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A SON OF KHARKIV SOIL AND HIS DOUBLE ANNIVERSARY

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Abstract:

The article is devoted to the work by L. Mechnikov commemorating his double anniversary in 2018. The elder brother of famous I. Mechnikov is closely associated to Kharkiv and Kharkiv University. During his life throughout the world (Europe, Middle East, Japan, USA). L. Mechnikov revealed the versatility of his talent: as a social scientist, writer, journalist, and teacher. The article accentuates his own literary heritage, especially his literary-critical publications that have still got no due attention. L. Mechnikov is primarily known as the author of his scientific work "Civilization and the great historical rivers" (Paris, 1889) presenting the original theory of human development. However, he is the author of more than 400 books including novels, memoirs, articles, satires. The article focuses first on his two autobiographical novels describing the writer's childhood and youth in Kharkiv region, emigration years in France and Italy. His later work called "Notes of the Garibaldian" is explored as a masterful reconstitution of the Risorgimento era, filled with a wide range of interesting characters, details and descriptions. It is revealed that during his elder years, L. Mechnikov devoted himself to the study of Italian literature history from a socio-political point of view. He raised the issue of the relationship between romanticism and realism in the literature of the period of national liberation struggle, stressed the importance of civic literature, expressed a weighty opinion about the use of poetic forms, genres and the expression of people's aspirations in literature as its highest purpose. He continued the critical research of literary works until his late days, exploring the novels by Honore de Balzac, Georges Sand, Victor Hugo, Emile Zola. The article concludes that L. Mechnikov is an illustrious son of Kharkiv who developed his talents in literature, criticism and social theories that has to be known to his compatriots.

Keywords: Lev Mechnikov, sociologist, writer, literary criticism, Kharkiv University.

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In 2018 it was 180 years since the birth and 130 years since the death of L. Mechnikov – the elder brother of I. Mechnikov, a biologist and Nobel laureate. Brothers' early years are associated with Kharkiv and Kharkiv University. Lev Ilyich Mechnikov (05/18/1838, St. Petersburg – 06/18/1888, Klaran, Switzerland) amazes by the versatility of his talent: a revolutionary, scientist, writer, journalist, sociologist, teacher and a traveler. He was born in the family of Ilya Ivanovich Mechnikov (1810-1878) an officer of the Guards and a landlord. Father was a gambler, wastrel and reveler who quickly squandered his wife's dowry. When their two sons (Ivan and Leo) and daughter (Catherine) grow up, the family faced material difficulties. Therefore the boys were sent to one of a private boarding schools in Petersburg, and the rest of the family moved to the father's family estate in Ivanovka (Kupyansky district, Kharkov province) (Мечников). There their third son, Nicholas, was born in 1843 and 2 years later – Ilya. Shortly after the Ilya's birth, the family moved to a more spacious house at the other end of his father's estate in Panasivka in the same district (Мечникова, 1926). In 1850–1852 Lev studied at Petersburg School of Law. Due to the coxitis (a hip joint inflammation), he had to quit the school. The disease led to lameness. On the doctors' insistence, Lev moved to Panasovka in the beginning of 1852. The climate of Sloboda Ukraine was favorable to the boy's health, but lameness remained for life.

In the summer of 1852, he studied with tutors. Then he entered the second Kharkiv gymnasium, but he studied there only for a half of year (Мечников, 1995) He was preparing for the final exams at home in Panasivka. After passing the exams with honor, he entered the medical faculty of Kharkov University on August 26, 1855. On March 30, 1856, he was "dismissed by request from the students and from the department of the university" (Лишина, 1968: 174). He moved to St. Petersburg and continued his medical education at the Medico-Surgical Academy. At the same time he attended evening classes at the Academy of Fine Arts, studied foreign languages (Лишина, 1968: 175). At the Faculty of Oriental Languages of St. Petersburg University, he studied only for 3 semesters in 1856–1858. High self-discipline and excellent memory allowed him to master 10 European and third Eastern (Arabic, Persian and Turkish) languages in 2 years.

He had to abandon the university due to financial difficulties. He worked at B. P.'s diplomatic mission on the Middle East as a translator for a year. With the mission, he visited Constantinople, Athens, Palestine (Аксентьев, 2008). After his colleague secretly passed the caricatures, drawn by Mechnikov, to Mansurov who was a prototype, he challenged the colleague to a duel and was dismissed. He returned to St. Petersburg, where he attended classes at Physics and Mathematics Faculty of the university for 2 months. He passed the full course state exams and received a certificate of graduation from the university with the right to present and defend a thesis for the title of candidate of natural sciences (Лишина, 1968: 175).

