known for his history paintings and murals. In the early 1944, he moved from Berlin to Oberlangenau with the view of escaping bombardments of Germany's capital. He took with him 'all the transportable possessions'. A year later, Kampf evacuated from Silesia for the fear of the Red Army's advance, leaving behind part of his property⁷⁶.

Vally Walter, Hoecker's niece, and her family were among the few ethnic Germans whom the Polish administration allowed to stay in the Kłodzko Land up until the 1950s⁷⁷. Most likely, it was from them that Kupchynskyi acquired works by Hoecker, Kampf, and Plontke – alongside, perhaps, glassware, china, textiles, and other items. As for the circumstances of this transfer, the only piece of evidence on the matter is an inscription on an endpaper of Kampf's sketchbook: 'Drawings by Prof. Dr. Arthur Kampf / from the collection of engineer, MA in forestry, Yu.Hr. Kupchynskyi. 1946'⁷⁸. Otherwise, the precise reasons for and methods of Kupchynskyi's acquisition of artworks remain unknown.

In 1950, he resigned from his position in Bystrzyca Kłodzka and started a job as Research Assistant in the SGGW's experimental forestry in Kadyny, Elbląg powiat⁷⁹. In the next year, Kupchynskyi initiated the transfer of his collection to Ukrainian museums. In August of 1951, the Lviv State Museum of Ukrainian Art (present-day's the Andrei Sheptytskyi National Museum in Lviv) received a bronze sculpture of a female figure⁸⁰. In accordance with

⁷² Richter L. Besuch in Hoecker Haus zu Oberlangenau. *Bildband zur Heimatchronik von Oberlangenau* / hrsg. G. Sellig. Essen, 1994. S. 27-30.

⁷³ Heinke A. Op. cit. S. 226.

⁷⁴ Sakwerda J. Artyści Ziemi Kłodzkiej i z Ziemią Kłodzką związani w latach 1800-1945: leksykon. T. 2: L-Z (z uzupełnieniami). Wrocław: Wrocławskie Tow. Nauk., 2005. S. 26-28; *Dziedzic M., Dziedzic G.* Kłodzka Grupa Artystyczna, 1920-1945. Wrocław: Quaestio, 2014, S. 146-148.

⁷⁵ The Khanenko Museum. Inventory number 115 PK.

⁷⁶ In his 1950 memoir Kampf claimed that everything he had left in Oberlangenau was subsequently stolen or destroyed. However, the National Museum in Wrocław holds a sizeable collection of archival materials that have to do with the artist and his family (the so-called Arthur Kampf files), many dating from the 1940s. Its provenance is uncertain, but in his dissertation on Kampf Andreas Schroyen states that the materials have probably been handed over from Hoecker Haus (*Schroyen A.* Arthur Kampf (1864-1950) Eine deutsche Künstlerkarriere zwischen Kaiserreich und Nationalsozialismus. Teil 1. Textteil. Inaugural-Dissertation zur Erlangung des Doktorgrades der Philosophie. Düsseldorf, 2022. S. 503).

⁷⁷ *Bildband zur Heimatchronik von Oberlangenau* / hrsg. G. Sellig. Essen, 1994. S. 37.

⁷⁸ The Khanenko Museum. Inventory number 163 PK.

⁷⁹ Archive of SGGW. 2168. Sign. 1155/675. Passim.

⁸⁰ Archive of the Andrei Sheptytskyi Museum. Acquisition book.

the inscription on its base, the work was recorded in the museum's acquisition book as a 1709 piece by Antoine Coysevox cast by Sheet Barbedienne. The sculpture remains at the museum to this day⁸¹.

More gifts were to follow. In July of 1951, possibly while arranging the transfer of the sculpture, Kupchynskyi approached the General Consulate of the USSR in Gdansk with an offer to hand over the rest of his collection to museums of Ukrainian SSR. In September of the same year, the forest engineer reiterated his proposal in a letter to Professor Petro Pohrebniak, Vice President of the Academy of Science of the Ukrainian SSR. Kupchynskyi wrote that by gifting the collection he intended to 'serve his Fatherland from which we lives so far away'. He also expressed a wish for all the items to be held in one museum, preferably in Lviv or Uzhhorod (Transcarpatia), designated as 'Collection of Yulian Kupchynskyi'⁸².

A discussion about the suitable course of action ensued among several All-Soviet governmental bodies and their Ukrainian branches. The issues of provenance and presence of contemporary German artists' works in the collection seem to have immediately attracted the officials' attention. In a letter to the All-Union Society for Cultural Relations with Foreign Countries, Consul General of the USSR in Gdansk M. Potapov mentioned that, according to the collector himself, 'Kampf and especially Busch handed over their whole artistic legacy to him as their good acquaintance during their repatriation from Silesia in 1945 and 1946'. In the same conversation at the USSR Consulate, Potapov stated, Kupchynskyi claimed not to have had any further contact with the artists⁸³.

Later in the Autumn of 1951, the State Committee for the Affairs of Cultural-Enlightenment Institutions at the Cabinet of Ministers of the USSR the declared Kupchynskyi's collection to be of interest to Ukrainian museums. However, the administrative body rejected the donor's request for the entire collection to be kept in an single institution, as it did not comply with the Soviet museum policies. In accordance with them, museums had to be dedicated to a specific subject area.. Instead it was decided that the items be distributed across several museums, each piece designated as a gift of Yulian Kupchynskyi⁸⁴.

This correspondence raises several important questions. The first one concerns Kupchynskyi's description of the items' provenance. After the Soviet occupation of Lower Silesia in 1945, ethnic Germans in the region were subject to various forms of violence on the part of both Polish locals and settlers as well as the Red Army⁸⁵. One can speculate that under such circumstances, Kupchynskyi – with his Galician intelligentsia background, knowledge of German⁸⁶, and possible scepticism towards communism, – indeed seemed to the Busches a person who could be trusted with artworks and other valuables.

