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Леся Українка та Михайло Грушевський: творчі контакти та суспільно-політичні погляди

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Стаття присвячена вивченню маловідомих сторінок української публіцистики, зокрема критичної суспільно-історичної та епістолярної спадщини знакових постатей української культури Лесі Українки та М. Грушевського. Вказано, що недостатнє вивчення на сьогодні творчих контактів письменниці Лесі Українки й політичного та громадського діяча, історика, публіциста М. Грушевського зумовлено ідеологічними чинниками, що в радянський час призвело до вилучення відомостей про контакти цих діячів із наукової комунікації. Наголошено, що домінуючим напрямом творчості «Великого українця» і «Дочки Прометея», що засвідчують не тільки їх літературно-критичні, публіцистичні твори, але й листування, був відхід від традиційного малоросійського типу мислення, формування європейських духовних орієнтирів та цінностей, роздуми над українською «історичною» долею. Використання історичного методу дозволило виявити спільність у соціально-політичних поглядах Лесі Українки та М. Грушевського щодо ролі української інтелігенції, розвитку української культури, вироблення європейського вектора розвитку, подолання розриву й повернення до одностадіальності життя із західноєвропейським світом.

Ключові слова: Леся Українка; Михайло Грушевський; Наукове товариство імені Тараса Шевченка; суспільно-політичні погляди; епістолярія; культура.

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1. Introduction

Problem statement. Mykhailo Hrushevskiy and Lesia Ukrainka are some of the leading figures in the sociopolitical life of Ukraine in the pre-revolutionary period. Next year Ukraine will celebrate 150 years since the birthday of Lesia Ukrainka, an outstanding poet, and the anniversary of Mykhailo Hrushevskiy, a great historian, was celebrated in 2016. Their contribution to the Ukrainian culture cannot be underestimated. Each of them became a leader in their own sphere and both enriched our national heritage. Unfortunately, the epoch when they lived and worked and the relations between them are not studied enough.

The aim of the article is to analyze the cooperation between Mykhailo Hrushevskiy and Lesia Ukrainka as well as the contribution of both figures into the Ukrainian national culture and sociopolitical life.

Research methods. The methodological tools of the study are determined by the global nature of the personalities of Lesia Ukrainka and Mykhailo Hrushevskiy. In this context, the problem of their creative contacts and sociopolitical views is singled out. The methodological basis of the research is a set of general, special and specific scientific methods, which are meant to help to study the problem and enable to achieve the goal. The historical method is used as the basic one because it stipulates the problem to be considered under the influence of various factors. In addition, the study is based on the principles of objectivity and integrity. The research method of comparative analysis was used to identify creative contacts and sociopolitical views as well as their characteristics. Owing to the set of the methods applied, the authors revealed the contribution of both figures into Ukrainian national culture and sociopolitical life.

Analysis of recent research and publications. There is only one scientific article devoted to these issues. It was written by P. Odarchenko, a diaspora scholar, and published in the *Ukrainskyi istoryk* (Odarchenko, 1991-1992). Some references to these ideas could be also found in the works of Ihor Hyrych when he studied the relations between Mykhailo Hrushevskiy and Ivan Franko. He claimed that "the attitude to M. Drahomanov was defining in the relations between M. Hrushevskiy and any other person. Therefore, it is possible that I. Franko was forced to formulate his opinion: if you want to be with the professor, you need to shake off the ideas of M. Drahomanov" (Hyrych, 2016). A characteristic example of this "party" approach to the concept of friendship against another person could be seen in the attitude of the professor to the niece of Mykhailo Petrovych – Lesia Ukrainka. In a letter to M. Kryvenyuk dated 29 May (11 June) 1903 she wrote that I. Trush pointed out to her "party" feelings against him. He said that he had not broken the relations with Pavlyk and in the presence of

him and Rada (Trush was married to M. Drahomanov's daughter) ignored Hrushevskiy (Hyrych, 2016, p. 630).