Probably with the help of his cousin, P. M. Kovalevsky – a famous poet and a member of the board of the Russian Society of Shipping and Trade (ROPiT), he became a sales agent for ROPiT. Having made several voyages along the Danube, the Black and Aegean seas, he ended up in Beirut. Quickly tired of trade, L. I. Mechnikov went to Venice in March 1860 to study painting (Мечников, 1995).

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L. I. Mechnikov (photo of 1860s)

On May 6, 1860, General J. Garibaldi, at the head of a "thousand" volunteers, landed in Sicily. To help him, L. I. Mechnikov tried to create the Slavic Legion. That attempt became known to the Austrian police and Mechnikov was forced to flee to Florence. Here he joined the brigade of Colonel J. Nicotera. As part of his brigade, he sailed to Sicily and Naples. Lieutenant L.I. Mechnikov took part in the battle of Voltorno (analogue of the Russian Borodino). He commanded the artillery battery in Santa Maria, located in the center of the first line of defense. The enemy's attacks were repelled, but Lieutenant L. I. Mechnikov was wounded by fragments of a grenade in his right leg and side. The French doctors who were hired and paid, like almost all the Garibaldian equipment, by the writer Alexander Dumas, treated the lieutenant. The Russian Garibaldian established friendly relations with the famous writer. After recovery he

retired as a captain of the staff headquarters of the Garibaldi troops (Лишина, 1968: 167).

He became a journalist and starting from 1861 lived in Siena. In September of this year, the *Russky Vestnik* published his "Notes of a Garibaldian" (Мечников, 1861). In 1862 *The Contemporary Chronicle* (a supplement to the *Russky Vestnik*) published several correspondences from Siena and the article "Sicily and the Mr. Crispy" (Лишина, 1968: 182). In 1862, he married Olga Rostislavovna Skaryatina (Stolbovskaya) and adopted the stepdaughter Nadezhda Konchevskaya. The family moved to Florence. Here he published brochures, a lot of articles, reviews and notes on political topics.

In 1864, the center of the Russian emigration moved to Geneva. The Mechnikov family also moved there. Here he participated in the famous meeting of the "young emigration" (N. I. Utin, L. I. Mechnikov, N. I. Zhukovsky, A. A. Serno-Solovyovitch, V. O. Kovalevsky, L. P. Shelgunova, P. I. Jacobi and others) with A. I. Herzen. Here L. I. Mechnikov met M. A. Bakunin and joined the anarchist section of the First International. In 1867 he participated in the publication of 7 issues of the scientific-theoretical and socio-political journal *Sovremennost*. For L. I. Mechnikov, the revolution was the result of objective social development. He believed that the brutal struggle of the poor with the wealthy and the seizure of power by the poor was not the end, but only the beginning of a revolution. Together with N. P. Ogarev and N. A. Shevelev, he published his first geographical work *Geography for the People* (1868). In the late 1860s and early 1870s traveled around Europe a lot. His impressions on geography, literature, painting and public events he expressed in the magazines *Sovremennik*, *Russky Vestnik*, *Delo* and others. In 1871 he participated in assisting the Parisian communards.

In 1873, with a Japanese patron's financial assistance, he learnt the Japanese language in six months. Before traveling to Japan, he visited the United States, where he received an American passport. At

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the end of April, 1874 on the French mail ship "Volga" he sailed to Japan through the Suez Canal. On the way he visited Ceylon, Singapore and Hong Kong. More than one and a half years he lived in Japan. He headed the Russian branch of the Tokyo School of Foreign Languages, where he created the Department of Sociology. Here his fame as an excellent teacher was strengthened. He collected the abundant material on geography, history, economics, ethnography and the political structure of the country of the Rising Sun. But the disease forced him to return to Europe. The travel lasted 3 months: first by steamboat across the Pacific Ocean and the Hawaiian Islands to the USA, by rail from San Francisco to New York, by boat to London, and from there to Paris and Geneva.

