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# Summary

*Oleksandr Boron*. Textological notes about two poems by Shevchenko (1. The viability of conjecture in Shevchenko's poem "Once there were wars and warlike feuds..."; 2. Was there another autograph copy of Shevchenko's poem "Once I was walking in the night...?" or, The problem of determination of the primary text)

In the article, which consists of two notes, the author analyzes the justification of conjecture in *The Complete Works by Shevchenko in Twelve Volumes* which serves as a foundation for all non-scholarly editions. As a result, the researcher concludes that all editorial changes are justified and viable. At the same time, the scholar cautions against the introduction of new conjectures in the next academic edition. The problem of the existence of an intermediary (*promizhnyi*) autograph—between a draft of the poem "Once I was walking in the night..." that survived and the final version of the poem that Ivan Lazarevs'kyi noted down by hand into *The Larger Book* (*Bil'sha knyzhka*)—has been discussed in the article as well. The author shares a few arguments supporting the idea that the text was copied directly from the draft that survived and then included in *The Larger Book*. Since Shevchenko did not authorize the poem "Once I was walking in the night..." which a third party wrote down, at least there is no evidence the poet saw the text, the researcher insists that it is obligatory to use an autograph as a source for the primary version of the text (instead of that version of the poem that was written down by a third party) and preserve the poet's punctuation as closely as possible.

*Keywords*: manuscript, conjecture, primary text.

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*Mykola Bondar. «Lyre-player's ballads» by Stepan Rudanskyj as edition-publishing problem: towards reconstitute of the completeness of creative process*

The article is dedicated to the experience of publications of the poem «Lyre-player's ballads» («World tales in songs») by Stepan Rudanskyj. The work is written in 1856, the second edition is ordered in 1859, when author had resolve to publish it in collection of his productions. The poem is lyric-epic chronicle, whose content is parallel to biblical story (from Creation of World to Christ's crucifixion) and is created by dint of writing in verse a number of popular apocryphal legends. The poet inculcates in the narration the mediated image of «lyre-player» (who is ostensibly chanting «dumy» (ballads) on the market-place; these «dumy» constitute the content of this poem. The poem was published several times, but there are only two substantial issues – 1896 (Tvory Stepana Rudanskoho. Vol. 2. Lwiv, 1896; 2<sup>nd</sup> – 1908) and 1973 (Rudanskyj Stepan. Tvory in 3 vol. Kyiv: Naukova dumka, 1973. Vol. 2), in which was presented accordingly the second and the first editions. The issue 1973 is cut (there were rejected three part of fifth ballad «God among people»). The issue 1896 (A. Krymskyj was editor of it) is nearer to the author's will and contains much references to first edition. However, not all parts and strophes, which have been withdrawn during the composition of the second edition, is noted in this issue. Besides that, there are two fragments, which were crossed out from the first; neither issue 1896 nor issue 1973 has noted them. These fragments are published for the first time in the text of this article.

*Keywords:* philosophical-religious poem, apocrypha, edition of work, withdrawal, the dynamics of narration, publication, cut, note.

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*Yuliia Andrushko.* «L'Oukraïne»: a sample of poetic creation in French by Volodymyr Samiylenko

There is an autograph of a poetic work «L'Oukraïne» («The Ukraine») in Institute of Manuscript of Vernadsky National Library of Ukraine. The work has a signature: V. Samiylenko. This signature and feature of handwriting allow to affirm that the poem was written by Ukrainian poet V. Samiylenko (1864 – 1925). An argument for it is also the evidences of poet's contemporaries: having translated much works of French writers, V. Samiylenko had a perfect knowledge of French language. Writer M. Hrinchenko directly declared that V. Samiylenko had written some poems in French. Moreover, the poem «L'Oukraïne» has his principal concepts in common with Samiylenko's works – «To Ukraine», «To butchers», cycle «Iambus», which were written in the end of 1880s and the beginning of 1890s. The poem «L'Oukraïne» was not in print among the works by V. Samiylenko, which are known in present situation in Ukraine.

*Keywords:* autograph, handwriting, translator activity, chief concepts of work, rhythm system.

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### Vitaliy Hayda. Saturnalia of “White Hermitage”

The article uses little-known archival sources to reconstruct the circumstances in which the cycle of poems “Hymns to St. Therese” (1918) by Mykhaylo Semenko came about, an attempt was made at a psychopathological interpretation of the piece.

*Keywords:* Mykhail’ Semenko, ukrainian futurism.