2. Results

M. Zhulynkyi analyzing the literature heritage of the historian mentioned that "Hrushevskiy paid special attention to the oeuvre and the culturological mission of Ivan Kotlyarevsky, Taras Shevchenko, Hryhoriy Kvitka-Osnovianenko, Ivan Franko and Lesia Ukrainka, constantly adding more and more names of Ukrainian writers to show the depth of the complexity of opinion struggles under the colonial circumstances of Ukraine. With the help of the creative writings he also tried to show the audience the dramatic nature of the struggle for the fate of the Ukrainian people and highlight the important mission of literature and art in the awakening of the national consciousness of the Ukrainians" (Zhulynskiy, 2008).

During the Soviet period, the Communist authorities did not ban the works of Lesia Ukrainka, in contrast to the works of M. Hrushevskiy. Her works were included into the official literature canon, so her poems were a part of the school curriculum. The poet was shown as a revolutionary who fought for the social and national liberation of the population. Her 100th anniversary was marked by the publication of 12-volume edition of her works (Ukrainka Lesia, 1975-1979). However, the censors did not include the poet's letters to M. Hrushevskiy into this edition. As we know, he was defined as "a Ukrainian bourgeoisie nationalist" by the Communist propaganda machine. Therefore, the Soviet censors could not allow the Ukrainian figure who was thought to be "progressive" to have any correspondence with the head of the Central Council of Ukraine. It was the reason why this correspondence was not included into this edition. However, in 1960 Lesia Ukrainka's letters to M. Hrushevskiy were published with a small circulation of 3000 copies in the collection of works titled *Lesia Ukrainka: publikatsii, statyi, doslidzhennia* (Lesia Ukrainka: publications, articles, studies, 1960) (Ukrainka Lesia, 1960).

The scholars specializing in literature who emigrated after the liberation struggles between 1917 and 1921 could study the life and works of the people who were not approved by the Soviet authorities. Olha Kosach-Kryvenyuk, Lesia Ukrainka's sister, published the findings of her thorough research titled *Lesia Ukrainka: khronolohiia zhyttia i tvorchosty* (Lesia Ukrainka: the chronology of life and works, 1970) having included her letter to the scholar (Kosach-Kryvenyuk, 1970). Therefore, the mutual impact of these outstanding figures in our history has not been researched sufficiently.

"The Great Ukrainian" and the "Daughter of Prometheus" (as they were called later) belonged to the same generation of the Ukrainian cultural activists. There was much in common between their views, but at the same time there existed significant differences.

Mykhailo Hrushevskyi was born in 1866 in Kholm, the border territory between Ukraine and Poland. He grew up in the Caucasus where he graduated from a gymnasium in Tbilisi (Tiflis). His family was mostly engaged in the church sphere and was ethnically Ukrainian. However, they did not have any distinct political views.

Lesia Ukrainka was born in Volyn in 1871, and she spent her childhood there. Her mother, Olena Pchilka, was a conscious activist of the national culture and had prominent beliefs that she used in educating her children. She was a sister of Mykhailo Drahomanov who was in the 1870s considered as one of the leaders of the Old Kyiv Community. Therefore, Lesia Ukrainka belonged to the family of outstanding figures in the Ukrainian culture. Due to her weak health and mother's unwillingness to educate children in the Russian language, she was educated at home, but later passed corresponding examinations in the gymnasiums to prove their knowledge. Olena Pchilka's children were characterized by their outstanding intellectual abilities and good knowledge of foreign languages. The poetical talent of Lesia emerged in her childhood years when she wrote poems published in the Galician magazines.

Since his childhood, Mykhailo Hrushevskyi was interested in Ukrainian literature and tried to write both poetry and prose. At first, he dreamt of becoming a Ukrainian writer to "wake his unhappy people". The young man was searching for some help from I. Nechuy-Levytskyi, an outstanding literature figure, wrote letters to him, and the writer gave a hand in being published in Western Ukrainian magazines. Simultaneously with literature, Mykhailo was interested in history and the muse of Clio won: he decided to devote himself to the science. After graduation from the gymnasium, he became a student of the historical and philological department of Kyiv Saint Volodymyr University. The analysis of his diary shows that the student had distinct national views, and the public life was deeply interesting to him. The young man actively collaborated with the Kyiv Community. Volodymyr Antonovych, a Ukrainian historian, and Oleksandr Konysky, a Ukrainian writer, author of the spiritual hymn "Molytva za Ukrainu" (Prayer for Ukraine), significantly influenced him. These were the historical figures that shaped the future of M. Hrushevskyi. After the graduation and defence of the Master thesis, the young man moved to Lviv where he became the head of the World History Department. This opportunity became the reality due to the Polish-Ukrainian treaty of 1890 that got the name of the "new era".