At the end of 1875 in the Geneva canton he registered as a professor who had the right to teach Russian, geography, history and mathematics. After returning from Japan, he published 29 articles under his own name and pseudonyms in the *Delo* (Лев Мечников – публицист и ученый: 478). Among them there were the publications devoted to the problems of economics, sociology, psychology, critical articles and reviews, political reviews, essays on the history of civilization. In 1881, thanks to J.-J. Eliza Reclus, he published a seven hundred-page work "Japanese Empire" in French. It was illustrated not only with maps and diagrams, but also with his own drawings in the Japanese style and the photographs. For the first time, the monograph introduced the revolutionary, for geography, ethnography, and local history of that time, "country – people – history" principle. During these years, he worked as a secretary for the 19-volume "Nouvelle Geographie Universale" published by J.-J. E. Reclus.

From 1883 until the end of his life, he headed the Department of Comparative Statistics and Geography at the Swiss Academy of Sciences in Neuchâtel. In 1885 he went on the scientific missions to Morocco through France and Spain and around Switzerland in order to promote knowledge of natural science. He wrote an article about Bushmen and Hottentots, published after the death of the author (1890) (Лев Мечников – публицист и ученый: 474). In his last years, Mechnikov worked on the main scientific work of his life – "Civilization and the great historical rivers" which was published in Paris in 1889. In it, L.I. Mechnikov presented his theory of human development and laid the foundations of geopolitics as a science. His geopolitics, unlike the Western version which equates a society to an organism, put a society on a higher level of development. He is the author of the law of development of human society – the law of cooperation: "... people must inevitably resort to solidarity and collective labor to fight against the adverse conditions of the physical-geographical environment. This is the great law of progress and the key to successful development of human civilization". This book was reissued 6 times in Russian.

L.I. Mechnikov – member of the Paris Ethnographic Society (1872) (ГА РФ, ф.6753. Оп.1, ед. хр. 81, л. 5), a full member of the Geneva Geographical Society (1876) (ГА РФ, ф. 6753. Оп. 1, ед. хр. 19, л. 1), an honorary member of the Neuchâtel Geographical Society (1886). The mountain peak in Antarctica is named in his honor. In 2013, the Russian Federation issued an artistic marked envelope to the 175th anniversary of his birth.

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In Imperial Russia, little was written about L. I. Mechnikov. After October 1917, the attitude of the authorities towards L. I. Mechnikov was not improved significantly (Петренко, 2016). The publication of M. G. Fedorov (Федоров, 1972) became the first major work of the Soviet period, which was fundamentally different by depth of analysis and scientific credibility from the earlier ones preaching the official ideology. The first informative biography of L. I. Mechnikov was issued as a part of the series "Remarkable Geographers and Travelers" by S. I. Kartasheva (Карташева, 1981). D. T. Tolgambayeva's candidate dissertation (Толгамбаева, 1993) was the first major scientific work, different in approach from the publications of the Soviet period. It considers the philosophical legacy of L. I. Mechnikov. His sociological heritage is considered in E. N. Gorina's Ph.D. thesis (Горина, 2010). In (Петренко, 2016) the socio-philosophical theory presented in the book "Civilization and the Great Historical Rivers", as well as numerous publications on socio-economic topics have been studied as the main part of the scientific heritage of L. I. Mechnikov. However, there is still no work devoted to his literary-critical publications.

The heritage of L. I. Mechnikov includes more than 400 titles of books, brochures, novels, memoirs, articles, satires (Мечников, 1995). L. I. Mechnikov is the author of two autobiographical novels. The first of them, "The Brave Step", was published in No. 11 of the *Sovremennik* in 1863 under the pseudonym Leon Brandi 3 months after the publication of N. G. Chernyshevsky's novel "What to Do". The works are similar in the ideological position of the characters. The main character of the story, Bogdan, does not accidentally carry the name of Spotarenko. One of the Mechnikovs' ancestors on the paternal side was a native of Moldavia, a representative of the old boyar family, Nikolay Spatarul Milescu. In the family, all those who served in the military had the nickname "spafarius" (squire). Therefore, in Russia, he became Nikolai Gavrilovich Spafarev. He was an adviser to Tsar Alexei Mikhailovich on Eastern affairs, a mentor to Peter I, a talented translator and a diplomat. The Mechnikov family came from N. G. Spafarev's nephew – Yuri Stefanovich Spethar. The judge in Moldavian – "spataru", in Romanian "spad are" means "having a sword" or "swordsman". Therefore, after being translated into Russian, the nephew became Yury Stefanovich Spodarenko (Mechnikov).

