

BELARUSIAN-UKRAINIAN ART RELATIONS OF THE SECOND HALF OF THE XIXth – EARLY XXth CENTURY

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INTRODUCTION

The being of Ukrainian and Belarusian ethnic lands as a part of the Russian and Austro-Hungarian monarchy had an impact not only on their socio-economic, but also cultural and educational development and the character of relationships. The impact is exposed in different ways (by public policy, via personal relationships, etc.) was not similar. It was vivid in the sphere of culture, especially in education and science, in public life.

The specificity of contacting of related cultures gave rise to a variety of forms and means of assimilation of previous achievements of neighboring peoples. Culture that expressed the highest degree of national consciousness, the culture medium generated patriotic sentiments in neighbors, stepped the processes associated with the formation of national cultures. These interdependent processes were intense and peculiar Slavonic phenomenon – national revival.

It was culture that helped Slavs to announced themselves as original nations. Of course, this was reflected on the content and forms of their relationship, increased the interest in the history and culture of their neighbors. Language kinship, common objectives of socio-political development were the basis of their unity. Finding ways and forms of their rapprochement and cooperation led to the emergence of the concepts of Slavonic community and cohesion of Slavs. During this period, some Ukrainian public and cultural figures tried to support Belarusians in their struggle for their national identity. Educated officials, many of whom proved themselves as writers, artists, scientists, teachers and other workers in culture, supported lively contacts with their counterparts on different territories of the empire. Their relationships contributed not only to scientific researches, but also to reciprocal and enriching progressive ideas and were the impetus for the development of radical actions.

Thus, since the end of XIXth – beginning of XXth century this process increasingly becomes two-sided, acquires the character of interaction. The relatively small process of interaction is traced in the field of art. The creative contacts between Belarusians and Ukrainians affected positively the development of performing and Fine Arts of two nations enriching them with new ideas, images, themes.

1. The Relationships in the sphere of Performing Arts

Performing Arts promoted strengthening and development of cultural relations. The beginning of Belarusian-Ukrainian theatrical relationship and their content filling assisted the activities of Ukrainian theatrical troupes that began to emerge in the middle of the XIXth century¹. Somewhere they performed outside Ukraine, including Homel and Minsk. In the 50's of the XIXth century the troupe of M. Betljevskiyi was touring the towns and cities of Grodno region. Belarusian theatrical culture was significantly activated by the creation of an amateur theater by V. Dunin-Marcinkevych in his estate Lyutsynka². This enabled the solution of the problem of Belarusian National Theater, its own drama. It is known that V. Dunin-Marcinkevych traveled to Ukraine, in particular, to Kiev, accompanying his children during their concert activities³. In 1866 he wrote the comedy “Pinsk nobility” in the Polish dialect of the Ukrainian language in which he ridiculed the proud and dumb local nobles, as well as Russian bureaucrats.

The reciprocal theatrical links revived significantly due to the emergence of a professional theater in Ukraine (troupes of Kropyvnitskiyi, Starytskyi, P. Saksaganskiyi Sadovskiyi, Karpenko-Karyi)⁴. As Ukrainian theater groups had no permanent place for

¹ Ахрыменка П. Летапіс братэрства. Аб беларуска-украінскіх фальклорных, літаратурных і тэатральных сув'язях. – Мн., 1973. – С. 98.

² Охріменко П. Шляхами братання(про українсько-білоруські театральнo-драматичні зв'язки). – К., 1968. – С. 37.

³ Вінцэнт Дунін-Марцінкевіч і працэс міжславянскіх літаратурных узаемасувязяў. *Матэрыялы V Міжнар. Ракаўскіх чытанняў, в Пяршаі Валожынскага раёна, 20 чэрвеня 2004 г. : насустрач 200-годдзю з дня нараджэння В. Дуніна-Марцінкевіча* / [пад рэд. В. П. Рагойшы, М. В. Хаўстовіча]. – Мн., 2005. – С. 36–40.

⁴ Охріменко П. Шляхами братання. – С. 42.

creative work, then toured along different cities and countries including Belarus. They acquainted the viewers with Ukrainian theatrical art, the works of national drama, folk songs. Folk art of those art groups received recognition everywhere they performed.

In unpublished letters by Eliza Ozheshko to the Polish scholar Yan Karlovych we find interesting observations about of Ukrainian theater. In the letter dated the 18 th of December 1887 from Grodno E. Ozheshko wrote: “the group of malorus (Ukrainian) actors came to Grodno ... saw the comedy by Shevchenko “Nazar Stodolia” ... this scene in no way similar with any other under the sun, the form is primary, all is beautiful, sincere, grateful...”⁵

The tours of the troupes by M. Starytskyi attracted many Belarusian cultural figures. Belarusian viewers always met artists as expected and precious guests. For example, the newspaper “Minskyi Lystok” (1886–1894), published twice a week, on August 5, 1888 reported: “The expected guests have arrived. There were only two plays, but they gave us confidence that M.P. Starytskyi’s troupe stay would leave a bright page in a modest chronicle of our scene. We warmly welcome our dear guests, and let their short stay be for hapiness”⁶.

