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**GENERAL CONFORMITIES OF M. MARKEVYCH'S  
AND T. SHEVCHENKO'S CREATIVE ACTIVITIES:  
COMPARATIVE CUT**

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**ОСНОВНИ РИСИ ТВОРЧОСТІ М. МАРКЕВИЧА  
ТА Т. ШЕВЧЕНКА: ПОРІВНЯЛЬНИЙ ВИМІР**

*У статті розглядаються контактено-генетичні зв'язки між Т. Шевченком та М. Маркевичем. Порівняння творів Т. Шевченка та М. Маркевича дає можливість заявити: автор «Історії Малоросії» не досяг рівня Кобзаря, зокрема, у випадку послідовного вираження інтересів селянства. Загалом, 30-ті і 40-ті роки XIX ст., про що свідчить типологічний аналіз роботи М. Маркевича, Л. Боровиковського, А. Метлинського та Т. Шевченка, окреслено один з найактивніших періодів в розвиток романтизму в українській літературі.*

**Ключові слова:** *контактно-генетичні зв'язки, романтизм, Т. Шевченко, М. Маркевич, поетичні інструменти, історичні джерела.*

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**ОСНОВНЫЕ ЧЕРТЫ ТВОРЧЕСТВА Н. МАРКЕВИЧА  
И Т. ШЕВЧЕНКО: СРАВНИТЕЛЬНОЕ ИЗМЕРЕНИЕ**

*В статье рассматриваются контактено-генетические связи между Т. Шевченко и Н. Маркевичем. Сравнение произведений Т. Шевченко и Н. Маркевича дает возможность заявить: автор «Истории Малороссии» не достиг уровня Кобзаря, в частности, в случае последовательного выражения интересов крестьянства. В общем, 30-е и 40-е годы XIX в., о чем свидетельствует типологический анализ работ Н. Маркевича, Л. Боровиковского, А. Метлинского и Т. Шевченко, очертил один из самых активных периодов в развитие романтизма в украинской литературе.*

**Ключевые слова:** *контактно-генетические связи, романтизм, Т. Шевченко, Н. Маркевич, поэтические инструменты, исторические источники.*

**Formulation of the problem.** In the disclosure context of the work's problems it is advisable to state: contact-genetic links between T. Shevchenko and M. Mar-

keyvych are not sufficiently studied in literary criticism. In Shevchenko studies, it is widely believed that E. Grebinka and especially M. Markevych contributed to the in-depth study of T. Shevchenko's Ukraine history. In historiographical and literary studies on T. Shevchenko, the significance of the works of «Ukrainian melodies» and «History of Malorussia» by Markevych in the work of the great Kobzar is emphasized. «Personal acquaintance of the poet with a famous historian ... Mykola Markevych», writes M. Marchenko, «played a major role in the development of the historical knowledge of Shevchenko» [9, 39].

**Recent research.** In his youth, according to F. Priyma, E. Kirilyuk, I. Zaslavsky, Y. Margolis, T. Shevchenko was in close relationship with M. Markevych, who enriched his information about the Ukraine history and introduced to the Decembrists K. Ryleev, as well as M. Glinka and A. Pushkin. However, Nonna Shlyakhova, for example, argues: T. Shevchenko believed that the work of M. Markevych has a conservative orientation [16, 83]. The categorical nature of this statement in relation to Markevych is to some extent contrary to the source data. After all, from the spring of 1840 and until April 1847, that is, until the arrest of T. Shevchenko, between him and M. Markevych there were strong creative contacts and friendly relations. It is known that in St. Petersburg and during trips to Ukraine, T. Shevchenko often met with M. Markevych. This, in particular, is evidenced by his diary entries, as well as the memories of his nephew and coachman [12, 56].

**Setting objectives.** The main argument used by the supporters of the Markevych's conservatism concept in the 1950's. is that T. Shevchenko did not draw a poem «M. Markevych» in the last life-time edition of «Kobzar», and in «Chigirin Kobzar» and in «Haydamaky», according to V. Borodin, this poem has survived [4, 68]. The study of this issue gave E. Kosachevskii grounds to conclude that P. Kulish was involved in this fact, in the printing press of which at the end of the 1850s published «Kobzar» [4, 68 – 69].