The story describes the childhood and youth of the hero. In Panasovka, his father, Ilya Ivanovich Mechnikov, was not engaged in housekeeping. He entrusted all matters to his younger brother Dmitry. A convinced bachelor, Dmitry Ivanovich left Petersburg. Being devoted to his brother's family, he traded the capital for the village wilderness. When an impressionable boy Lyova appeared in Panasovka, he held his breath and listened to his uncle's stories about the famous ancestor of Milescu, Spafarev. He could not believe that N. G. Spafaryev was fluent in eight languages. He was amazed that the ancestor not only participated in the palace intrigues of Moldavian rulers, but also made an adventurous trip to China for almost three years (03.03.1675–05.01.1678). Nikolai Maslovich's who was Lev's classmate recalled: "In 1853, Lev Ilyich was with me at the 4th grade of the 2nd Kharkov gymnasium. He was a passionate, enthusiastic youth of about fifteen. Under the influence of the family legend about their descentance from the Moldavian ruler, he had the idea to sneak into Moldova and to present his rights to the state" (Маслович, 1897). After the start of the Crimean War (1853–1856), he tried to flee to Sevastopol to fight on redoubts. The young man quickly absorbed

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freedom-loving ideals, a code of adherence to the principle of honor and personal dignity and did not tolerate any oppression. When the house-serfs were punished in his presence, he felt as if he were in their place, suffering severely from the inability to respond to the offender (Липина, 1968: 174). Protecting the honor and dignity of the daughter of one of the teachers of the 2nd Kharkov gymnasium, who his school comrade insulted, he fight on a duel with him, for which he was excluded from the gymnasium (Маслович, 1897).

The story also refers to the hero's student years, the atmosphere prevailing at the university (Kharkiv University was the only one in the country in which a secret student organization existed in 1856-1858), searching for one's own way and awakening public interests. The prototype of the main heroine of the story L. G. Stretneva – the wife of Lev Ilyich, O. R. Mechnikova (Skaryatina). The prototype of N. S. Stretnev – her first husband, V.D. Skaryatin (Лев Мечников – публицист и ученый (Материалы из архива): 468). Vladimir Dmitrievich Skaryatin was an owner of rich gold mines, a writer and publicist, who collaborated with the newspaper "Sovremennaya Letopis", the weekly "Russky Vestnik". Lev Ilyich fell in love with Olga, who left her rich husband and came, penniless and with a five-year-old daughter, to a wounded and distressed Garibaldian. The details of the resulting scandal and the divorce process found their place in the story and served as a plot for it. The heroes of the story are novel people who rebel against the accepted social norms.



**Рисунок Л. И. Мечникова
«Гарибальдиец»**

wife: “He always had a pencil in his pocket and a piece of paper on which he drew, if there was no paper, he drew on the newspaper he was reading, on the book cover. Painting was his passion” (ГА РФ, ф. 6753. Оп. 1, ед. хр. 88, л.11).

The second story "Fields of world" (1882) – about Russian émigrés who lived in Paris. It was published under the pseudonym in the journal *Delo* (No. 2). The reader gets acquainted with the fates of people from different social backgrounds and professions: here is a conman, an artist, an inventor and a revolutionary. The main character of the story is Stepan Vasilievich Kalachev. Like L. I. Mechnikov, he dreamed of becoming a professional artist. Since 1848, in the gymnasium, where Lev Ilyich studied, drawing was taught by D.I. Besperchy, a student of K. P. Bryulov. D.I. Besperchy organized the teaching of drawing in such a way that it became interesting and necessary. It was not by chance that among his students there were such outstanding artists as S. I. Vasilkovsky, P. A. Levchenko, G. I. Semiradsky, M. S. Tkachenko (Экспонат месяца! Новости / О музее). Thanks to D. I. Besperchy painting became L. I. Mechnikov's love for life. This is confirmed by the memoirs of Lev Ilyich's

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L.I. Mechnikov tried to become a professional artist several times. The first attempt dates back to March 1860. In the preface to the posthumous edition of "Civilization and the great historical rivers" Eliza Reclus wrote: "Without a passport and almost penniless, he went to Venice to do painting and during all his life he continued doing it with great passion and enthusiasm mixed with despair..." (Reclus, 1889: 7). The following attempts referred to the years of his stay in Siena (1861–1862), where he studied the local artists' heritage, and the years of his stay in Florence (1863–1864), where he met with the artists N. N. Ge, G. G. Myasoedov. Like L. I. Mechnikov, the main character of the story studied at Kharkov University and served under the banners of Garibaldi. The story even mentions a diploma of conferring on L. I. Mechnikov US citizenship (Лев Мечников – публицист и ученый (Материалы из архива): 469).