The Starytskyi’s touring of the troupe caused a lot of reviews and the appearance of several works of art. Ya. Kupala noted that Belarusians should have their own plays – both comedies and dramas ⁷. The prominent Belarusian poet Ya. Luchyna, who wrote about farmers’ life, worked much on the creation of the Belarusian theater modeled like Ukrainian. He studied the history of the old Belarusian theater, its repertoire. Under such conditions his work on Belorussian batleika appeared in print, in Polish ethnographic magazine “Wisła”⁸. Theater circles and amateur theaters were formed in a number of cities, towns and even villages in Belarus. They were in educational institutions, state railway stations, intellectual clubs. The emergence of comic opera “A peasant woman” by V. Dunin-Marcinkiewicz⁹ meant a step forward

⁵ Orzeszkowa E. Oteatrze Ukraińskim // BiuletynPolsko-Ukraiński: tygodnikilustrowany. – Warszawa, 1934. – № 9. – S. 9.

⁶ Ахрыменка П. Летаніс братэрства. – Мн., 1973. – С. 100.

⁷ Шарахоўскі Я. Пясняр народных дум. – Мн., 1970. – С. 73.

⁸ Ахрыменка П. Летаніс братэрства. – С. 102.

⁹ Бэндэ Л. Першая беларуская опера // Літаратура і мастацтва. – 1961. – 7 сакавіка.

in the development of Belarusian dramaturgy, its genre renewal and attempts to embark on a professional career. It came out of print and was staged when only the People's Theater and its genres such as interlude and school drama existed in Belarus¹⁰. Since the number of Belarusian plays at that time was small, theatrical amateurs used the works of Ukrainian, Russian and Polish writers. Ya. Luchyna also tried to write plays, as the evidence is a small piece of his work on the theme of peasant life. He underlined the closeness between the Ukrainian and Belarusian peoples, highlighting the similarity of their fairy tales and songs¹¹.

The tour of the troupe of M. Starytskyi became the basis on which the national repertoire of the Belarusian stage expanded and the creation of the Belarusian national theater took place.

The clear indication of this can be P. Karnytskyi's article "To the performances of maloruskyi troupe" dedicated to the tour of Ukrainian artists under the direction of Starytskyiin Belarus (1888). P. Karnytskyi started his article with the words, full of deep respect for theatrical, musical culture of Ukraine. He wrote enthusiastically about the multifaceted activities of M. Starytskyi, an educator and mentor of Ukrainian actors, emphasized not only on great skill of the troupe, but on profound nationality of the performances. P. Karnytskyi underlined the organic confluence of Ukrainian theater with folk art, characterized the Lysenko's music as the highest stage in the development of folk-song culture of Ukraine.

Subsequently Ukrainian troupe of M. Kropyvnytskyi visited Belorussia that gave the performances for commoners, and the audience of Gomel, Bobruisk. The repertoire of the troupe of Kropyvnytskyi included the plays by I. Kotliarevskyi, H. Kvitka-Osnovianenko, T. Shevchenko, M. Starytskyi, already familiar to Belorussian viewers, and new works were included – "After revision", "Make a fool of oneself" by M. Kropyvnytskyi, "Fortuneless" by I. Karpenko-Karyi. The plays by M. Kropyvnytskyi "After revision", "Make a fool of oneself" were translated into Belarusian with a number of up to the point changes and additions in 1910–1911s. The events and characters of these works

¹⁰ Ахрыменка П. Летапіс братэрства. – С. 198.

¹¹ Беларуская літаратура XIX ст. Хрэстаматыя / [над рэд. Александровіча С. Х.]. – Мн., 1971. – С. 251.

were so close and clear to Belarusian viewers that often were perceived by them as their own, and for years did not descend from the Belarusian scene. Speaking of the comedy “After revision”, a connoisseur of the culture of the Belarusian people Yu. Karskyi noted: “With this play, first staged on February 12, 1910 in Vilno, the performances began in the Belarusian literature”¹².

The Ukrainian theater performances were a high school of mastering for many Belarusian artists. While touring Belarus M. Kropyvnytskyi attracted to participate in mass scenes the members of amateur groups, artists of local theaters, students and schoolchildren. He carefully and persistently played every detail of crowd scenes, giving a valuable example for Belarusian theatrical youth. This is evidenced by, for example, the memoirs of the requisitioner of Minsk City Winter Theater S. Zelenkovych¹³. In the review, printed in the newspaper “The Minsk lystok”, and it was actually reported about one such case in the Ukrainian troupe touring in Belarus. Thus, in 1892 in the play of the troupe of M. Kropyvnytskyi “Nazar Stodolia” a local amateur A. Mykolaev performed successfully.¹⁴ It was noted in the newspaper that the amateur actor, still remaining a spectator, makes a crime against art, which would bring him great success. “The Minsk lystok” always concerned about the development of mutual relations of advanced cultures of Ukraine and Belarus.