**Presenting main material.** There is an assumption about the negative attitude of P. Kulish to M. Markevych, to whose works T. Shevchenko appealed for the creation of «Haydamaky», etchings «Gifts to Bogdanov in Chyhyryn ...», «Death of Bogdan». One more motive is the love of M. Markevych to the Russian people and Russian culture, which is clearly expressed in «History of Malorussia». E. Košachevska's direct condemnation of this work by P. Kulish is found in his letters to M. Pogodin and T. Shevchenko. On the other hand, there is also the hard struggle of the poet with royal censorship for each piece that entered the «Kobzar» in 1860. After all, with 170 poems, ballads and poems written by T. Shevchenko, P. Kulish was able to publish only seventeen [7, 229]. Yet gradually they moved away from each other and after the return of T. Shevchenko from the letter, the friendship relations were not renewed. When the poet was in 1859 in Ukraine, he did not meet with M. Markevych, who was at this time deadly ill. Actually, T. Shevchenko was forced «in a hurry» and previously foreseen term (August 14, 1859) to leave Kiev [15, 142]. However, T. Shevchenko has never and never showed a critical attitude toward M. Markevych. At the same time, sharply negative T. Shevchenko's

comments about G. Tarnovsky and P. Chubinsky are well-known [15, 123]. After all, from the memoirs of Y.P. Polonsky about T. Shevchenko, it is known that he was not one of those who could easily tolerate those who thought differently than he. This was especially true when Ukraine was the subject of these reflections or disputes [14, X].

In the 1950's, the son of M. Markevych, Andriy, sent T. Shevchenko, who was in exile, money and books, was rewritten with him. At the same time, in the letters from the exile and in the diary, T. Shevchenko repeatedly recalls Markevych, emphasizing the friendly attitude to him: «With your father, my friend», wrote T. Shevchenko to Andriy Markevych on April 22, 1857, «we were once great friends ...» [14, 382]. A similar assessment is repeated in the letter of T. Shevchenko to M. Lazarevsky: «With his father Nikolai Markevych, who wrote» Malorussian history, «we were once big friends» [15, 186]. In January 1858, T. Shevchenko sent his poem «On the edge of the circle of ford» to Markevych's son with a request to write music to him, as he favorably evaluated the musical processing of A. Markevych's Ukrainian folk songs. After returning to St. Petersburg and before his death, T. Shevchenko often met with A. Markevych, attended his musical evenings.

T. Shevchenko, together with A. Markevych, M. Nekrasov, I. Turgenev, acted on January 10, 1860, at the first literary evening in the «Passage». The Overseas Revolutionary Center highly assessed the work of T. Shevchenko, considering it as one of the important factors in the revolutionary propaganda of political education of the masses. This is evidenced by the data that at the beginning of 1859 A. Markevych was a special authorized center. At the St. Petersburg Customs in A. Markevych was «charity», with which he organized the transfer of illegal literature from abroad. When M. Makarov returned from Venice in 1860, A. Markevych asked to inform him in advance about his arrival day in order to be able to visit his «customs friend», «get instructions from him» and meet him. A. Markevych and his relative M. Makarov belonged to the «Contemporary» and «Osнова» associations, took an active part in the transportation of illegal literature from abroad to St. Petersburg and Ukraine, which T. Shevchenko certainly knew. During the revolutionary situation around the «Contemporary», the best representatives of the young democratic intelligentsia were grouped. F. Priyma suggested that T. Shevchenko probably had reason to rely on O. Herzen's friendship. He sent him a «Kobzar» and a letter [11, 215]. Y. Shabilyovsky reasonably argues that T. Shevchenko made every effort to establish ties with O. Herzen and to participate in his non-censored editions. In a letter to M. Makarov A. Markevych wrote: «Having learned from me that you will benefit from the customs, Kat. Vas. Galagan asks you to bring her the fifth issue of the «Polar Star» and «Historical Collection of Iskander» [12, 38].