It marked the beginning of the so-called "Galician period" between 1894 and 1914 in his life, and it might have been the best period in his biography. Since then he was the head of the History Department of Lviv University and played an active role in the public and political life. He started working on a multi-volume piece of scientific work titled *Istoriia Ukrainy-Rusy* (The History of Ukraine-Rus) and since 1897 he became the head of Lviv Shevchenko Scientific Society. In 1898, he founded the

pan-Ukrainian journal titled the *Literaturno-naukovyi visnyk*. Therefore, in Galicia M. Hrushevskyi became one of the leaders of the Ukrainian national movement.

In contrast to M. Hrushevskyi, Lesia Ukrainka chose to connect her life with literature. She started publishing her works in the 1870s in the Galician press. The young woman was under a great influence of her mother, who was quite a well-known Ukrainian writer and a public figure. It was Olena Pchilka who gave her daughter strong features of character and determination in achieving her goals. During her youth, Lesia was interested in history. For her younger sister she wrote the work titled *Starodavnia istoriia skhidnykh narodiv* (Ancient History of Western Peoples). While working on this book, she consulted her uncle M. Drahomanov who specialized in the world history. Love to history was with Lesia Ukrainka during all her short life. As we know, M. Hrushevskyi, while being exiled in the Volga region, also started writing a textbook in world history. It is interesting that their works were published in 1918 when Lesia had already passed away. Her mother and sister published Lesia's work, and the historian was the head of the *Tsentralna Rada* at that period. We can make the conclusion that history and literature united them.

It is difficult to tell when Lesia Ukrainka and Mykhailo Hrushevskyi got acquainted. It is possible to assume that it happened in the 1890s when Lesia visited Lviv. However, she had learned about Mykhailo Hrushevskyi before. In one of the letters to her, M. Drahomanov spoke about the historian in an unpleasant manner. Being an atheist, he was mocking "Hrushevskyi's Orthodoxy and the time when he read the Genesis on the grave of Karachevsky and prayed" (Kosach-Kryveniuk, 1970, p. 266). At that moment her uncle had a conflict with Kyiv Community, and the young scholar was, in fact, one of its leaders. They were at different ideological platforms. The historian and the people who supported him – O. Konyskyi, V. Antonovych – did not accept the ideas of cosmopolitan life, atheism, socialism and the faith in the European and Russian democracy that were important for M. Drahomanov. The people surrounding the historian at that time were the supporters of the national centric ideology. Lesia Ukrainka under the impact of her uncle was at first supportive to the social and democratic ideas and collaborated with their group. However, after the death of her friend S. Merezhynskyi, she distanced herself from the socialist ideas.

Lesia Ukrainka was a member of Shevchenko Scientific Society, published her works in the Galician magazines and had correspondence with local public figures. In her letter to I. Franko, she mentioned professor M. Hrushevskyi and hoped that she could meet him in Lviv on 20 September 1901. However, this encounter did not happen. It is known that the poet took some scientific books from the library of the professor. It could be proven by her letter to V. Hnatiuk dated 4 November 1902 where she asked him to thank the scholar for the book (Kosach-Kryveniuk, 1970, p. 641). On 23 December of