In addition to the troupes of M. Starytskyi and M. Kropyvnytskyi, in the late nineteenth and early twentieth centuries other Ukrainian theater groups, troupes or individual artists also performed in Belarus quite often. According to K. Kasil, who worked as a controller in Minsk theatre (1906), the Belarusian audience enjoyed the theater company of M. Saksahanskyi greatly. Specifically, since 1 to 30 of November 1908, this troupe gave 34 performances in Minsk and since 17 of September to 14 of October 1909–29 plays¹⁵. Many supporters had the theater by Suslov, which during only 1907 gave 39 performances in Minsk¹⁶.

¹² Карский Е. *Белорусы*. – Мн., 2007. – Т. 3. – С. 368.

¹³ Охріменко П. *Шляхами братання*. – С. 38.

¹⁴ Няфёд У. *Беларускі тэатр. Нарыс гісторыі*. – Мн., 1959. – С. 73.

¹⁵ Там само. – С. 110.

¹⁶ Охріменко П. *Шляхами братання*. – С. 39.

It is known that on the Belarusian territory, which was a part of the Vilensk province, during the years 1887–1902 numerous Ukrainian theater groups, including I. Vasilyev, P. Man'ko, V. Hrytsay, I. Khmara, S. Chesnovskiy, P. Nacilevych and others gave performances. In addition to the plays, they also organized concerts in which Ukrainian folk song played a leading role.

The Ukrainian drama plays occupied a prominent place in the repertoire of the first Belarusian professional troupe of Ignat Buinytskyi (1861–1917). It emerged on the basis of the amateur group (1907) which consisted of the family members and friends. One of its leading actors was O. Burbis, the head of the amateur group of Radoshkovych. The I. Buinytskyi's group performed in the towns and villages of the Dzvinia district, in February 1910 participated in Belarusian vechornytsi (evening events) in Vilno¹⁷. The amateur Belarusian groups, being influenced by the troupe of I. Buinytskyi often organized performances and evenings where Shevchenko's word was heard. Ukrainian theatrical figures watched closely the rise and development of a talented theater by I. Buinytskyi¹⁸.

One of the forms of performing arts in Belarus was vechornytsi¹⁹. Their characteristic feature was that they were of Belarusian-Ukrainian character. Most often they took place in Gomel and Brest, where many Ukrainians lived. In particular, on the occasion of Shevchenko's holidays in 1908 in Mogiliv the play by T. Shevchenko "Nazar Stodolia" was staged. The Shevchenko's word was heard at illegal Ukrainian and Belarusian parties, which were organized by students and intellectuals dedicated to the anniversary of the poet in Vilno, Kiev, Kharkiv and other cities²⁰. The conduction of such evenings was of great importance for mutual cultural acquaintance of the two nations, helped to strengthen the cultural ties between them.

¹⁷ Бульба А. З нашага жыцця. Аб беларускім тэатры // Наша ніва. – 1911. – № 39. – С. 485.

¹⁸ Вігурска Г. Беларуская драматургія на Украіне // Беларусь. – 1955. – № 4. – С. 26.

¹⁹ Куліковіч М. Беларуская музыка: Короткі нарыс гісторыі беларускага музычнага мастацтва. – Нью-Йорк, 1953. – Ч. 1. – С. 56.

²⁰ Ахрыменка П. Летапіс братэрства. – С. 91.

The development of Belarusian-Ukrainian theatrical relations was accompanied by music ties at that time the integral part of almost every play was folk songs and dances. Thus, the performances of Ukrainian theater groups introduced Belarusian audiences with Ukrainian folk song.

Lack of national opera was one reason that Ukrainian opera began its stage life in Belarus, Ukrainian dramatic productions troupes. Such operas and operettas as “Natalka Poltavka”, “Chornomortsi”, “Night at Midsummer”, “Drowned” by M. Lysenko, “Zaporozhets za Dunaem” by Hulak-Artemovskiy.

The newspaper “Minskyi lystok” noted the organic fusion of Ukrainian theatre with Ukrainian folk song, which is its soul. “Malorusia (Ukraine) is a country of songs. In the song of malorus (Ukrainian) his personal feelings, sorrow and joy; with a song he accompanies his old ancientrites Singing – the soul of malorus theater, without songs malorus life on the stage would be only half a life”²¹.