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### Mykhailo Nazarenko. Annotator's notes

The author establishes sources of quotations and prototexts for several works of the Ukrainian literature of the late XIX & XX centuries. The epigraph to the novel *Land* does not belong to Jonas Lie, as Olha Kobylianska herself claimed, but to Goethe (the misunderstanding probably arose because the author found this quote in Felix Poppenberg's article on the Scandinavian literature). The unsigned epigraph to Kobylyanska's novel *A Human Being* belongs to the German writer Karl Spindler. The prototext for Mykola Zerov's sonnet "Holy Thursday" is Mykola Filiansky's poem "Easter"; assumptions are made about the apocryphal imagery in this work of Filiansky. An example of the Cossack rhetoric in Oles Honchar's novel *The Cathedral* turns out to be a part of an anti-Muscovite speech of the late 17<sup>th</sup> century, quoted in the historical works of Dmytro Yavornytsky. In general, the notes demonstrate the possibilities of the annotator's searches on the Internet when scientific libraries are inaccessible.

*Keywords:* commentary, epigraph, allusion, prototext, attribution.

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*Gregory Tsamblak. A Word on Glorious Ascension of Our Lord Jesus Christ*  
(prefaced and compiled by Yuriy Peleshenko)

The text of the monument of oratory-teaching Orthodox prose of the beginning of the 15<sup>th</sup> century is published - another testimony to the skill of a prominent preacher - Metropolitan of Kyiv Gregory Tsamblak.

*Keywords:* ancient Ukrainian literature, sermon.

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*Anatolii Svydnytsky*. Ivan Dorobalo (short story). Lysychka (tales) (prefaced by Bohdan Tsymbal, compiled by Anton Kotenko)

First publication of two unpublished texts by Anatolii Svydnytsky, sent by the author for publication in the magazine “Osnova”.

*Keywords*: autograph, magazine *Osnova*, first publication.

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### Letters of Petro Kosach to Yelyzaveta Dragomanova (prefaced, compiled and commented by Albina Shatska)

The first published letters of Petro Antonovich Kosach to Yelyzaveta Ivanovna Dragomanova covering the period of 1874–1895 complement the little-known images of both correspondents.

*Keywords:* correspondence, family relationships, Lesya Ukrainka, Oleba Pchilka.

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*Anton Kotenko*. Little Russian / Ukrainian theatre in the Russian empire, 1881–1894.

(Fedir Kyrylenko. “Sparrow night”. Drama in 5 acts; Vyacheslav Potapenko. “The sinner”. Drama in 1 act; Tymofii Barantsev. “Hamaliya”. Drama in 5 acts; Tymofiy Barantsev. “Princess Loksandra”. Historical drama in 4 acts and 6 scenes; Mykola Sadovs’kyi. “Nykandr Bezshchastnyi”. Drama in 4 acts. Compiled by Sofiya Goncharenko, Artemiy Diachenko, Anton Kotenko, Viktoriya Shaparenko)

The publication presents five hitherto unpublished plays by Fedir Kyrylenko, Vyacheslav Potapenko, Tymofiy Barantsev and Mykola Sadovs’kyi from the collection of Drama censorship of the St. Petersburg State Theater Library’s Manuscripts Department. Except for introducing previously unpublished texts and thereby expanding the range of sources available to scholars of the Ukrainian 19 century, the publication discusses peculiarities of Little Russian / Ukrainian repertoire, which was allowed and banned by the censors for public performance in the Russian Empire. It presents the samples of plays, which were allowed and banned, and for the first time tells the full story of Sadovs’kyi play “Nykandr Bezshchastnyi”, which was initially twice banned and then allowed by the censors.

*Keywords:* theatre, censorship, Kyrylenko, Potapenko, Barantsev, Sadovs’kyi.

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Yuriy Mezhenko. P. K. Saksahanskyi: Chronological outline (compiled by Bohdan Tsymbal)

First publication of the chronology of Panas Saksahansky's stage performances, prepared by Yuriy Mezhenko approximately in 1958 (see: Yuriy Oleksiyovych Mezhenko (1892–1969). Materials for the bibliography. Kyiv, 1994. P. 96. № 377).

*Keywords:* b n fice, vaudeville, dramatic arts, comedy, periodicals, play (theatre), theater in Ukraine.

Two memoirs about Sava Holovanivskyi by Semen Zhurakhovych and Yevhen Ponomarenko (prefaced, compiled and commented by Yaryna Tsymbal). The publication presents two previously unpublished annotated memoirs about Sava Holovanivskyi written after his death in 1989 by the writer Semen Zhurakhovych and the actor Yevhen Ponomarenko. The former recalls Holovanivskyi's work as a poet and a playwright, his civic stand and notable life events, in particular during the anti-cosmopolitan campaign. The latter conveys Golovanivskyi's involvement with the theater and cites his poem dedicated to actress Nataliya Uzhviy.

*Keywords:* Sava Holovanivskyi, poetry, drama, literature, theater.

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