One piece of evidence in support of this assumption is an inscription in German reading

⁸¹ The Andrei Sheptytskyi National Museum. Inventory number 36201.

⁸² TsDAVO. Fund 5110. List 1. File 589. Sheet 126. In a second letter to Pohrebniak dated the same day (TsDAVO. Fund 5110. List 1. File 589. Sheet 127) Kupchynskyi asked him to send some plant seed for the experimental forestry.

⁸³ TsDAVO. Fund 5110. List 1. File 589. Sheet 130.

⁸⁴ Ibid. Sheets 135-138.

⁸⁵ Zaremba M. Op. cit. P. 72-73.

⁸⁶ Archive of SGGW. 2168. Sign. 1155/675. Sheet 17; J.D. Op. cit.

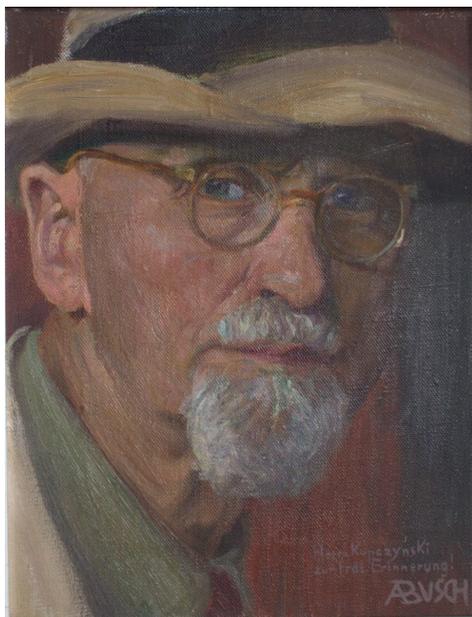


Fig. 2. Arnold Busch. Self-portrait
(Portrait of Yulian Kupchynskiy in a Hat).
The Uman Local History Museum, МЖ 751.

'To Mr Kupczynski for a friendly remembrance' on Arnold Busch's self-portrait (Fig. 2)⁸⁷. In any case, the elderly couple did not have many options. Germans leaving the 'regained territories' were allowed to bring a very limited amount of luggage. Items not deemed to be of prime necessity were often confiscated⁸⁸. Likewise, the property which Germans left behind was frequently looted, damaged, or destroyed⁸⁹.

On the other hand, Kupchynskiy's claim that Arthur Kampf had also willingly handed over his works to him raises more doubt. The artist left Lower Silesia in February of 1945 *before* it was occupied by the Red Army. The precise date on which Kupchynskiy arrived in the region is unknown. However, one might assume that it was *after* the fighting had stopped and traveling had become safer. It is much more likely that Kupchynskiy acquired Kampf's artworks from Hoecker's heirs who continued to live in Hoecker Haus.

Lastly, one can only hypothesise about the provenance of other objects in

the collection, particularly pieces of applied arts that do not bear any inscriptions or signatures as well as paintings and drawings whose authorship remains uncertain. Those might have belonged to the Busches (who, in all likelihood, inherited some artworks from Martin Kimbel), Hoecker's heirs, or some third party.

The second problematic issue has to do with Kupchynskiy's motivation for parting with the collection. Based on the donor's words alone, his 'gift to the Fatherland' appears to be a means of asserting his national identity and securing himself a place, albeit a modest one, in Ukrainian culture. This aligns perfectly with both van der Grijp's notion of the 'sacred gift' and several precedents in the history of Ukrainian museums⁹⁰.

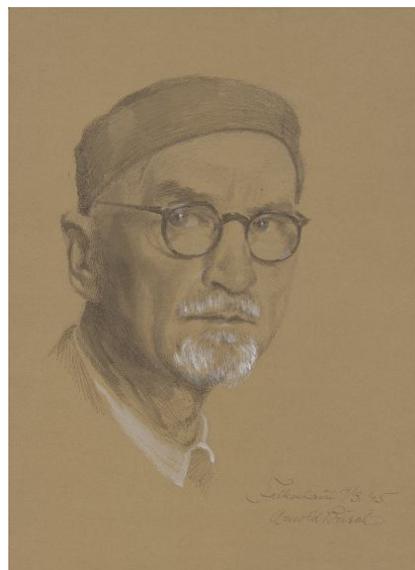


Fig. 3. Arnold Busch. Self-portrait. 1945.
The Khanenko Museum, 156 PB.

⁸⁷ The painting was handed over first to the Kyiv State Museum of Western and Oriental Art in 1952 and from it to the Uman Local History Museum in 1981 where it remains to this day. All the time it has been kept under the title 'Portrait of Yulian Kupchynskiy'. However, comparison with other self-portraits and photographs of Arnold Busch, especially his drawing from 1945 (The Khanenko Museum. Inventory number 156 PB, Fig. 3) indicates that the man in the painting is the artist himself. Further, Arnold Busch's self-portrait with a gift inscription to Kupchynskiy is mentioned in the 1958 article on the collection (Archive of the Khanenko Museum. List 2. Unit 190. File 27. Sheet 2).

⁸⁸ Nitschke B. Op. cit. S. 173.

⁸⁹ Zaremba M. Op. cit. P. 135–154.

⁹⁰ Grijp van der Paul. Op. cit.; Шановал А.І. Українські обрії Василя Щавинського: мистецтвознавця, колекціонера, бібліофіла. Київ: НБУ імені В. Вернадського, 2024. С. 47–55, 195–201.