The reminiscences about M. A. Bakunin are among his memoirs (Мечников, 1897). In 1884 L. A. Tikhomirov, a member of the "Narodnaya Volya", who in conjunction with P. L. Lavrov published "Vestnik of the Narodnaya Volya", addressed to L.I. Mechnikov asking for reminiscences about major revolutionaries (Лев Мечников – публицист и ученый (Материалы из архива): 470). Lev Ilyich did not do this for fear that his sketches of "characters of both political friends and enemies" could be used to "throw mud at one or another of the revolutionaries of our days" (Лишина, 1968: 168). N.A. Bakulin arrived in Florence to persuade Garibaldi to participate in the Polish uprising. In a letter to L. I. Mechnikov, dated January 23, he asked him to hire an inexpensive apartment (Мечников, 1897: 810). In the beginning, the Mechnikovs were simply frequent guests at the receptions held by the Bakunins themselves or by their mutual friends and acquaintances. Then L. I. Mechnikov and N. A. Bakunin became friends. One day, late at night, a messenger arrived to L. I. Mechnikov, who turned out to be a Russian naval officer of Polish origin, Count Sbyshesky (Мечников, 1897: 824). G. Garibaldi refused to participate directly in the Polish uprising. As a courier and intermediary L.I. Mechnikov was supposed to negotiate with him on the creation of a detachment of several ships under the Polish flag. Mechnikov colorfully described the adventures he had on his way to the island Caprera where G. Garibaldi's stayed. With the help of a young Englishman he managed to deceive the Italian custom officers and keep the vital letters and documents. But Lev Ilyich himself was "shaken to the bone" by the custom officers (Мечников, 1897: 829). In the end, the operation was a complete failure: a steamship, the hire of which was negotiated by L. I. Mechnikov, was arrested in Gibraltar by the Spanish government (Мечников, 1897: 834).

The only memoir essay published during the life of L. I. Mechnikov was the pamphlet "On the Death of M. L. Mikhailov". It was published anonymously at the Russian Free Printing House in Geneva at the end of 1865. M. L. Mikhailov (1829-1865) was an active publicist in the revolutionary-democratic camp, an ardent supporter of women emancipation. Only in this brochure, it was mentioned that while M. M. Mikhailov was studying at St. Petersburg University they were friends with N. G. Chernyshevsky and they even lived together for some time. It was he who was the first to push N. G. Chernyshevsky onto the path of struggle for the freedom of thought (Лев Мечников – публицист и ученый (Материалы из архива): 470).

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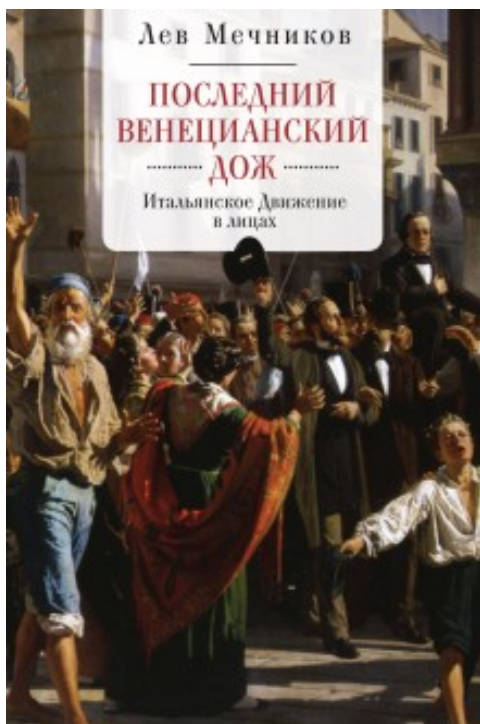