the same year the poet sincerely thanked him in person, "I do thank you for this book as I like it very much. I am sorry to have kept it for so long – I had to make some notes. I am sorry if you had any trouble because of that" (Kosach-Kryveniuk, 1970, p. 646). The tone of Lesia Ukrainka's letters to the professor shows that she treated him with respect. At this time, the poet actively collaborated with the *Literaturno-naukovyi visnyk* that was founded by M. Hrushevskiy and I. Franko. Her poems were published in the first issue of this journal. The people who surrounded her were rather critical about the work of this historian. There were two parties – supporters and opponents of the professor – at that time in Galicia. The opponent of M. Hrushevskiy was M. Drahomanov, Lesia Ukrainka's uncle, and her mother was also not one of the supporters of the historian. V. Hnatiuk and M. Pavlyk, who Lesia actively wrote to, were also opposing the views of the historian. I. Franko was a friend of the scholar at that time. Among the supporters of the Lviv professor it is possible to name the artist I. Trush, who was the husband of Drahomanov's daughter Rada, his students I. Krupiakovich, S. Tomashivskiy, I. Dzhydzhora and others. Therefore, the Galician society was split, and there was an obvious or hidden struggle between the different groups. It was difficult for Lesia Ukrainka to keep distance in this situation. We can find the reference to these contradictions in the letter to I. Trush where she writes, "Frankly speaking, I do not understand the use of this term about "parties" in this case. I do not belong to the Radical or National Democratic Party, and I do not know any separate "parties" of Pavlyk, Hrushevskiy or Trush... If people in Lviv weren't so persistent in reminding me about all those things, I would have already completely forgotten this epic with Hrushevskiy as two years ago I had a chance to understand the truth and reject any hopes I had. I did not want to speak with Pavlyk or anybody else about these quarrels, but I had to do it when I received your letter" (Kosach-Kryveniuk, 1970, p. 697). This letter shows that Lesia Ukrainka is speaking about the systematization of Drahomanov's heritage when he suddenly died in 1895. It was done with the help of Drahomanov's relatives and Hrushevskiy as a public figure. Later when he was in emigration, he wrote a number of articles about Lesia Ukrainka's uncle since during the national revolution and after it the socialist doctrine became close to the scholar.

According to I. Hyrych, "In July of 1903 Lesia Ukrainka was in Lviv and stayed at M. Pavlyk's home. There she met I. Franko who persuaded her not to visit M. Hrushevskiy. It is important to take into account that in her letter to I. Trush, who supported M. Hrushevskiy, she wrote that she belonged to no party at all. Sometimes she visited M. Hrushevskiy when it was necessary. Her friendship with Pavlyk that lasted for a long time could not be changed by the circumstances – the struggle of the opposition (Pavlyk) against Hrushevskiy" (Hyrych, 2016, p. 631).

In her next letter to I. Franko, the poet returned to the above-mentioned theme of rivalry between different groups of the Galician intelligentsia. She argued that the friends of the enemies should not obligatory be our enemies. "I did not ask M. Hrushevskiy and his friends to completely agree with Pavlyk to be on good terms with me. So I do not understand why they want me to quarrel with him if I want to communicate with them? My friendship with Pavlyk is old enough, and it does not have any relations with the inner policies of Shevchenko Scientific Society that I try not to mention in the conversations with them. We are connected by completely different interests that could not be broken because of any doubts about Pavlyk's opinion about Hrushevskiy or anybody else. All in all, I do not intend to adjust my relations with your local people to the interests of the Lviv groups and parties since if I did it, I would get into such a labyrinth that my nerves and my soul would not stand" (Ukrainka Lesia, 1979, p. 13). The text of this letter shows that being engaged in literature, she tried to keep an independent status in Shevchenko Scientific Society and stay away from the inter-party quarrels. I. Trush showed her portrait at the exhibition in Lviv in 1898. This event was described by M. Hrushevskiy in the following way, "Mr Trush exhibited only four portraits – of Professor Antonovych and Lesia Ukrainka (the property of Shevchenko Scientific Society), of Mr Drahomanov and mine" (Hrushevskiy, 2002, p. 225). In another article *V spravi muzeiu pry Naukovomu tovarystvi imeni T. Shevchenka. Vidozva do shanovnykh zemliakiv* (Regarding the museum of Shevchenko Scientific Society. A message to our compatriots) the scholar wrote that "some collections of the museum of Shevchenko Scientific Society can be seen by the public for about several months. We have felt the necessity to create such a Ukrainian-Russian museum and collect corresponding exhibits for it. When the museum has occupied large premises, it could start to pursue this goal. At the secretary rooms of the Shevchenko Scientific Society one can see: 1) the collection of the portraits of Ukrainian and Russian figures, scholars, writers and artists, such as Kotliarevskiy, Shevchenko, Antonovych, Zhytetskiy, Ohonovych (the plaster relief), I. Nechuy-Levytsky, I. Franko, L. Kosachivna, Hrinchenko" (Hrushevskiy, 2002).