However, it is important to consider that Kupchynskiy had owned the items for at least five years before deciding to donate them. Presumably, the collection put him in a difficult position. Despite its value – which under more favourable circumstances could have augmented his ‘cultural capital’⁹¹, – in post-WWII Poland the mere fact of owning pieces by German artists would immediately raise authorities’ suspicions. And undoubtedly, Kupchynskiy had other reasons to be cautious.

Further, a year prior the transfer, the family moved from Bystryca Klodzka to Kadyny. The relocation proved to be costly, which is indicated by Kupchynskiy’s attempt to get reimbursed for travel expenses⁹². The last and, possibly, the most important factor which might have been behind the donation was the collector’s family situation. Kupchynskiy had a wife and a daughter who lived with him in Poland⁹³. But it was perhaps his sister Mariia from Lviv whose husband Mykhailo Baranyk served in a labour camp at the time of the transfer⁹⁴ that was in the most vulnerable position⁹⁵.

Admittedly, there is no direct evidence that the collector had experienced any pressure on the part of Polish or Soviet administrative bodies prior to 1962⁹⁶. And yet, one cannot rule out the possibility of the relevant documentation having been destroyed. It is also likely that by gifting the collection to his Fatherland and its ‘imagined community’ – but also, vicariously, to the Soviet authorities that directly controlled its fate – Kupchynskiy wanted to prevent the possible persecution.

The Soviet authorities’ motivation for accepting the collection composed mostly of German art seems even less understandable. It is possible that they considered it a fair compensation for the losses which museums of the Soviet Union, particularly those of the Ukrainian SSR, suffered during WWII. Or, perhaps, in the post-war atmosphere of scarcity and confusion they simply accepted any items of value without giving much consideration to the ethical and legal implications.

In May 1952, the Ministry of Foreign Affairs of the Ukrainian SSR in Kyiv received seven crates with items donated by Kupchynskiy⁹⁷. However, it was only in November of the same year, after prolonged bureaucratic hurdles⁹⁸, that those finally arrived at the Kyiv State Museum of Western and Oriental Art⁹⁹. The list of gifted objects includes 435 entries¹⁰⁰. Compiled by the museum’s workers within only several days¹⁰¹, it, unsurprisingly, contains number of omissions, mistakes, and typos¹⁰². Additionally, some of the entries pertaining to

⁹¹ *Grijp van der Paul*. Op. cit. Passim.

⁹² Archive of SGW. 2168. Sign. 1155/675. Sheet 34.

⁹³ Ibid. Sheets 19, 48.

⁹⁴ *Марунчак М.Г.* Op. cit.

⁹⁵ A letter from 1952 mentions Kupchynskiy’s request to hand over to Mariia one of Busch’s paintings that he transferred to Ukraine (TsDAVO. Fund 5110. List 1. File 589. Sheet 112). Whether it was ever fulfilled remains unknown.

⁹⁶ BU 2911/1. 2 sheets; IPN Wr 01564. 6 sheets.

⁹⁷ TsDAVO. Fund 5110. List 1. File 589. Sheet 113-124.

⁹⁸ Archive of the Khanenko Museum. List 7. Unit 63. File 2. Sheets 80-83.

⁹⁹ Ibid. Sheets 43.

¹⁰⁰ Ibid. Sheets 45-67.

¹⁰¹ Ibid. Sheets 34-44.

¹⁰² For instance, despite signatures and inscriptions on the gifted artworks, Paul Hoecker was cited as *Геккер* on Sheet 62, *Хекер* on Sheet 58 and *Хёккер* on sheet 63. In the last case, the works were misattributed to the artist.

drawings, prints, and works of applied arts stand for several pieces – for example, '214 photographs and reproductions' or 'a folder with 318 sketches in pencil'.

Despite these shortcomings, the list offers a relatively comprehensive idea of the gift's composition. Its core was made up of works by German artists active in the late 19th and early 20th century. Arnold Busch was represented by 94 paintings¹⁰³ (predominantly portraits and landscapes, many featuring locations in 'Dutch Indies' and its indigenous people) alongside several drawings (Lise Busch's ex-libris in ink¹⁰⁴, 12 landscape drawings¹⁰⁵, and the already mentioned self-portrait, all in pencil¹⁰⁶).

The '318 sketches' tentatively ascribed in the 1952 list to Arnold Busch¹⁰⁷ and, subsequently, to an unknown 20th century German artist¹⁰⁸, were evidently made by Wilhelm M. Busch. Signed variably as 'Busch', 'W. Busch', or 'Wilh. Busch', these exemplify his signature expressive, sketchy style. The pieces feature the subject-matter he tackled most often – scenes of everyday life, animals, especially horses, circus and theatre performances. Many drawings apparently were preparatory sketches for his book and press illustrations (Fig. 4)¹⁰⁹. Further, 11 pieces initially cited as sketches were later proved to be prints¹¹⁰.

The gift included 18 watercolours by Martin Kimbel dating from the 1900-1910s. These mostly depict historical architecture (Fig. 5) or historicist ornaments – perhaps, of his own design. Similar to them in terms of subject-matter and technique are eight unsigned watercolours and architectural sketches drawn on both sides of three sheets of paper, also likely by Kimbel.

Arthur Kampf is represented in the donation by a diverse group of artworks. These include around nine paintings in oil. Most of them are unfinished or seem to be studies for future paintings. Some bear the artist's signature in the corner, while most are signed on the reserve, probably by the collector. Therefore, additional

¹⁰³ Archive of the Khanenko Museum. List 7. Unit 49. File 5. Sheets 19-32. This and other numbers are based not on the information from the list which, as subsequent research demonstrated, contained many mistakes, but on later records in the museum's inventory books.

