Among the many rare and noteworthy publications which we have in our Museum and Library archives is a book entitled Folk Art of Halychyna and Bukovyna with an added title in the Russian language Folk Art of Halychyna and Bukovyna and the All Russian Union During the 1916-1917 War Years. The book was published in Kyiv in 1919 by the Provincial Committee of the All-Russian Union of the South-western Front which meant Western Ukraine (Halychyna and Bukovyna). This committee was later renamed the Department of Aid to the Victims of War of the South-western regions.

The early military campaigns of the Russian Tsarist army in western Ukraine at the outset of World War I brought about much destruction and human suffering. The first Russian army echelons during their initial occupation of western Ukraine did not act much better than SIS does today. They ruthlessly destroyed historical monuments, plundered and robbed cultural institutions, killed people at a whim, took hostages and exiled human suffering. The first Russian army at a whim, took hostages and exiled into a prisoner for three years in the north.

Metropolitan Andrei Sheptystky. He was a student of Danylo Shcherbakivsky (1867-1926) an ethnographer, art scholar, archeologist. He was a very strict and demanding professor of ethnography, but Evheniia Spaska loved his lectures and kept notes of all he taught. As head of the Ukrainian Historical Museum in Kyiv, he had collected materials for his own use and wide throughout Ukraine and had thus enriched the museum's holdings by over 30,000 artifacts. But when the Soviet authorities began to destroy Ukrainian national heritage, imprisonment artists, writers, and execute them or send them into exile.

Another notable member of the committee was Evheniia Spaska (1892-1980). She was born in the city of Nizhen – an ancient and important city which was the regiment center commanding professor of ethnography, but Evheniia Spaska loved his lectures and kept notes of all he taught. As head of the Ukrainian Historical Museum in Kyiv, he had collected materials for his own use and wide throughout Ukraine and had thus enriched the museum's holdings by over 30,000 artifacts. But when the Soviet authorities began to destroy Ukrainian national heritage, imprisonment artists, writers, and execute them or send them into exile.

Once the Committee members arrived in western Ukraine and saw the homeless, poverty stricken, orphaned population, they set about collecting authentic artifacts which they had collected, namely their notes, notebooks of ornamental designs they sent to Kyiv to museums. There Mykola Bilashivsky (1867-1926) was in charge and was responsible for the preservation of the cultural heritage of Halychyna and Bukovyna. He and members of his committee organized an exhibition of these artifacts in Kyiv by Moscow in 1918 and prepared material for the afore-mentioned publication. Originally the book was to have included a highly educated and professionally trained in various fields of art. There were ethnographers, archeologists, museum workers, artists – all from eastern Ukraine who had never been in Halychyna or Bukovyna. To their surprise, they discovered in western Ukraine a wealth of traditional and authentic folk art unspoiled, uncorrupted by industrial and city influences. They were in awe of all they found in terms of folk art. They began feverishly collecting authentic artifacts, copying ornamental designs, taking photographs, doing interviews with the locals, children, writing down their notes, songs, and much more. All of the original folk artifacts which they had noted, namely their notes, notebooks of ornamental designs they sent to Kyiv to museums. There Mykola Bilashivsky (1867-1926) was in charge and was responsible for the preservation of the cultural heritage of Halychyna and Bukovyna. He and members of his committee organized an exhibition of these artifacts in Kyiv by Moscow in 1918 and prepared material for the afore-mentioned publication. Originally the book was to have included a

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