M. Markevych, through his son and friend, used this literature, read and distributed it among his contemporaries. The book of prohibited poems by A. Pushkin, the letters and works of K. Ryleev, the Lyapitz edition of the works of A. Pushkin and T. Shevchenko, as well as the «Bell» of O. Herzen M. Markevych

gave a reading to P.P. Biletsky-Nosenko, V. Kapnist, V. Zabili, S. Volkonsky, the families of Repnin, Miloradovich, Rigelmanov [12, 111 – 113]. He kept and distributed among his compatriots uncensored works, some of which tried to illegally travel from Italy. The retired lieutenant M. Markevych, as reported to the Kiev Censorship Committee in 1858, brought from abroad a collection of poems by A. Pushkin, K. Ryleev and other authors just released in London [12, 34]. In the archive of Markevych, a copy of his application was found at Radzivilovsky Customs, in which he asked the detained his books («which I carry for my own use») to send the Kiev governor-general Vasilichikov [12, 50]. M. Markevych has probably obtained these books through personal ties and with the help of notable relatives. He also distributed the Leipzig edition, where «New Poems of Pushkin and Shevchenko» were first published, including six works by T. Shevchenko: «The Caucasus», «Cold Jar», «How to die, bury» (under the heading «Opinion»), «Broken Grave», «Opinion» («According to the thought of thought ...»), «I am dead, I live ...». In the note to the poems it was reported that the poems of T. Shevchenko are an expression of the general tears that they have accumulated: he does not cry over Ukraine – she cries in his voice. This publication, as Y. Shabilyovsky emphasizes, played an important role in the cause of revolutionary-democratic propaganda [13, 97].

To Ukraine and St. Petersburg were crossed London published printings, about which Markevych knew. «Liza Miloradovich», he wrote in a diary, «10 volumes of banned books from Petersburg have been sent through the post. The bales were sealed with official seals. Yes, she traveled through the border of her own 150 such books, including the entire Herzen» [12, 111]. This information of a memoirist sheds light on one of the most important and underdeveloped aspects of the social life of Ukraine during the period of the revolutionary situation of 1858 – 1861 and testifies to the active participation of Markevych and his son, Andrew, in popularizing prohibited literature.

An analysis of the unpublished heritage of M. Markevych, his diary records, the general archive, as well as the published works of the 1950's, makes it possible to refute the judgments on the reactivity of the socio-political positions of Markevych in the middle of the nineteenth century. There are numerous allegations that his arrival in Petersburg and the meeting with T. Shevchenko came at the end of the 1930's. After a twenty-year break, M. Markevych arrived in St. Petersburg only on March 14, 1840, and resumed friendly relations with Nestor and Platon Kukolnik. From them, he learned the exact address of V. Sternberg and T. Shevchenko. This is evidenced by his record of March 24: «Sternberg, T. Shevchenko in the 11th street, in the Donenberg house»; «Glynokhka traveled to the village» [12, 23 – 24]. In the light of these testimonies, the well-known memoirs of O. Strugovschikov, on which the whole evidence base is built, can not withstand criticism. In particular, he says that his mistaken assertion that in March 1840 N. Kukolnik introduced M. Glinka and M. Markevych, who arrived in St. Petersburg, the pianist O. Dreyshock and violinist M. Stern, and that «all three» (N. Kukolnik, M. Glinka and

M. Markevych) promised to promote their concerts. In the M. Markevych's memories, in the reliability of which there is no reason to doubt, the first record about M. Glinka meets only on May 8, 1840: «Lunch at the Korba with Glynochka» [12, 43 – 44]. So, on April 27, M. Glinka was not yet in St. Petersburg and he could not meet with V. Belinsky and T. Shevchenko with A. Strugovschikov. Dating and meetings with O. Dreyshok, as well as with T. Shevchenko, took place on May 7, 1840, which is confirmed by the testimony of O. Nikitenko [10, 23 – 24].

M. Markevych was a connecting link in the relationship between M. Glinka and T. Shevchenko. His diary entries, made in 1840 under the live impression of meetings and events, make it possible to eliminate a number of inaccuracies in the T. Shevchenko's creative biography during this period and to refute numerous statements that his arrival to St. Petersburg and the acquaintance with T. Shevchenko fell to the end 30's of the nineteenth century. Analyzing «Notes» by M. Markevych, Y. Kosachevskaya categorically asserts: the meeting on April 27 took place in N. Kukolnik, not in O. Strugovschikov. On April 27, 1840 Markevych wrote: «... I went to the puppet theater. Sister, son of Dr. Lodia, the greatest tenor and singer. Plato Kukolnik, Danchenko, Senator Zhuravlev, Kamensky, Strugovschikov, Seleznev and many, many were there; for a long time, a violin, then the piano sounded ... At three o'clock in the midnight ... there were only writers and friends and walked up to six o'clock ... On April 27, I spent the night at the Kukolnik. From him in half past two with Plato went to the concert of Dreisok» [12, 43]. M. Markevych also narrated the conversations content: «It was a decadent dispute between Plato Kukolnik and Count Tolstoy and with me about the mechanism in the art of musical and inspiration» [12, 43]. All these details leave no doubt about the reliability of the facts reported by the memoir [7, 33 – 234].