¹⁰⁴ The Khanenko Museum. Inventory number 124 PB; 'Lise' is probably a short form of his wife's name Elizabeth.

¹⁰⁵ The Khanenko Museum. Inventory number 161 PB.

¹⁰⁶ The Khanenko Museum. Inventory number 156 PB.

¹⁰⁷ Archive of the Khanenko Museum. List 7. Unit 63. File 2. Sheet 65.

¹⁰⁸ Archive of the Khanenko Museum. List 7. Unit 367. File 3. Sheets 48-77.

¹⁰⁹ The Khanenko Museum. Inventory numbers 170-480 PB; *Küster B.* Op. cit.

¹¹⁰ The Khanenko Museum. Inventory numbers 1980-1990 ГРБ. Later on, a more careful counting reveals that the overall number of Wilhelm M. Busch's works was 322.



Fig. 4. Wilhelm M. Busch
(Unknown German 20th century
artist). Sketch.
The Khanenko Museum, 307 PB.

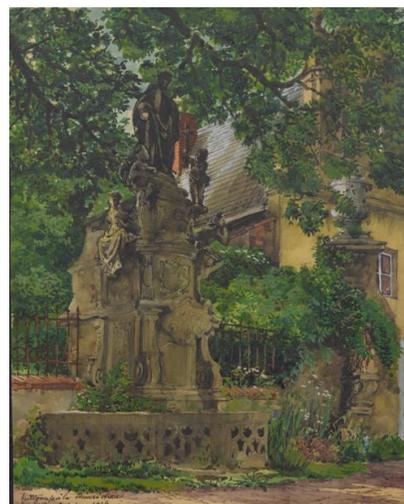


Fig. 5. Martin Kimbel. Column with
Figures of Saints in a Park. 1916.
The Khanenko Museum, 144 PB.



Fig. 6. Arthur Kampf. Friedrich the Great on a Walk with a Book (Man with a Book against the Landscape with a Setting Sun). 1890s.

The Khanenko Museum, 533 ГР.

research is required to confirm the authorship. Furthermore, the donation included some 20 works in pencil, ink, and watercolour (in several cases the authorship is uncertain¹¹¹), a sketchbook¹¹², and 64 prints by Kampf (Fig. 6).

The group of Paul Hoecker's works comprises around 20 paintings, mostly studies or unfinished pieces in oil. Some of these bear the artist's signature and exhibit unambiguous thematic and stylistic links to his other paintings. However, the attribution of the other pieces seems to have been based exclusively on the inscriptions on their reverse and, therefore, is yet to be confirmed. Hoecker's authorship is more certain in the case of his graphic artworks. These include an ink drawing of two Pierrots¹¹³ (Fig. 7; one of the artist's favourite characters¹¹⁴), 51 pencil sketch of sailors¹¹⁵ (probably made in preparation of his several paintings of the subject¹¹⁶), and a small undated watercolour of a marine scene¹¹⁷.

Further, two sketchbooks can be securely attributed to Hoecker on the basis of an inscription that indicates his ownership¹¹⁸ and overt parallels with his finished paintings¹¹⁹, respectively. Two other items in Kupchynskyi's gift that have to do with the painter and his family are an unsigned watercolour of Hoecker Haus (might as well have been executed by him¹²⁰) and the already mentioned portrait of his grand niece Ursula Pompe¹²¹. It is likely that nine folk icons on glass came from Hoecker's collection or even were created by him in emulation of the local style¹²².

¹¹¹ A watercolor and an pencil drawing by Kampf and an ink drawing by Hoecker were transferred to the museum separately in February of 1953 (Archive of the Khanenko Museum. List 7. Unit 82. File 4. Sheets 3-4).

¹¹² The sketchbook arrived at the museum separately in December of 1952 (Archive of the Khanenko Museum. List 7. Unit 63. File 2. Sheet 85).

¹¹³ The Khanenko Museum. Inventory number 137 PK.

¹¹⁴ *Pierrot mit Pfeifen* (around 1900, private collection); *Intermezzo / Pierrot Balance* (1897, unknown owner); and other examples. List of works by Paul Hoecker. *Forum Queeres Archiv München*. URL: <https://cutt.ly/HtU9XjzO>

¹¹⁵ The Khanenko Museum. Inventory number 159 PB.

¹¹⁶ *Batterie an Bord* (around 1883, Munich, Bayerische Staatsgemäldesammlungen, Neue Pinakothek); *Gefechtschießen auf einem deutschen Panzerschiff* (1886, unknown size and owner); *Siesta an Bord* (before 1886, unknown size and collection); *Untitled* (around 1880, Augustinermuseum Freiburg). List of works by Paul Hoecker. *Forum Queeres Archiv München*...

¹¹⁷ The Khanenko Museum. Inventory number 160 PB.

¹¹⁸ The Khanenko Museum. Inventory number 481 PB

¹¹⁹ The Khanenko Museum. Inventory number 482 ГРБ; *Die Nonne* (1895, unknown size and owner); *Nonne* (before 1901, unknown size and owner); *Großmutter und Enkelin am Kamin / Bei der Großmutter* (around 1900, unknown size and owner); *Maria Verkündigung* (1890, unknown size and owner) and others. List of works by Paul Hoecker. *Forum Queeres Archiv München*...

¹²⁰ The Khanenko Museum. Inventory number 138 PB.

¹²¹ The Khanenko Museum. Inventory number 115 PK.

¹²² Richter L. Op. cit.