The Ukrainian musicians repeatedly gave concerts in Belarusian cities. In 1859 Ukrainian musician M. Sokolowskyi made a great tour of Belarus, during which he met and made friends with the Belarusian-Polish poet Artem Verega-Darevsky (1816–1884). In October 1888 the concerts of the capella under the direction of Hordovskiy took place in Minsk. Belarusian critics singled out the performance of the folk songs “A Cuckoo”, “Oh, mother, mother”, the march from the opera by Lysenko “Chornomortsi” In March 1894 in the same concert hall the teachers of Lviv conservatorium had a concert. After 12 years the symphonic orchestra of Lviv philarmony had a great success there, conducted by the Czech musician L. Chelianskyi.

Musical ties were especially vivid in folk tunes²². This is due to similar historical destiny of two nations. In particular, in Belarusian and Ukraine great popularity had the songs, in which the struggle against Polish and other seigneurs was chanted. The example is “Bondarivna Song”, which originated in Ukraine and spread rapidly in Belarus. There are many songs that are known in Ukrainian and Belarusian. These are “Oh by the lawn, by the lawn”, “Overgrown paths” and others.

²¹ Ларчанка М. *Славянская супольнасць*. – Мн., 1963.– С. 118.

²² Белза И. Ф. *О славянской музыке. Избранные работы*. – М., 1963.– С. 112.

At the beginning of XXth century, with the advent of professional theater in Ukraine and Belarus, the musical life intensified, gaining the reciprocal nature.

Despite the fact that the Ukrainian productions and concerts by all means were restricted, the new Ukrainian theater culture was penetrating deeply into the masses not only its own, but also neighboring nations, especially Belarus. This is due to the tours of Ukrainian theatre troupes in Belarus, amateur performances, concerts of Ukrainians who lived there.

Thus, in dramatic and theatrical life, Belarusians actively gained the best that was created in Ukraine. In particular, there were the plays by Ivan Kotliarevskiy, T. Shevchenko, M. Starytskyi, I. Kropyvnytskyi, I. Karpenko-Karyi in the repertoire of some Belarusian theaters, in which the life and aspirations of Ukraine people is deeply illustrated. It is clear that such works could not affect the repertoire of young Belarusian theater. At the same time the concerts of Ukrainian theaters on Belarusian territory played a positive role in the development of the Belarusian professional and amateur theater, affected the development of the Belarusian drama in general.

The cooperation with prominent representatives of Ukrainian theater approached Belarusian artists to the secrets of creative work and achievements of Ukrainian performing arts, contributed to the formation of the Belarusian theatrical culture.

The most notable connections were in the field of theater and music – they had a broad basis and lasting traditions. This was theater in Slavonic nations at the times of their statelessness was one of the speakers of national memory. A word in their native language sounded from the stage or the events of the heroic past were presented. Many talented singers and musicians began their work at theaters and later performed in Ukrainian and Belarusian theaters. The further development acquired an amateur scene in the form of Ukrainian vertep and Belarusian batleika. The formation of an amateur theater went through the development and enrichment of folk theater traditions in harmony with the achievements of a school, and later professional theater. The amateur theater was more accessible and democratic.

2. The relationships in Fine Arts

The beginning of the relations in the Fine Arts is connected with the names of Taras Shevchenko and Bronislav Zaleskyi (1820–1880). They

met in exile in 1849. Created the genre sketches and landscapes (“The House of Kyrgyz”, “A Rich Kyrgyz in yurta”) by B. Zaleskyi in exile were close in the theme and style to the works of Shevchenko (“Bayhushi”, “Kazashka Katya”) and others. Subsequently, the acquaintance with Kobzar B. Zaleskyi called an extremely important event in his life²³.

T. Shevchenko in personal meetings and conversations with B. Zaleskyi could learn a lot of new information from the life of the Belarusian people, their culture, folklore and literature. They were pen friends: 16 letters of Shevchenko to B. Zaleskyi and 10 letters of Zaleskyi to T. Shevchenko are preserved²⁴.

T. Shevchenko sent him his individual paintings to Belarus, in estate Rachkovychi (in total 24 paintings were sent). Some of them were sent to Vilno and Lithuania for sale. The fact how B. Zaleskyi treated Ukrainian poet, how he appreciated him, we learn from the letter written by the artist in the Belarusian village Rachkovychi (Sluchchyna) after his return from exile: “Do not forget me! You will be surrounded by many wiser and better people—wish so! But believe me, my dear friend, that few will be sincerer than I will love you.”

In the letter to the artist on February 10, 1857 Shevchenko announced his plan to visit Belarus in the estate of the addressee: “Instead of Petersburg railway I choose a simple way – Smolensk or Vilensk – and get right to Rachkovychi ...and, in the arms of full happiness, rest ...”. Unfortunately, these dreams did not come true. He was detained for six months by the police in Nyzhnyi Novgorod. T. Shevchenko have been sending to B. Zaleskyi his letters for several years, receiving in return the messages about life and culture of the Belarusian people.