We can make the conclusion that at the end of the nineteenth and the beginning of the twentieth century Lesia Ukrainka collaborated with M. Hrushevskiy in the scientific circles and was a member of the Shevchenko Scientific Society. They communicated, although there were no particular relations between them as they belonged to different groups.

In 1907. the historian moved the publishing capacities of the *Literaturno-naukovyi visnyk* to Kyiv. This decision was hard for him. A part of the Galician community was against the publication of the journal in Great Ukraine. Among such opponents, we can name Ivan Franko who was a friend of Mykhailo Hrushevskiy as

they even lived close to one another. There was a lack of experienced staff, and the scholar had to rely on a new generation. As it is clear from the poet's letter to her mother, she hoped for the collaboration with Kyiv edition of the *Literaturno-naukovy visnyk*, "I waited for some distinct invitation from Hrushevskyy when he moved to Kyiv even despite the fact that I have already been there. Without a proper invitation, I can visit only relatives and friends but no one else (only in case of a ceremonial visit or on business matters). I think it is quite common to behave like this" (Kosach-Kryveniuk, 1970, p. 848). The analysis of the materials showed that she constantly published her works in the journal, but due to constant illnesses of Lesia Ukrainka, the scholar did not engage her into the everyday running of the journal.

In the letter dated 13 February 1908, Lesia Ukrainka addressed the historian and talked about the typos that were made in the publication of her work titled *Cassandra*. She asked to publish her corrections in the next issue and with the aim of eliminating any mistakes ("as it may harm not only the literature reputation of the author, but also the journal that publishes such works") she asked to send her the second part of the poem for corrections (Kosach-Kryveniuk, 1970, p. 808). "And if my letter is late as perhaps you could have already started printing the beginning of the second book, I ask to send me the printed pages before they are glued together. In this case I will be able, if necessary, write down important mistakes and make corrections to be included in the list I am sending you now," she writes (Kosach-Kryveniuk, 1970, p. 808-809). With all her respect, she hoped for M. Hrushevskyy not to reject her request.

In her next letter dated 14 February 1908, she hoped that if "the publisher does not understand where he should put '\\", he could use the two stanzas that she sent in the form of separate transcription" (Kosach-Kryveniuk, 1970, p. 809).

In the autumn of 1910, the sick poet complained about her poor health and wrote the scholar about the drama that had to be published in the next issues. In her letter, she wrote that due to her poor health she could not reply to two of his letters. "Now I am very weak, and I can hardly write, so I will write only the most important things. I am not asking to send the drama back to me as I do not know when I would be able to work on it – my health does not allow me. If it is possible to publish in the way it is, it will be ok. Regarding the changes: Act 1 and 2 could not be united into one without the breaks of the scene plan" (Kosach-Kryveniuk, 1970, p. 840). At the end of the letter, she thanked for the offer to become a permanent critic in the journal, but she had to refuse due to her illness, "I cannot become a permanent critic. Thank you very much for your offer. If I am strong enough, I will write to you later about it, but I cannot promise anything now. With all my respect, Lesia Ukrainka" (Kosach-Kryveniuk, 1970, p. 840).

M. Hrushevskyy mentioned Lesia Ukrainka in his article *Z nashoho kulturnoho zhyttia* (About our cultural life, 1911), which was published at the beginning of 1911 in the *Literaturno-naukovy visnyk*. The historian mentioned the repressions that the journal felt in Kyiv and Lviv. "Several days later the same book was confiscated by the Kyiv authorities because of Lesia Ukrainka's poem *Na poli krovy* (On the Field of Blood), and the editors were subject to the trial in accordance with Article 72 Point 3. "Most Holy Trinity, Father, Son and Holy Spirit, I adore Thee profoundly. I offer Thee the most precious Body, Blood, Soul and Divinity of Jesus Christ present in all the tabernacles of the world, in reparation for the outrages, sacrileges and indifferences by which He is offended" (Hrushevskyy, 2005, p. 306).