E. Kosachevskaya refutes the false assertions of V. Borodin that on the night of April 23 to April 24, 1840, that is, before the meeting with T. Shevchenko, M. Markevych acted as his passionate supporter: «In the Academy of Sciences and Arts. In the evening and 4 hours before midnight, I have guests: Chizhov, Martos, Kamensky, Strugovschikov, Korsakov, Count Tolstoy (Vice-President of the Academy of Arts), Bulgarin, Kukolniki ... This evening is remarkable in my life ... It has brought a lot of benefits literature ... But the puppeteer has already attacked Martos, criticized Shevchenko, asserted that the direction of his «Kobzar» is harmful and dangerous ... Nestor added that now it is necessary to ban the languages: Polish, Malorossiysk and in the Ostesian provinces of Germany. We laughed and I added that German, Polish, Tatars and self-maids needed to make the Greek Catholics ...» [4, 58]. This remark, in fact, as well as the replica of M. Markevych in order to spread Christianity more quickly among the abandoners and Laplanders, it is necessary, under the threat of the whip, to forbid baptism and the two, first to be baptized, to be sent to hard labor [12, 41] sounds like a mockery of P. Kukolnik.

After April 27, 1840, especially in early May, Markevych meets with T. Shevchenko almost every day. At the beginning of the 1930's T. Shevchenko's attention attracted the collection of «Ukrainian melodies» by Markevych, published in 1831

in Moscow. In the spirit of romanticism in the preface to the collection, he was called to appeal to domestic historical subjects, in fact, as the basis of fiction. The book opens in the verse «Dream-grass», in which the enslaved people are waiting for something surprising, mysterious. Cossacks are rising from graves – grandparents and great-grandfathers. They carry pain and torment with them, revealing to their contemporaries the hard truth of the past. Poetry («Wreaths», «Chygyryn») awakened patriotic consciousness, raised the emancipatory slogans. In the collection, «Ukrainian melodies» there are many artistic images and poetic tools that have become traditional in the further creativity of romantics. These «tall graves» are witnesses of the past glory, and the «horse of the black» is a loyal friend, a counselor of the Cossack, and a «steppe wide», and «lush Dnipro», and «evening star-star». The central point is the image of the Bandura musician in the verses «Banduryst» and «Singer». In this way, the writer embodied the ideal of a citizen poet, who «serves his people as a muse».

Markovich's «Bandurist» work is distinguished by its originality in the ideological and aesthetic system of Ukrainian romanticism. He served Taras Shevchenko not only as a prototype of the work «Crossbread» dedicated to E. Grebenets. One can assume that under the influence of poetry «Bandurist» M. Markevych May 9, 1840, on the day of his birthday, T. Shevchenko gave him a poem «M. Markevych». In this text, Kobzar called him a bandura, a blue-eyed Ukrainian eagle. Bandurist is a collector of past traditions, a singer of the glorious heroic past of free Ukraine. Thus, the intensive and fruitful occupations of M. Markevych in the field of Ukrainian poetry, ethnography, history and music received the recognition of T. Shevchenko and inspired him to create to a certain extent the generalized image of the national bandurist singer: «Bandurist, eagle sizer, / Good to you, brother: / You have wings, you have power, / There is somewhere to fly. / Now you fly to Ukraine – / You look. / I would fly for you, / And who will greet you. «Here, as we see, recognition of all that M. Markevych did: «You have wings, you have the power ... you look» [180, 64]. It is noteworthy that Markevych repeatedly called himself a bandurist, a citizen poet, who, with his muse, serves his people to sing «Fatherland, freedom, love, beauty» [12, 37]. T. Shevchenko recognized the lawfulness of these words in the poem «N. Markevych».

In the early works of T. Shevchenko, scholars trace the influence of «History of Little Russia» by D. Bantysh-Kamensky. To the formation of the early historical views of the poet was to some extent also influenced by «History of Rus», from which he drew themes, stories and images for his works on the historical themes: «Tarasov's Night», «Irzhavets», «The Great Cellar» [14, 263].