Moreover, Kupchynskyi's donation included singular signed paintings by several other German artists connected to Silesia. Among them were four pieces by Rudi (or Rudolf) Fäcke depicting local landscapes and animals¹²³, and two land and townscapes by Johanna Pistorius (1881-1965)¹²⁴. The latter, according to inscriptions on the artworks made by the artist herself, were created in Oberlangenau in 1942 and 1943. Further, the better known Silesian painters Erich Kubierschky (1854-1944)¹²⁵, Adolf Dressler (1833-1881)¹²⁶, and his renowned student Gertrud Staats (1859-1938)¹²⁷ are represented in the collection each by one signed landscape in oil.



Fig. 7. Paul Hoecker. Two Pierrots. 1905.
The Khanenko Museum, 137 PK.

While the authenticity and ownership history of many of these works are yet to be confirmed, social connections between the artists in question might provide some clues. Between the late 1890s and the outbreak of WWI, the workshops of Arnold Busch, Gertud Staats, and Johanna Pistorius in Wroclaw were located in the same atelier building owned by Staats' family. The latter also traded in her colleagues' works¹²⁸.

Another artist connected to the group (even if not represented in the collection) was Wilhelmine Melzer (1868-?)¹²⁹. Between 1928 and 1935, she lived and worked in Hoecker Haus. During the WWII, she stayed in the area, in the house of Grete Weiner¹³⁰. This fact is of importance, as one of Pistorius' inscriptions mentions 'Gretel'. Probably, it was the same person who hosted the two (or more) painters in her Silesian home. The author hypothesises that the artists, their family members, and acquaintances owned pieces by one another which subsequently found their way in Kupchynskyi's collection. Yet still, the authorship, context of

¹²³ The Khanenko Museum. Inventory numbers 463 ЖБ, 464 ЖБ, 465 ЖБ, 467 ЖБ. The names of places depicted in the paintings are indicated by Kupchynskyi on the reverse of the works. Very little information can be found regarding his artist who was probably an amateur.

¹²⁴ The Khanenko Museum. Inventory numbers 414 ЖБ, 418 ЖБ; *Brzezicka-Stanicka K. Artystki śląskie ok. 1880-1945*. Toruń: Adam Marszałek, 2006. S. 372.

¹²⁵ The Khanenko Museum. Inventory number 443 ЖБ.

¹²⁶ The Khanenko Museum. Inventory number 416 ЖБ.

¹²⁷ The Khanenko Museum. Inventory number 498 ЖБ.

¹²⁸ *Brzezicka-Stanicka K.* Op. cit.

¹²⁹ According to the Wroclaw address book, Pistorius and Melzer still worked (and perhaps also resided) in the atelier building in question (*Ibid.*). However, the relationship between the three woman artists went beyond sharing a workspace. For example, Staats, Pistorius, and Melzer were active members of the Silesian Woman Artists Society (*Ibid.* S. 46-77).

¹³⁰ *Dziedzic M., Dziedzic G.* Op. cit. S. 129-130. Unfortunately, no other mentions of Grete Weiner from Oberlangenau could be found.



Fig. 8. Mask of a Jester (punokawan).
Jawa, Indonesia. 19th century.
The Khanenko Museum, 1850 ДБ.

creation, and provenance of several more paintings donated by him remain completely unknown.

With regard to graphic arts, alongside the already mentioned pieces by the Busches, Kampf, and Hoecker, Kupchynskyi's gift also included 30 prints attributed to Daniel Chodowiecki (1726-1801), two etchings after David Teniers, around 20 prints by other artists, two pencil drawings signed with the name of Adolf Menzel (1815-1905), several drawings, and a watercolour whose authorship is uncertain¹³¹. These, again, could have belonged to any of the artists and their family members and friends mentioned in the article.

Asian art was represented by 45 items¹³². Among those were objects subsequently identified as Indonesian – Javan *wayang topeng* theatre masks (Fig. 8)¹³³ and a painting of the Balinese astrological calendar (*pelelintangan*)¹³⁴. Both had probably been brought to Silesia by Arnold Busch from his 1927-1929 trip to 'Dutch Indies'. A group of Chinese items includes around 15 items, such as a wood statuette of one of the *He-He* twins; embroidered textiles; singular pieces of wood and metalwork. Far from being unique, all of these are late 19th and early 20th century artisanal items available to well-off clientele at the time¹³⁵. The remaining Asian items in the donation were tentatively identified as Middle Eastern or Indian; this section is dominated by textile fragments.

Kupchynskyi also donated around 40 pieces of European arts and crafts – several wood and marble sculptures, porcelain figurines, faience, metal, and glassware (possibly from Hoecker Haus) – as well as 29 European coins dating from the 18th through the early 20th century; two sets of ram horns and a stuffed ram's head¹³⁶. Photographs, postcards, reproductions of artworks, two books with lithographs after Japanese paintings, a 18th-century travelogue, two copies of Arthur Kampf's biography were handed over to the museum's library¹³⁷.

Several objects gifted by Kupchynskyi appear completely incongruent with the rest. It is particularly difficult to hypothesise about the ways in which he came into possession of two figurative ceramic wares subsequently attributed to the Moche culture. Another piece whose links to the other items seem rather obscure is a small landscape study by Ukrainian realist painter Serhii Vasylykivskyi (1854-1917).

¹³¹ Archive of the Khanenko Museum. List 7. Unit 63. File 2. Sheets 50-53; Archive of the Khanenko Museum. List 7. Unit 49. File 5. Sheets 32, 34; Archive of the Khanenko Museum. List 7. Unit 8. File 3. Sheets 103-104.

¹³² Archive of the Khanenko Museum. List 7. Unit 63. File 2. Sheets 44-47, 52-55; Archive of the Khanenko Museum. List 7. Unit 49. File 5. Sheets 16-19; Archive of the Khanenko Museum. List 7. Unit 128. File 3. Sheets 55-56.