In the letter to M. Hrushevskyy from Kutaisi dated 27 March 1912, Lesia Ukrainka asks about her payments. She writes, "Dear Mykhailo Serhiyovych, I am very sorry to write to you regarding a private issue, but I do not know whom I might ask for a favor, as Siryi, as I have heard, often leaves and does not get all my letters. Can you, please, help me to get my payments for the drama and the poems that were published in the *Literaturno-naukovy visnyk* in Books 10-12 in 1911 and Book 1 in 1912" (Kosach-Kryveniuk, 1970, p. 854). O. Kosach-Kryveniuk mentioned that there were no postal stamps on the letter. It is clear that this is the note that Lesia mentioned in her letter to her mother dated 25 March 1912. It was perhaps her last letter to the outstanding historian. On 1 August, I. Lyzanivskyy sent a telegraph note to M. Hrushevskyy and told that Lesia Ukrainka had died (Kosach-Kryveniuk, 1970, p. 878).

The historian responded to the death of the great poet. The October issue of the *Literaturno-naukovy visnyk* was fully devoted to the oeuvre of the famous representative of the Ukrainian culture. It begins with the words, "To the unforgettable memories of Lesia Ukrainka the editors of the *Literaturno-naukovy visnyk* devote this book as she has been embellishing it with her works for such a long time". Then the editors published the last pages of her novel about the Arab life that she had begun in May-June of 1913 under the title of *Ekbal-Hanem*. The editors wrote, "this is the last ray before the arrival of darkness" (Hrushevskyy, 1913, p. 10-11). The next part was the speech of Mykhailo Hrushevskyy during the meeting of the Shevchenko Scientific Society that had Lesia Ukrainka as one of its members. The scholar mentioned that the previous year had witnessed the loss of many outstanding representatives of the national culture. The composer M. Lysenko and the writer M. Kotsiubynskyy had passed away. The loss of Lesia Ukrainka was especially hard to bear as the poet was only 42 years old. "Her creative career was broken when she obviously was on the way to her best" (Hrushevskyy, 1913, p. 10). The historian gave a short review of her creative legacy, and at the end he mentioned that she had been "deeply national in her foundation; all her nature was intrinsically connected

with the life of her people and with the difficulties of our people in the present turbulent epoch. This oeuvre moved these people to the basis of eternal pan-human struggles, shaped them in this light and connected them with the feelings of the humanity. Our people did not cope with this exciting and energetic movement of her inspiration, this marvelous variety of images that were given to us. This high level of ideas that the work of the deceased was orientated to was unprecedented for wider circles. If our circumstances were different, her works would be taken to the selected circles of world intelligentsia, they would find great connoisseurs and adepts. We feel that there were some more steps ahead, and the deceased would have spoken a new word to the world literature, and this word would be eternal. The death broke this path to the pan-human realms. But for our literature circles those things she had already done would remain an eternal gift, a new level of development, a historical moment in our cultural and national spheres" (Hrushevskyi, 1913, p. 10-11).

When Lesia Ukrainka was alive, M. Hrushevskyi also appreciated her literary talent, and he often mentioned this fact in his reviews of Ukrainian literature. In the newspaper *Selo* that the scholar published for the common people in the review titled *Ukrainske Pysmenstvo* (Ukrainian Literary Figures), he mentioned the name of the poet among the talented authors of our land. M. Hrushevskyi claimed that the works of our authors are "worth boasting to foreigners. Their writings have been translated into other languages, and foreign people like them very much". In this article among the greatest literary figures that shaped the national epic the historian named Lesia Ukrainka (Hrushevskyi, 2005, p. 386). In another essay titled *Shche pro velykyi i malyi natsionalizm* (Once again about big and small nationalism) that the historian published in the magazine *Russkie Vedomosti* he drew attention to the underestimated achievements of the Ukrainian culture that are not seen by the Russian society. While speaking about the oeuvre of the poet he wrote, "And in Ukrainian literature that often becomes a victim of present-day supporters of the "great nationalism", there were authors whose works could be characterized by distinct universalism. Here I would mention the deceased L. Kosach-Kvitka (pseudonym Lesia Ukrainka) whose works appeared to be published in English translations with the help of English-Russian cooperation. They, perhaps, would be also appreciated among the educated Russian people" (Hrushevskyi, 2005, p. 470).