A special place in the literary heritage of L. I. Mechnikov is occupied by the “Notes of the Garibaldian”. In the year of the 200th anniversary of the birth of G. Garibaldi (2007), Professor Renato Risaliti from Pistoia translated the material from *Sovremennik* into Italian and gathered it in one book “*Memorie di un garibaldino russo. Sulla spedizione dei Mille*” (Memoirs of a Russian Garibaldian. Expedition of the “Thousand”). In 2016, on the initiative of R. Rizitali, complete edition of the “Garibaldi’s Notes” were published by the St. Petersburg publishing house Aletheia (Мечников, 2016). The appendix contains the memoirs of G. Garibaldi about the Risorgimento – the period of the unification of Italy. L. I. Mechnikov tells in his "Notes" about his participation in the Neapolitan campaign. After the main battle of the Volturno in November 1860 Capua fell (Chapter XVII). Francis II fled to the fortress of Gaeta, which capitulated on February 13, 1861 (chapter XXVIII). It describes a long wandering among various military departments in search of the resignation (Chapter XXVII). L. I. Mechnikov not only wrote down his memoirs. He created an artistic picture of the Risorgimento era, filled with a wide range of interesting details and descriptions. First of all, there is valuable information about the organization of the Garibaldi army, which maintained the voluntary principle of formation during all the campaign. Despite the apparent lack of discipline, cases of theft and looting were sporadic: the marauders in the army of Garibaldi were shot. This information is complemented not only by the literary sketches about the leader of Risogemento (Chapter XXIV) and his wife Anita (Chapter XXV). He presents facts which illustrate the widespread support of Garibaldi by the people of the Neapolitan Kingdom. Sympathetically he draws psychological portraits of ordinary Garibaldians (chapter XXIII), describes their difficult fate and speaks warmly about talented commanders. A significant place in the notes is given to the details and regional characteristics of the southern Italy population. Both the combat and labor heroism of the Italians who helped build fortifications in the most important place on the first line of defense near Santa Maria (Chapter IV) are described in detail. One cannot but agree with R. Rizaliti, who considers the “Notes” to be “a broad canvas of the South Italy, written at the crucial moment of its history”.

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“The notes of the Garibaldian” comprises the first volume of the memoirs of L.I. Mechnikov. In 2017, the second volume entitled “The Last Venetian Doge” was published (Mechnikov, 2017). It includes publications written for the magazine "Sovremennik": "Caprera" (1862, № 3), "The Last Venetian Doge" (1862, № 4), "Aspromonte" (1863, № 6), "Letters of the Tuscan Maremma" (1863, No. 7), “Guerrazzi” (1864, No. 5, 10), “Victor Emmanuel and His Era” (1878, No. 3), “Italy and Victor Emmanuel” (1878, No. 4) and the article “Sicily and Mr. Crispie”, published in 1862 in the supplement to the *Russky Vestnik* of M. N. Katkov (Лишина, 1968: 182). The volume ends with the publication of the already mentioned essay on N. A. Bakunin’s stay in Italy in 1864 (Мечников, 1897). The book is a thematic continuation of the "Notes". It presents a gallery of portraits of prominent personalities of the Italian Risorgimento. The name of essay devoted to Danila Manin, the leader of the national liberation

movement in Venice against the domination of the Austrian Empire serves as the title of the volume. This is followed by the tales about a writer and politician Francesco Domenico Guerrazzi, who was proclaimed as a head of the government in Tuscany during the revolution of 1848–1849, about Francesco Crispi, a prominent political figure, twice prime minister of the government of the Kingdom of Italy, finally, about another writer, a historian and statesman Cesare Balbo, and another politician Urbano Rattazzi who was a Prime Minister twice. The most legendary figure among them is Count Camillo Benzo Cavour, who was called the Italian Bismarck. He was a man of exceptional mind, iron will and tremendous workability. Unlike other representatives of the liberal camp, he knew how to perceive the situation in Italy on a large-scale and complex basis. The central place in this gallery is given to heroes and patriots, namely Garibaldi and his associates. The motto of Garibaldi “Rome or death” was brought to life by the Piedmont’s monarch V. Emmanuel II, who completed the creation of the Kingdom of Italy (1871).

It is not difficult to guess that the third volume (if ever published) will include publications about the writers and literature of the Italian Movement. The name “Garibaldian-writer’s notes” is the most appropriate for it. Altogether they will present a work which summarizes the literature and creativity of Risorgimento best representatives. These publications were printed without a signature or under pseudonyms. Such publications are: “Notes on modern Italian literature” (Современник, 1863, № 12); “Giuseppe Just” (Русское слово, 1864, №№ 1, 3); “Guerrazzi” (Дело, 1871, №. 10), “Political Literature in Italy” (Дело, 1872, №№. 5, 6), “Literature of the Italian unification” (Дело, 1872, №. 12).