As an apprentice of T. Shevchenko, the artist B. Zaleskyi was brought upon his ideas, perceived and felt with his heart the dialectical aesthetics – understanding the graphic as a means of knowledge and

²³ Федорук О. Т. Шевченко і Бр. Залеський. Демократичні засади графічного мистецтва середини ХІХ ст. (До проблеми художніх взаємин) / Перетин знаку: Вибрані мистецтвознавчі статті: У 3 кн. – К., 2008. – Кн. 3: Українська культурологія. Історія та теорія мистецтва. Постаті. Народна творчість. [Рецензії]. – С. 164.

²⁴ Львівська національна наукова бібліотека України ім. В. Стефаника, відділ рукопису. – Ф. 4688. – Оп. 1.– Спр. 303. – 22 арк.

artistic upbringing of the people. He turns to Shevchenko's favorite, but the little spread the etching technique at that time.

B. Zaleskyi often painted the same objects as T. Shevchenko. Their relation to the figurative reality is filled with humanistic spirit, faith in the victory of the good over the evil. The proximity of pictures of two artists is not only in the common aesthetic grounds, and direct borrowing of Belarusian artist the specific compositions, colour scheme that is characteristic for a creative palette of T. Shevchenko. In this regard, "Manhyshlat Garden" of the artist is an analogy with Shevchenko's etching "In Kiev"²⁵. Thanks to the efforts of B. Zaleskyi not small number of paintings by Shevchenko appeared in Belarus and got included into the local art collections. In 1865 B. Zaleskyi published them in an album of etchings. A direct continuation of Shevchenko's "Picturesque Ukraine" was the album B. Zaleskyi "The Life of Kyrgyzsteppe" in which he realized his democratic views, with sincere sympathy reacted to the images of life and nature of Kazakhs²⁶. The etchings of B. Zaleskyi reflected the overall picture of the development of creativity towards a realistic reflection of reality. The distribution of Shevchenko's works in Belarus, their introduction to Belarusian art circles could not but affect the works of local artists. Therefore Shevchenko, and to a certain extent B. Zaleskyi made a corresponding impact on the Belarusian painting.

The thematic similarities with the artistic works of Shevchenko are traced in a Belarusian artist and writer of the late XIXth – early XXth century Karus Kaganets (real name Kasymyr Kostrovyytskyi, 1868–1918)²⁷. In his works he focused on folk art. His graphic household composition "At the Crossroads", "Belarusian lirnyk", the central place in which is taken by the image of kobzar-lirnyk, no doubt, influenced by the works of Taras Shevchenko²⁸. The picture

²⁵ Федорук О. Т. Шевченко і Бр. Залеський. Демократичні засади графічного мистецтва середини XIX ст. / О. Федорук / Перетин знаку: Вибрані мистецтвознавчі статті: У 3 кн. – К., 2008. – Кн. 3. – С. 166.

²⁶ Там само.– С. 169.

²⁷ Максим Багдановіч. Энцыклапедыя / [под. рэд. М. В. Труса]. – Мн., 2011. – С. 256.

²⁸ Исторические корни дружбы и единения белорусского и украинского народов / [под ред. Кондуфор Ю. Ю.]. – К., 1978. – С. 112.

“Belarusian lirnyk” by K. Kaganets reflects an everyday scene of contemporary Belarus²⁹.

The embodiment of cultural relations of Ukrainian and Belarusian peoples became the creative biography of a Belarusian by origin, a famous sculptor and artist Mychailo Mikeshyn (1836–1896), which is associated with the name of Taras Shevchenko. Adopting of social and civil and creative experience of T. Shevchenko by progressive Belarusian figures was grounded, as noted by M. Mikeshyn, on that “the figure of Taras Shevchenko with his selfless love for his native land, that has kept these high feelings under the irrepressible oppression of various moral humiliations, which his life was so rich, could not but evoke passionate sympathy ...”³⁰. M. Mikeshyn highly valued T. Shevchenko before his return from exile, was reading “Kobzar” and illegal works, which were distributed among students in many lists. The personal acquaintance strengthened the appreciation of the young artist by T. Shevchenko, it caused interest of his activity and creativity.

In particular, for M. Mikeshyn as for many other artists, who tried to be useful by their life and work to their native people, in the face of T. Shevchenko was brought “such type of purely national poet, even to whom neither before him nor after him and to our time, I personally did not know not only in Ukrainian but even in Slavonic peoples”³¹.

The Belarusian artist met T. Shevchenko in 1858 in the house of a sculptor F. Tolstoy and during the last three years of life of Ukrainian poet visited his apartment for many times. According to M. Mikeshyn’s word, their relationship turned into “if not in friendship, then in very close relations”. T. Shevchenko’s entrust and sympathy to M. Mikeshyn was explained by his Belarusian origin. T. Shevchenko visited the studio of a young artist who painted a portrait of him for “Kobzar”. This friendship of a young artist with the experienced revolutionary fighter beneficially effected M. Mikeshyn, helped to shape his democratic outlook. According to the artist, “neither folk lira of our Slavic poets

²⁹ Там само. – С. 113–115.