In another article titled *Stolittia ukrainskoho teatru* (The Century of the Ukrainian Theatre), M. Hrushevskyi paid attention to Lesia Ukrainka's contribution to the theatrical art. He said, "Only after 1905 when the Russian censorship regarding the Ukrainian language had become slightly softer, the Ukrainian drama that was represented by the works of Lesia Ukrainka, Vynnychenko left the border of ethnographic drama" (Hrushevskyi, 2007, p. 48-49).

During his exile in Moscow M. Hrushevskyi collaborated with A. Mayevskyi. Together they decided to publish the works of Ukrainian literature. "For the organization of this group they held several meetings, developed the statute, started collecting money and had some negotiations with the authors they wanted to include into the issues (H. Chuprynka. O. Oles, A. Krymskyi, O. Kosach (regarding the oeuvre of Lesia Ukrainka) and printing specialists. However, the "revolutionary wave" stopped everything" (Hrushevskyi, 1989, p. 122).

3. Conclusion

Therefore, the analysis of different sources that deal with the relations and cooperation between Lesia Ukrainka and Mykhailo Hrushevskyi shows friendly relations between these two giants of the Ukrainian culture. There were more things uniting them than the ones separating them. Both worked in the Lviv Shevchenko Scientific Society, and since 1907 – in the Ukrainian Scientific Society in Kyiv and in the *Literaturno-naukovy visnyk*, which was published in these cities. Judging by the correspondence, Lesia Ukrainka respected Mykhailo Hrushevskyi. The latter also deeply appreciated her writing talent that could be proven by his publicist and popular scientific works where her name was mentioned with great respect. Moreover, it is important to mention that in the summarizing works on Ukrainian history, the scholar singled out the poet as one of the most talented figures of our culture (Hrushevskyi, 2014, p. 446).

It is obvious that it is not always easy for great people to come to the compromise with others when it deals with the public life. It could happen in the relations between Mykhailo Hrushevskyi and Lesia Ukrainka. However, it must be highlighted that there were no ideological discrepancies between their views, and we do not have any evidence that could prove these differences. They used their works to serve Ukraine and the renaissance of its culture. The life and creative legacy of these outstanding leaders of the national culture require further studies. The next step is to create a thorough monograph about the figures of our national rebirth at the beginning of the twentieth century where Mykhailo Hrushevskyi and Lesia Ukrainka will occupy an important place.

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Tur O., Krot V., Shabunina V. Lesia Ukrainka and Mykhailo Hrushevskyi: creative connections and sociopolitical views

The article is devoted to the study of little-known pages of Ukrainian journalism, in particular, the critical socio-historical and epistolary heritage of Lesia Ukrainka and M. Hrushevsky as iconic figures of Ukrainian culture. It is pointed out that the insufficient study of creative contacts between the writer Lesia Ukrainka and the political and public figure, the historian, the publicist M. Hrushevsky, is caused by ideological factors, which in Soviet times led to the withdrawal of information about the contacts of these figures from scientific communication. It was emphasized that the dominant direction of the "Great Ukrainian" and "Daughter of Prometheus", as evidenced not only by their literary-critical, journalistic works but also their correspondence, was the departure from the traditional Little Russian type of thinking, formation of European spiritual landmarks and values, reflection on Ukrainian "Historical" fate. The use of the historical method revealed the common socio-political views of Lesia Ukrainka and M. Hrushevsky on the role of the Ukrainian intellectuals, the development of Ukrainian culture, the formation of the European vector of development, bridging the gap and returning to a one-stage life with the Western world.

Keywords: *Lesia Ukrainka; Mykhailo Hrushevskyi; Shevchenko Scientific Society; sociopolitical views; correspondence; culture.*

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