In the first of these articles, L. I. Mechnikov says that after 1860 Italy Risorgimento was modeled on the bourgeois monarchy. This new reality put an end to the romantic rise in the Risorgimento

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literature. "The sober understanding of reality is the strength of the Italian nation, the guarantee of its future" (Современник, 1863. № 12). Therefore, he hopes that the country will not forget its heroic past, the literature works mercilessly criticizing the "prosaic everydayness" will appear.

In the article devoted to F. D. Guerrazzi, L. I. Mechnikov describes him as a revolutionary romanticist, for whom the genre of a historical novel is a weapon of the national struggle for liberation. The pomposity and excessive pathos are mentioned as the weakness of his work. Mechnikov notes that Guerrazzi often attaches to his characters, who are real people, the features of Byron's heroes, which are the personification of "those aspects of human life that are violated, crushed by the one-sided development of humanity," and are not living people. For L. I. Mechnikov, F. D. Guerrazzi is a writer-warrior whose novel "The Siege of Florence" became a school for the Italian youth. He believes that thanks to the novel Garibaldi's "Thousand" was formed. However, in his opinion, the work of F. D. Guerrazzi cannot have a significant impact on the future literature of Italy due to the limited artistic methods and narrowness of his ideological range.

The significance of the poet Giuseppe Giusti's (died in 1849) works for Italian literature is appreciated quite differently. In the article, L. I. Mechnikov describes that period as transitional from the experiences of the past to the aspirations of the future. The satirical poet G. Giusti scourged the social evils of Italy of his time. His creativity remained acute and actual after Piedmont gained independence in 1861, which only aggravated these vices. According to him, the progressive, historical aspirations of the Italian nation were best expressed not only by G. Giusti, but also by the romantic poet and moralist Giacomo Leopardi. "Two names: Leopardi and Giusti cover all modern Italian activity. Leopardi and Giusti supplement each other and agree on the negation, merciless and passionate, of everything that their environment gave them or could give them, as well as the unlimited love for Italy" (Русское слово, 1864. № 1). Before the appearance of the first article about G. Giusti, not one of his poems was published in Russia. That's why L. I. Mechnikov cited the excerpts from many of his works and summarized them in his article. Analyzing the poet's work, he showed an evolutionary way of his transformation from a satirist of morals to a political satirist. L. I. Mechnikov stated that, like Pierre-Jean de Beranger, G. Giusti used folk poetic forms and genres in his satires. Speaking about the role and significance of G. Giusti for Tuscany, he drew an analogy with the role and significance of N. V. Gogol for Russia. One of the peaks of his creativity as a satirical poet Lev Ilyich considered the poem "The Boot" in which the idea of Italian unity was expressed. The poem reflected "a popular Italian thought in a popular artistic form" (Русское слово, 1864. №. 3). This idea confirmed the maturity of the poet's talent and all his creative work contributed to its implementation.

Two articles entitled "Political Literature in Italy" examined the history of Italian literature from a socio-political point of view. The article "Literature of the Italian unification" analyzes the socio-political theories of Vincenzo Gioberti and Cesare Balbo mentioned in Vol. 1. In his program V. Gioberti, a philosopher, statesman, political figure and a head of the government of the Sardinian kingdom (1848), stated that Piedmont would fight for the independence and unification of Italy as a federation of Italian states. The confederation of independent states under the rule of the Pope of

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Rome was a political ideal for C. Balbo. He saw the future of Italy in reforms, not in revolution. Both men denied the possibility of establishing a republic in Italy.

In the same way as it has been done in Vol. 1, Vol. 3 must end with the appendix in which the novel by G. Garibaldi "Clelia, or the Monk's Rule" should be printed. It was published in Russian as "Spiritual domination. Rome in the 19th century" in "Otechestvennye Zapiski" No. 2-4 in 1870 (Потапова, 1973: 163). The romantic intrigue in the novel is nothing but a forced frame of "confession of faith" by the Risorgimento leader. The editorial note was attached to the last part of the novel: since "an artistic side of this romance novel does not have any special virtues, we present its ending in reduction but leave those places where the author presents the historical facts and events intact, and do not change the author's digressions or arguments" (Отечественные записки, 1870. № 4). A distinctive feature of the novel is an organic inweaving of various kinds of interesting historical facts into its plot. The narrative is replete with author's digressions. They are imbued with the heat of struggle with the hypocrisy of Piedmont's government, the papacy dominion in Rome. The novel is a valuable addition to G. Garibaldi's biography. The civic-minded position when it comes to national interests is a strong side of the novel. Therefore, it was not by chance that in the publication of the first part of the novel there was an editorial note: "... expressing views on the living reality of Italy of such a historical figure as Garibaldi should not be an ordinary phenomenon in literature" (Отечественные записки, 1870. № 2). In articles suitable for the third volume, the Russian Garibaldian conducted an in-depth study of the Risorgimento era literature. He raised the issue of the relationship between romanticism and realism in the literature of the period of national liberation struggle, stressed the importance of civic literature, expressed a weighty opinion about the use of poetic forms, genres and the expression of people's aspirations in literature as its highest purpose (Потапова, 1973: 53).