³⁰ Кабржыцкая Т. В., Рагойша В.П. Карані дружбы. Беларуска-украінскія літаратурныя узаемасувязі пачатку ХХ ст. – Мн., 1976. – С. 116.

³¹ Ахрыменка П. Летапіс братэрства. – С. 97.

haven't exerted upon me such a deep and good impression as Shevchenko's works"³².

M. Mikeshyn showed great interest in the life of Ukrainian people, its history. Numerous drawings on the topics from Ukrainian life, illustrations to M. Gogol's stories, to the book by Rohova "Bogdan Khmelnytskyi" and others testify this³³.

As a sculptor M. Mikeshyn wanted to create a monument to T. Shevchenko and attempted to display the image in a monumental sculpture³⁴. So, shortly after the death of T. Shevchenko M. Mikeshyn illegally introduced to the already approved project by the tsar "The Millennium of Russia" the names of Taras Shevchenko and M. Gogol for their image in bas-relief on the pedestal of the monument. The government banned it. When this attempt failed, the author wrote to Tsar Alexander I: "Shevchenko ... in understanding the restoration of the beautiful word has done more for Malorusia than any other our poet ... By depicting him, we affirm the national pride of the people, demarcate themselves from the descendants' complaints as to our cold treatment of a single poet of Malorusia"³⁵. After a few years, working on a project of the monument to Bogdan Khmelnytskyi in Kiev (1877–1888), M. Mikeshyn planned to hold in front of the rock that served as a pedestal of the monument, in the form of the image of kobzar T. Shevchenko, surrounded by peasants. "On the sides of Kobzar" he wrote, "there is a group of peasants: big, white, little and red rusives..."³⁶. But this attempt also failed.

The story about installation of the monument to Bohdan Khmelnytskyi on Sophia Square in Kyiv in 1888, is full of dramatic pages of continuous intervention of officials and church in the interpretation of the image of Khmelnytskyi, the choice of location for monument's installment³⁷. It turned out so that M. Mikeshyn was not invited to the opening of the monument.

³² Ахрыменка П. Летапіс братэрства. – С. 100.

³³ Дробаў Л. Н. Беларускія мастакі XIX стагодзя. – Мн., 1971. – С. 32.

³⁴ Українська скульптура 2 пол. XIX – поч. XX ст. / [під ред. Німенко А. В.]. – К., 1963. – С. 31.

³⁵ Там само. – С. 33.

³⁶ Національна бібліотека України імені В. І. Вернадського. Інститут рукопису. – Ф. 10. – Оп. 1. – Спр. 1095. – Арк. 4.

³⁷ Там само.

The thought about the display of the Ukrainian poet in sculpture didn't leave the artist. He was trying to finish his intention when designing the monument to Alexander II and Catherine II, or proposed a separate opinion about the most grandiose monument to T. Shevchenko, then painted his portraits, or showed his illustrations to his immortal works. Thus, in 1894, he told V. Mihnevych: "I sit day and night creating a colossal 4 feet portrait of Taras"³⁸. M. Mikechyn, according to O. Myrovych (in unpublished memories "The Shevchenko's friends") "was unchangeable organizer of Shevchenko memorial days"³⁹.

Thus, in 1909 in Gomel the performance took place, the fee from which were taken to the fund of the construction of the monument to Taras Shevchenko in Kiev. In February, 1911 the committee of T. Shevchenko monument's installment turned to city council, Pinsk in particular, asking for help. Pinsk Council considered the apply ... in April and the posted the assignation of 3 rubles. The citizens were indignant at this and collected money. In the same way the money were collected in Minsk, Vitebsk, Mogilev and other cities and villages of Belarus⁴⁰. The activity of the Belarusian sculptor to honor of Taras Shevchenko as if symbolized the Belarusians love and respect to a great Ukrainian poet.

Some time there lived and worked in Ukraine Belarusian by origin Napoleon Orda (1807–1883) – an artist-ethnographer and historian of architecture, whose work is connected with Polish, Belarusian and Ukrainian cultures⁴¹. It is interesting for us that most of the art works the artist performed in Ukraine, despite the fact that already an elderly man, with pencils, watercolors and everything necessary for this type of work he walked on foot almost all current Kyiv, Volyn, Rivne, Zhytomyr, partially Lviv, Khmelnytskyi, Vinnytsia, Cherkasy and Ternopil regions. He used to draw in a pencil, adding watercolor, sepia, gouache. For example, in the book "The Sources of Cultural Relations" is noted: "While travelling along Ukraine, N. Orda planned a series of pictures

³⁸ Ахрыменка П. Летапіс братэрства. – С. 76.