A widespread version of the fact that T. Shevchenko directly addressed the work «History of Rus» and was acquainted with it as early as the 1930's, reviewing it at M. Hrebinka, remains a controversial issue. It was at his literary evening that T. Shevchenko met with M. Markevych, who also had in his archive «History of Rus». As to the use of «History of Rus» during the creation of «Kobzar», E. Koshchevskaya, not finding reliable data, repeatedly emphasizes: the named studio

appeared in the field of view of T. Shevchenko much later. In the 50's of the nineteenth century. The poet critically evaluated this work, calling it «a naive story of Konis» [7, 235]. However, in letters from the exile T. Shevchenko asked O. Bodiansky to send him the chronicle of G. Konysky [14, 263]. Instead, the collection «Ukrainian Melodies» by M. Markevych was already «well known to Shevchenko» and kept his approval. First of all, this applies to the poem «Ukraine». T. Shevchenko could get acquainted with the works of M. Markevych and his friend V. Sternberg. The latter returned to St. Petersburg in the winter of 1838 from Ukraine, where he lived more than four months in Kachanivka in the company of M. Glinka, V. Zabili, as well as M. Markevych. By the way, V. Sternberg perfectly mastered the technique of etching and performed illustrations to the first edition of Kobzar. M. Markevych preserved an album with drawings by V. Sternberg. As true as A. Marchenko noted, the realistic sketches made by the artist in Ukraine in 1838 were vivid illustrations to the collection «Ukrainian Melodies» by M. Markevych. They directed the creative thought of Kobzar to depict the images of Nalivayka, Horseshoe, Khmelnytsky and other liberators of the people, embodied them at a high artistic level in the Kobzar [9, 63]. All this makes it possible to state: it is M. Markevych, and not M. Maksymovych, who should be acquainted with the acquaintance of A. Pushkin, I. Kireevsky, T. Shevchenko with «The History of Rus». In addition, in a diary note dated April 29, 1829, M. Markevych emphasized: M. Maksimovich returns to him the manuscript of G. Konysky, which he gave to read I. Kireevsky [12, 55].

When selecting a historical source, an important factor for T. Shevchenko was his political orientation. The work «History of Little Russia» by D. Bantysh-Kamensky's edition of 1830 is written in a loyal spirit. The same spirit is imbued with the collection of poems and translations of «Thoughts and Songs» by A. Metlynsky, which he published in 1839 under the pseudonym Ambrose of the Grail. However, despite their ideological limitations, she received a favorable response from T. Shevchenko in a letter to P. Korolev from November 18, 1842: «Worship, be kind, Metlynsky, his god will save him» Thoughts and more»; only the lightness that they are» [15, 21].

The influence of the collection «Ukrainian Melodies» by M. Markevych on «Kobzar» by T. Shevchenko was mentioned by well-known Ukrainian literary critic and linguist O. Kolesa (1867 – 1945). In more detail, this question was researched by M. Markovsky, who stated: Shevchenko got acquainted with the works of M. Markevych already at the beginning of his poetic activity [8, 38]. For the first time, the scientist attempted a comparative analysis of «Kobzar» with the collection «Ukrainian melodies» by M. Markevych. True, his conclusions about the influence of the melodies «Fedor Bogdan», «Bandurist», «Chigirin» of M. Markevych on the Shevchenko's «Kobzar» inspired by historical songs and thoughts of the Ukrainian people are not worthy of fairness. M. Vozniak, followed by M. Marchenko: Ivan Horseshoe in the poem of T. Shevchenko appears not as a historical person, but as a figure poetized [5, 112].

In the light of the new facts about the creative collaboration of T. Shevchenko and M. Markevych, one should make it clear: without the study of the creative relations of these artists, their creative biography has incomplete coverage. In the early 40's of the nineteenth century, and in the so-called «period of three years», personal and creative ties between M. Markevych and T. Shevchenko continued. They are important, in particular for M. Markevych and in the 1950's, when his work described the following features: the uncertainty of the ideological positions inherent in the noble intelligentsia of the pre-reform period, as well as the inconsistency in assessing the growing antifeudal struggle of a common people. It is symbolic that, after the arrest of T. Shevchenko, M. Markevych put his poem «Why me black eyebrows» on the music, and propagandized this work as a folk song [12, 137]. Thanks to Markevych, this song has gained considerable popularity.