¹³³ Осауленко Є.М. Ор. cit.

¹³⁴ Філь Ю.С. Ор. cit.

¹³⁵ Information provided by Marta Logvyn, Leading Researcher specialising in Chinese painting and graphics, the Khanenko Museum.

¹³⁶ Archive of the Khanenko Museum. List 7. Unit 63. File 2. Sheets 53-55, 59, 65-67; Archive of the Khanenko Museum. List 7. Unit 49. File 5. Sheets 16-19. Unfortunately, the items directly related to the German artists were subsequently removed from the library.

¹³⁷ Archive of the Khanenko Museum. List 7. Unit 63. File 2. Sheet 67; Archive of the Khanenko Museum. List 7. Unit 49. File 5. Sheet 35.

The other beneficiary of Kupchynskiy's donations was the Lviv State Museum of Ukrainian Art (present-day's the Andrei Sheptytskyi National Museum in Lviv). Unfortunately, the precise circumstances of transfer and composition of this part of the gift are difficult to establish due to the fragmentation and disorganisation of the relevant documentation. Such a situation resulted from the purposeful destruction of a large portion of the museum's collection sanctioned by the Soviet authorities in 1952¹³⁸, roughly coinciding in time with Kupchynskiy's donation.

However, the available documentation indicates that this portion of the gift arrived at the museum between 1952 and 1954 and was also dominated the Busches' work and personal belongings. These include several paintings¹³⁹ and 16 drawings by Arnold Busch as well as 11 sketchbooks and around 80 separate drawings by Wilhelm M. Busch, alongside singular prints by Hugo Busch. Moreover, the museum received reproductions of Arnold Busch's paintings and the Busches' 'family book' containing inscriptions by their friends and relatives¹⁴⁰. The donation included a significant number of books, presumably from the artists' family library¹⁴¹, a wood sculpture (whose subject was identified as Virgin Mary), '16 medals of different sizes', several wares made of porcelain and other ceramics, two sabres and two daggers, singular examples of metalwork and carving¹⁴².

Together with the items kept in Kyiv, this seemingly diverse group of objects reflects the tastes of some German Silesian artists, active in the late 19th and the first half of the 20th century, particularly their interest in the 'exotic' – as well as their personal relationships. Yet, removed from the original context of their functioning, these items indeed, in the words of Auslander and Zahra, changed their meaning¹⁴³.

In 1958, Kupchynskiy travelled to Ukraine with his wife Stefaniia. During the trip, the couple visited the museums in Kyiv and Lviv to which the collector made donations (Fig. 9). A newspaper article titled 'Gifts of Yulian Kupchynskiy' contains a quote from the collector described by the author as 'Ukrainian patriot': 'I love my people very much, so I decided to gift my whole art collection to them. Now my wife and I brought everything to you [this phrasing gives an impression that the items had just arrived in Ukraine – the author] [...] I have seen with my own eyes how much good the Communist Party and your Government have done to

¹³⁸ Works of Ukrainian artists accused of 'bourgeois nationalism' were the main target of the operation. However, it had a lasting impact on other aspects of the institution's work (Information provided by Danuta Posatska, Head of the Collection Care Department, the Andrei Sheptytskyi National Museum in Lviv, in correspondence).

¹³⁹ A letter from May 1952 mentions a transfer of five paintings, one of which had to be handed over Kupchynskiy's sister (TsDAVO. Fund 5110. List 1. File 589. Sheet 112).

¹⁴⁰ Information provided by Mariia Tsybalista, Head of Graphic Arts Department, the Andrei Sheptytskyi National Museum in Lviv, in correspondence.

¹⁴¹ The group is composed of European literary classics, literature on natural sciences, and dictionaries (Archive of the Andrei Sheptytskyi Museum. Letter from the Head of the Foreign Affairs Department, the Ministry of Culture of the USSR, V. Pereslavitsev to the Director of the Lviv State Museum of Ukrainian Art concerning the transfer of a portion of Arnold Busch's archive, with a list of gifted items. 11 December, 1954).

¹⁴² Unfortunately, the ongoing Russian attacks on power stations have temporarily made a more throughout examination of Kupchynskiy's donation to the Lviv State Museum of Ukrainian Art or digitalisation of the relevant documents and graphic works temporarily impossible.

¹⁴³ Auslander L., Zahra T. Op. cit. P. 7.

my own people¹⁴⁴. Notably, 'Gifts of Yulian Kupchynskyi' states that in his house in the Silesian village of *Malnytsia* Kupchynskyi kept a large collection of 'artistic treasures' enriched by each generation of his family¹⁴⁵ – yet another claim inconsistent with the collector's own words about giving everything to his Fatherland.

In reality, Kupchynskyi was not fully content with what he saw in Kyiv. After the trip he filed a complaint to the Ministry of Culture of the USSR regarding the absence of several items that had been donated to the Kyiv State Museum of Western and Oriental art from its collection. Among them was his portrait by Arnold Busch. In response to this inquiry the museum's workers re-examined the list of gifted items and even took a trip to access documents on the transfer kept at the Ministry of Foreign Affairs of the USSR in Moscow. They concluded that some of the pieces in question could not be identified based exclusively on the generic titles under which they appeared on the list, whereas the other ones seemed to have been lost during the transfer. Moreover, it was pointed out that in 1952 the museum had received several items which had *not* been on the list¹⁴⁶.

After making the gift, Kupchynskyi continued with his career in Poland. In the late 1950, he resigned from his position at the SGGW's experimental forestry and went on to work in a number of other forestries in Poland¹⁴⁷. Two events from his later life deserve special attention. Firstly, it was



Fig. 9. Yulian (on the right-hand side) and Stefaniia Kupchynskyi showing their gifts to O. Kryzhytskyi, Research Fellow at the State Museum of Western and Oriental Art, Kyiv.