³⁹ Ахрыменка П. Тарас Шаўчэнка і Беларусь. – Мн., 1969. – С. 119.

⁴⁰ Національна бібліотека України імені В. І. Вернадського. Інститут рукопису. – Ф. 10. – Оп. 1. – Спр. 1095. – Арк. 5.

⁴¹ Березіна І. Архітектурна спадщина України у творчості Наполеона Орди: іконографія та принципи використання. – Кам'янець-Подільський, 2009. – С. 123.

with the images of architectural places. They are now stored in Krakow National Museum grouped in a series of “Podilsk”, “Kyiv”, “Volyn”. Most of the works are dated (specified month and day) 1873–1874. These views show a peculiar manner of N. Orda – a passionate promoter of historic architectural places⁴². Thus, the artist was a fixer of architectural heritage that was linked with admiration of rich historical antiquity, landscape and architectural views, assembly monuments, numerous castles and churches, monasteries and churches.

N. Orda is important for Ukrainian art in that he has led to the development of veduta on Ukrainian lands, and its contribution to graphic culture is very large. This artist paid great attention to the depiction of landscapes and historical sites. A significant part (80 pages) of his drawings, are printed in Warsaw in seven editions of “The Album of landscapes of Poland” (1873–1883)⁴³ depicts Ukrainian architectural monuments and views of ancient cities of Ukraine (Izyaslav, Slavuta, Ostrog, Kremenets, Zhytomyr, Kyiv).

Along with the documentary fixation of architectural structures and complexes, the artist paid special attention to the works of landscape art. For example, traveling, N. Orda creates several compositions featuring landscapes of parks “Sofiivka”, “Oleksandriya”, capturing the natural features of natural landscape, sculptures and others. Such approach enriched the creative method of the artist and provided the ability to depict not only an architectural object, but also the historical landscape, sculptural decoration and so on.

Thus, the works of N. Orda are unique genre of fine arts in which architecture, drawing, painting, history, country studies miraculously merged together. The artistic value of N. Orda is he spread his understanding of historical and cultural monuments onto Ukraine, where his talent opened. In this sense, the patriotic mission of the done Ukrainian vedutas by N. Odra is growing: they carry memory into the depths of authentic rather than not real centuries. The artist engraved his name to the history of Ukrainian art with the weight of his created works. That is why at the present stage of the development of Ukrainian

⁴² Федорук О. Джерела культурних взаємин: Україна у творчості польських художників другої половини XIX – початку XX ст. – К., 1976. – С. 100–101.

⁴³ Національна бібліотека України імені В. І. Вернадського. Інститут рукопису. – Ф. 24. – Оп. 1. – Спр. 2037. – 1 арк.

society the works of the artist have become an inexhaustible iconographic and informative source for historical and architectural science and art criticism.

It is known about long and fruitful work of an Ukrainian landscape painter Ivan Pokhitonov (1850–1942) in Belarus⁴⁴. Belarusian landscape, poor life of people inspired the author to create such important works as “Washerwomen”, “At the Prypiat” and others. In 1902 the artist created an exquisite scenery “Winter”, “Potato gathering”, “The Apiary”.

Belarus is closely linked with the creativity of another Ukrainian self-taught artist – Oleksij Artyhanjev (1823–1892). Having graduated from Kyiv Institute of communications, O. Artyhanjev settled in his estate in Chernihiv and started learning to paint, working mainly with landscapes. In 80–90s of the XIXth century the artist moved to Mohiliv province. This time is the peak period of his original talent blossom. There beautiful landscapes are painted to depict the nature beautifulness of Belarus (“Winter Landscape”, “Evening”, “View tin Mohiliv province”, “After the Rain”, etc.)⁴⁵. His paintings, beginning with 1883, permanently exhibited at academic travelling exhibitions. The works of Artyhanjev strengthened a realistic direction in the Belarusian landscape painting, development of art.

A significant contribution to the development of Ukrainian and Belarusian art of the beginning of the twentieth century is made by a Ukrainian artist Hnat Yaremenko (1874–1915). A son of a poor peasant from the village Bakhmach in Chernihiv region, H. Yaremenko showed the ability to draw since childhood and was studied by an icon painter at Kiev-Pechersk Lavra. Subsequently, he was able to enter an art school of M. Murashko, after finishing it (1895), he was sent to St. Petersburg Academy of Art. Having graduated in 1904, H. Yaremenko moved to Minsk, where he lived until 1913, working as a teacher of graphic arts in a college. There he led an active creative life, was one of the organizers and participants of annual art exhibitions, opened drawing courses, where the poor children were taught free of

⁴⁴ Дробов Л.Н. Живопись Белоруссии XIX – начала XX веков. – Мн., 1974. – С. 144.