The new line of cooperation between M. Markevych and T. Shevchenko became the creative history of «Picturesque Ukraine», where the poet sought to truly and fully reproduce the history of the national liberation struggle. In this case, unlike their predecessors and contemporaries, T. Shevchenko sympathizes with the oppressed peasantry in its struggle against serfdom and tsarism [13, 60]. It is worthwhile: scientists of the Institute of Art Studies, Folklore and Ethnography named after M. Rylsky have a significant contribution to the identification, study and publication of the artistic heritage of T. Shevchenko. Significant and fruitful work on the study of «Picturesque Ukraine» was performed, in particular, by L. Vladych. However, the question of the historical sources of «Picturesque Ukraine» has not become the subject of a special study, which has led to a number of false allegations in the conclusions and comments of the researchers of the heritage of T. Shevchenko on historical subjects.

When establishing the historical sources used by T. Shevchenko during the preparation of «Picturesque Ukraine» and in the period 1836 – 1837 for the national liberation struggle of the Ukrainian people, the overwhelming majority of authors (L. Vladyš, V. Kosian, S. Lashkul, Ya. Zatenzky) refers to «History of Rus», «The History of Little Russia» by Bantysh-Kamensky, «Chronicle» of Samovidtsa and «People's Thoughts and Tales»; and in the «Appendices» (notes) to the poems (in particular, «Haydamaky») T. Shevchenko referred to the «History of Rus» and «History of Little Russia» [14, 146]. The textual analysis gives grounds for arguing that T. Shevchenko's attention during the preparation of «Picturesque Ukraine» was also drawn to the «History of Little Russia» by M. Markevych. T. Shevchenko intended to reproduce the heroic past of his homeland, to highlight «the most important events from Gedimin to the destruction of the Hetmanate». Therefore, his first series is devoted to Bogdan Khmelnytsky, the second – to the historical events of the XVI – XVIII centuries. («Ivan Horseshoe in Lviv», «Sava Chaly», «Semen Pali in Siberia», «Pavel Polubotok in St. Petersburg») [13, 116].

Under the influence of T. Shevchenko M. Markevych intended to release a lithographed edition on the theme «Picturesque species of Little Russia». The prospect, discovered by E. Kosachevskaya, confirms: he planned to capture out-



standing kinds of more than 50 cities, villages and towns of the Left-Bank Ukraine (Poltava, Pryluky, Lubny, Chernihiv, Yagotin, Nizhyn). Lithographs, as it was reported, «go out in 5 in a notebook with an explanation of the text». All in all, during the year it was supposed to release «60 lithographed lice with 60 sheets». The one who bought a ticket worth 50 rubles. silver, «had the right to get 120 lithographed species with explanatory texts and one painting painted with oil paint» [7, 263]. M. Markevych thus sought to acquaint the wide circles of the Ukrainian and Russian intelligentsia with the significant species of nature and life of Ukraine, accompanied by their author's comments. Unfortunately, the fate of this project by M. Markevych is unknown.

**Conclusions.** Comparison of the works of T. Shevchenko and M. Markevych makes it possible to state: the author of «History of Little Russia» has not reached the level of Kobzar, in particular, in the case of a consistent expression of the interests of the peasantry. However, M. Markevych also has a significant and valuable contribution to the development of the spiritual culture of the Ukrainian and Russian peoples. It is appropriate here to quote the statements of P. Grabovsky about T. Shevchenko, who in the article on the 40th anniversary of the death of the poet in 1901 wrote: «In his mature works, Shevchenko no longer idealizes the past, but acts exclusively as a singer of national grief, the first in Russia a representative of the social direction in poetry, which later was only Nekrasov» [6, 173]. The researchers undoubtedly relate T. Shevchenko's appeal to the theme of the Decembrist movement in with his stay in the estate of Prince M. Repnin, O. Kapnist and M. Markevych. F. Priyma first expressed the guess that in the 40's of the nineteenth century. «The stories and memoirs of Markevych could serve for Shevchenko as one of the sources of his idea of the uprising of December 14, 1825 ...» [11, 61].

Folk poetry, historical epic, civic poetry, personal repertoire of lyricism, romantic stories and tales, retellings and translations of Slavic poetry, folklore-ethnographic and literary exploration became the ideological and aesthetic basis, thematic artistic arsenal, as an artistic model for Ukrainian poets. In general, the 30's and 40's of the nineteenth century, as evidenced by a typological analysis of the work of M. Markevych, L. Borovikovsky, A. Metlynsky, and T. Shevchenko, outlined one of the most active periods in the development of romanticism in Ukrainian literature.

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