Source: *Кривенко Г. Оп. cit.*

¹⁴⁴ *Кривенко Г. Оп. cit.* Kupchynskyi made similar claims in an inscription he left in the visitors' book of the Lviv State Museum of Ukrainian art, although with an emphasis on his ties with Galicia (Archive of the Andrei Sheptytskyi Museum, Visitors' book). Additionally, he gave a commentary on the 'progress' he witnessed in Kyiv to a Polish newspaper (*Stary Kijów zawsze młody. Express Wieczorny*. 1958. 31 Oct. S. 3).

¹⁴⁵ Unfortunately, the author's search for a village of this or similar name did not yield any results. It should be noted that the article contains several mistakes or typos and this might be one of them.

¹⁴⁶ Archive of the Khanenko Museum. List 7. Unit 140. File 14 (2). 62 sheets.

¹⁴⁷ *J.D. Оп. cit; Kusiak T. Оп. cit.*

probably in the 1960s that Kupchynskyi made his last known donation to Ukrainian museums – a small casket, two silver towel rings, and a tuning fork which had allegedly belonged to his ancestor Markian Shakevych¹⁴⁸. Secondly, in 1962, the Voivodeship Headquarters of the Citizens' Militia in Wrocław received a report according to which Kupchynskyi 'maintained contact with Ukrainian nationalists abroad, specifically his brother, the editor of an Ukrainian Nationalist Organisation's newspaper'¹⁴⁹. Unfortunately, the poorly preserved documents¹⁵⁰ do not indicate whether the accusation was proven to be true or if the forest engineer faced any consequences.

After retiring in 1968, Kupchynskyi continued to publish on forestry¹⁵¹, including an obituary for his Kyivan colleague Professor Petro Pohrebniak¹⁵². On May 31, 1977, he died at the age of 75 and was buried alongside his wife Stefaniia in Jelenia Góra¹⁵³.

Despite the collector's wish, the artworks he donated to Ukrainian museums have never been kept or exhibited as a distinct group. Moreover, they have rarely been displayed at all. For instance, in 1958, only several pieces of Asian arts from Kupchynskyi's collection were incorporated into the permanent exhibition of the Kyiv State Museum of Western and Oriental Art. Five of those were displayed in the Chinese art section¹⁵⁴. Markian Shashkevych's personal belongings have also been exhibited in the museum dedicated to him¹⁵⁵. And yet, the majority of items gifted by Kupchynskyi – particularly paintings, oils studies, and sketches – have remained in storage for decades on the account of their 'poor artistic value'.

Further, over the following decades, the collection continued to be dispersed across Ukrainian museums. This was part of the USSR-wide processes of transferring items – usually those deemed less valuable – from metropolitan institutions which held bigger collections to their smaller, often provincial counterparts. Thus, in 1960, an oil study 'Kozak Mountain by Kharkiv' by Serhii Vasylykivskyi and a painting 'Mountain lake' by Arnold Busch donated by Kupchynskyi were handed over from the Kyiv State Museum of Western and Oriental Art to

¹⁴⁸ Sources differ on the circumstances of this transfer. The long-time Director of the museum Vira Bon mentions 1967, while referring to the donor as *Jan Kupchynskyi*, which is evidently a mistake or typo (*Бонь В.Л.* Op. cit. C. 47). Mykhailo Shatala writes of 'a remote descendant of the Shashkevych family, Polish national Yulian Kupchynskyi' (*Шалата М.С.* Op. cit. C. 237). The museum's website also refers to Yulian Kupchynskyi from Poland as the donor (Markian Shashkevych Museum-Preserve. URL: <https://cutt.ly/1tU9VNAr>). Due to complications in the museum's work caused by the ongoing Russian aggression against Ukraine, inventory documents were not accessible during the author's work on the article.

¹⁴⁹ IPN BU 2911/1. 2 sheets; IPN Wr 0156/4. 6 sheets.

¹⁵⁰ Most of the information in the documents (with the exception of personal details) had been written in pencil and erased afterwards. The traces of some inscriptions are hardly legible.

¹⁵¹ *Kupczyński J.* Rhaponticum carthamoides – nowa roślina pastewna dla zwierzyzny. *Sylwan.* 1970. № 7 (114). S. 33–35; *Kupczyński J.* Na marginesie pojawiania się jenota w Polsce. *Sylwan.* 1971. № 8 (115). S. 67–68; *Kupczyński J.* Cis (*Taxus baccata* L.) w Sudetach. *Sylwan.* 1973. № 8 (117). S. 35–39; *Kupczyński J.* Muflon (*Ovis musimon* L.) w polskich Sudetach. *Sylwan.* 1975. № 3 (119). S. 81–83.

¹⁵² *Satny V.L., Kupczyński J.* Wspomnienie o Piotrze Pohrebniaku. *Sylwan.* 1977. № 1 (121). S. 71–72.

¹⁵³ Cmentarz Nr 2 w Jeleniej Górze. URL: http://cmentarz.jgora.pl/zdjecia/1CK4_1_16.jpg. The author expresses her gratitude to Henryk Grzybowski for finding the grave's location.

¹⁵⁴ Archive of the Khanenko Museum Archive. List 7. Unit 124. File 14. Sheet 24. Among the items displayed at the permanent exhibition also were the *wayang-topeng* masks (*Осауленко Є.М.* Op. cit.).