⁴⁵ Исторические корни дружбы и единения белорусского и украинского народов / [под ред. Кондуфор Ю. Ю.]. – К., 1978. – С. 122.

charge. H. Yaremenko wrote a series of paintings of Ukrainian life (“A Ukrainian woman”, “Evening”, “A Girl”), which were exhibited in 1911 at the exhibition in Minsk.

The development of the Belarusian-Ukrainian relations art were activated by the study of some Belarusian artists in Ukraine. Their stay in Ukraine enriched them with new experiences, images, expanded the topicality of their works, which showed the life of Ukrainians. This is, in particular, the picture of Ya. Kruger “The Malorus Family” that was exhibited at one of the exhibitions in Minsk⁴⁶, a series of sketches by L. Alperovych, made by him during his studies in Odesa. The artist with great sympathy depicted the images of ordinary workers – porters, fishermen, their daily hard work.

The expansion of mutual communication of artists, setting close contacts between them were promoted by art exhibitions and expositions, that were organized in Minsk and other Belarusian cities since the late nineteenth century. Thus, in Minsk, in addition to the exhibition of *peredvyzhnyky* in 1899, local exposures were reorganized in 1902, 1904, 1907, 1908, 1911, 1912. In total, ten such exhibitions were held in Belarus in 1890–1917⁴⁷. Besides the works of Belarusian artists, there were the works of Russian, Polish, Lithuanian and Ukrainian artists, including M. Pymonenko, P. Levchenko and others and also the paintings by local artists on Ukrainian themes (Ya. Kruger, H. Yaremenko).

Professional art shows in Belarus and present works of artists of different nationalities, attracted a wide range of Belarusian society, acquainted them with the life of other nations, traditions and achievements in the field of Fine Arts, activated the artistic ties between the nations.

CONCLUSIONS

A characteristic feature of the artistic relationship was uneven dimension of the development. The relations in the field of performing

⁴⁶ Шчакаціхін М. *Мастак Якуб Кругер // Савецкая Беларусь. – 1929. – 5 сакавіка.*

⁴⁷ Українське мистецтво у міжнародних зв'язках. Дожовтневий період / [під ред. Савенок К. І.]. – К., 1983. – С. 176.

arts were more intense than painting and sculpture. It can be explained by the nature of theatrical and musical groups which were touring constantly in different cities of the Russian Empire, including Ukraine. One of the principles of active development of theatrical and musical relationship between Belarus and Ukraine was the existence of high professionals (troupes of M. Starytskyi, M. Kropyvnytskyi, P. Saksaganskyi and others), which could not cause a response in the Belarusian society. The performances of these groups stimulated the development of national theater in Belarus, manifested the activities of the troupe of I. Bujnytskyi and others.

The development of musical connections paralleled with beginning of Belarusian-Ukrainian theatrical relations. Activation of musical life began with the advent of professional theater in Ukraine and Belarus. So theater - music links were viewed via a scene and repertoire.

Thus, we can say that the Ukrainian literature played an important role in the cultural - artistic life of the Belarusian people. In particular, it educated Belarusian readers and viewers, preparing them for the perception of works of their own national literature. Ukrainian drama contributed to the awakening of national self consciousness of Belarusians. The stage skills of Belarusian actors were formed on its best patterns. But the greatest merit was in awaking of creative forces of Belarusian people, stimulating the development of drama and theater.

The characteristic feature of the contacts in the field of painting is fragmentation. The work of Belarusian artists in Ukraine was determined first of all by the desire to get an art education, since at that time there were no such institutions in Belarus.

There were the facts of creative inter influences, the vivid example of this can serve as artistic interaction of T. Shevchenko and M. Mikeshyn, K. Kaganets, B. Zaleskyi and others.

Today, the artists learn to be citizens, with all the strength of the talent to serve their time, promote their creativity in solving of burning issues of our whole life, strengthen the bridges of friendship between nations, spread the ideas of humanism.

SUMMARY

The article explores the bilateral Belarusian-Ukrainian artistic relations at the period of their national-cultural revival. Namely, the characteristic peculiarities of interaction in the field of performing art

are depicted. It is noted that mutual theatrical relations were activated due to the emergence of a professional theater in Ukraine (troupes of M. Kropyvnytskyi, M. Starytskyi, P. Saksaganskyi, M. Sadovskyi, I. Karpenko-Karyi), which brought the Belarusian artists to the secrets of creative work and achievements of Ukrainian performing arts, became the basis of the formation of Belarusian theatrical culture.

The beginning of the relationships is traced in the sphere of Fine Arts, associated with the names of Taras Shevchenko, B. Zaleskyi and M. Mikeshyn. The study of Belarusian artists in Ukraine contributed to the development of Belarusian-Ukrainian art, that explains the setting of personal contacts.

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