¹⁵⁵ Markian Shashkevych Museum-Preserve...

the Stalino City Museum¹⁵⁶ (modern-day's the Donetsk Region Museum of Art). Since 2014 the city of Donetsk has been controlled by the Russia-installed government of 'Donetsk People's Republic', and the museum has been operating as a propaganda tool¹⁵⁷.

In 1981, 91 paintings by Arnold Busch, one painting with uncertain authorship as well as a wood statuette of a female figure identified as Indonesian were transferred to the Uman Local History Museum¹⁵⁸. Some of them have been displayed at the permanent exhibition¹⁵⁹. A year later, the ram horns and the stuffed ram head were handed over to the Institute of Zoology, the Academy of Sciences of the Ukrainian SSR¹⁶⁰. In 1989, 24 items, including a painting by Arnold Busch, a group of wooden figurines of Christian saints (identified as Polish or German) and several pieces of applied arts were transferred to the Museum of Kyiv City History where they remain to this day¹⁶¹.

In the recent years, the work of artists represented in Kupchynskyi's gift has been attracting interest of scholars and curators. This is evidenced by the growing number of academic and popular publications¹⁶² as well as exhibitions featuring pieces by them¹⁶³. Research on some of the artists in question, namely Ivan Ivanets, Paul Hoecker, and Martin Kimbel, suggests that the lack or complete absence of their original works from museum collections has been among the key reasons for which they have been overlooked in later art historical narratives¹⁶⁴. In this new light, their pieces donated by Kupchynskyi are once again changing their meaning – from items of 'poor artistic value' to the rare surviving examples of pre-eminent artists' work.

Conclusions. The story behind Yuliian Kupchynskyi's 1951-1954 donation to Ukrainian museums is best described as paradoxical¹⁶⁵. The same descriptor applies to the collector's

¹⁵⁶ Archive of the Khanenko Museum Archive. List 7. Unit 49. File 5. Sheet 16-19, 22. A photograph of one of the paintings is available on a Russian website (Сергей Васильковский. Казачья гора возле Харькова. *Art-catalog.ru*. URL: http://www.art-catalog.ru/picture.php?id_picture=21986

¹⁵⁷ Донецкий республиканский художественный музей. URL: <https://drhm-dnr.ru>

¹⁵⁸ Archive of the Khanenko Museum. List 7. Unit 128. File 3. Sheet 55, 102; Archive of the Khanenko Museum. List 7. Unit 122. File 3. Sheets 2-5, 7-10, 12-18.

¹⁵⁹ Information provided by Oksana Sliusarenko, Head of the Collection Care Department, the Uman Local History Museum, in correspondence.

¹⁶⁰ Archive of the Khanenko Museum. List 7. Unit 122. File 3. Sheet 55.

¹⁶¹ Archive of the Khanenko Museum. List 7. Unit 49. File 5. Sheets 22, 25.

¹⁶² Schroyen A. Op. cit.; Grzybowski H. Op. cit.; Grochowska E. Op. cit.; Korżel-Kraśna M. Op. cit.; Gufler P., Maniu N., Spachtholz C. Op. cit.; Іванець І.Й., Яцив А.П., Яцив П.М. Op. cit.

¹⁶³ Arthur Kampf's works were featured at the exhibition 'Wege in die Moderne. Die Künstler des Sankt Lucas-Clubs in Düsseldorf' (Kunstkabinett der Dr. Axe-Stiftung, Kronenburg/Eifel, June 10, 2018 – June 9, 2019); Paul Hoecker's original works and reproductions were displayed at the exhibitions 'To Be Seen. Queer Lives 1900-1950' (Munich Documentation Center for the History of National Socialism, Munich, October 7, 2022 – May 21, 2023), 'Remembering Paul' (Manifold Books, Amsterdam, September 21 – October 26, 2024), and 'Was zu verschwinden droht, wird Bild. Mensch – Natur – Kunst' (Lenbach Haus, Munich, March 2025-2027).

¹⁶⁴ The reasons for that differ. Hoecker's reputation suffered from a scandal around his alleged homosexuality which caused him to leave Munich. Most of his artworks have either been missing or belong to private collections (Gufler P., Maniu N., Spachtholz C. Op. cit.); Several dozens of Ivanets' works kept in the Lviv State Museum of Ukrainian Art were purposefully destroyed by Soviet authorities in 1952, with only one painting surviving (Іванець І.Й., Яцив А.П., Яцив П.М. Op. cit. C. 12). In the case of Martin Kimbel's work, the reasons behind its absence from museum collections are less clear.

¹⁶⁵ The author expresses her gratitude to Dr. Lesia Kulchynska, Amsterdam School for Cultural Analysis at the University of Amsterdam, for her apt suggestion of this adjective.

biography – as far as it could be reconstructed based on the scant source materials. Born into a family of Greek Catholic intelligentsia, probably involved in Ukrainian liberation struggle as a teenager, Kupchynskyi not only survived, but also built a career under the Second Polish Republic, Nazi occupation, and, finally, the Polish People's Republic. A forest engineer who spent most of his life away from cultural centres, he amassed a vast art collection. A Polish national concealing his ethnic background, Kupchynskyi framed his gift to Ukrainian museums as a gesture of pure patriotism. And the Soviet authorities, in the midst of Stalinist terror, accepted the gift largely composed of German artists' works.

Unique as it probably was, Kupchynskyi's story raises a variety of broader questions regarding private and institutional art collecting in East-Central Europe during WWII and the following decades. For what reasons and under what circumstances did persons who had no direct links to any cultural scenes acquire artworks, historical artifacts and other valuables? Why did they decide to hand them over to museums? How often were such donations part of individuals' strategies for surviving under antidemocratic regimes? What long-term repercussions did the phenomenon cause for museums holding such items, their visitors as well as scholarship on certain artists?

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