The article "Literature of the Italian Unification" was the last publication by L.I. Mechnikov about the Italian literature, but not his last critical work. His publication on literary criticism could form another volume. They were published in the journal "Delo" under the pseudonyms "A. Denegri", "E. Dengri", "Emil Denegri", "E. D.", "M.": "Balzac and his school" (1870, No. 8), "Georges Sand. Literary Etude" (1870, No. 10)", "Eugene Sue. Literary Etude" (1871, No. 2) "Victor Hugo. Literary Etude" (1871, No. 4), "Victor Hugo. Literary etude (end)" (1871, No. 5), "The Latest "Naturalism" (Regarding the Last Novel by E. Zola) (1880, No. 6), "The Latest "Naturalism" (Regarding the Last Novel by E. Zola) (ending) (1880, № 5).

The first article is an essay about H. de Balzac's life and work. Mechnikov focuses not on the plotlines of H. de Balzac's works, but on his era. He had no illusions about the bourgeois system of those times. Speaking about Balzac's worldview he noted: "Balzac is not free from that inconsistency and that arbitrary attitude to philosophical and scientific truths, which, under the name of eclecticism, comprise the system of contemporary France." Some critics of that time thought of H. de Balzac as a legitimist and reactionary. Mechnikov does not accept this, although he notes the contradictory nature of Balzac's political conclusions. On the contrary, he emphasizes that the talent of the artist made it possible for H. de Balzac to guess the hidden complex processes of reality and expose the ugly social

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customs, the “real disgrace” of which “is not always visible to naked eye”. Evaluating H. de Balzac’s work as a writer, Lev Ilyich counted him among those whose purpose is “to decorate the existing system rather than replace it with a new one” (Дело, 1870. № 8).

For this reason, Mechnikov highly appreciated the literary heritage of the novelist Georges Sand in the literary sketch (1870). For him, she was not only a novelist, but also a preacher, a fighter for women’s emancipation: “... she is not inferior to any of the aforementioned novelists by the purely artistic talent ..., she was primarily seen as a propagandist. Her name was not separated from women’s emancipation, which she really preached in most of her stories and novels ... Her novels were an instrument for struggle and what was more terrible for her opponents, the novel did not lose its original attractiveness because of this metamorphosis” (Дело, 1870. № 10: 163). According to L. I. Mechnikov, the purpose of the novel is to expose the most acute contradictions of the contemporary society. Therefore, he believed that the literary legacy of such progressive writers as G. Sand should not only be appreciated, but also we should not belittle, their significance for the future: “An individual who has outlasted his time cannot be thrown out of his society’s history” (Дело, 1870. № 10: 164).

L.I. Mechnikov draws attention to G. Sand’s weaknesses, drawing a parallel with the utopians who criticizing contemporary society, that suffers from inequality, and promoting the image of the new world of “complete happiness and harmony” (Дело, 1870. № 10: 170), do not propose real ways to achieve that.

The first literary sketch of 1871 deals with the French writer Eugene Sue (Marie Joseph Eugène Sue), who was popular in Russia in the middle of the 19th century. For L. I. Mechnikov, he is a talented and fruitful novelist, whose work is distinguished by the rich plots of his works. E. Sue's early publications devoted to the marine life. Later the time of historical novels came – a symbiosis of the Gothic novel and the novels of Walter Scott. L. I. Mechnikov assigned a great role to novels and fiction as for the issues of education and popularization of democratic ideas among the people. He believed that the success of solving the education problem, the spread of culture and spirituality primarily depend on those individuals who write for a common reader. Therefore, he believed that they bear a great responsibility. L. I. Mechnikov believed that E. Sue, who gained literary fame after turning to the genre of social adventure novel, is among such authors. These novels by E. Sue are characterized by dramatic presentation, intrigue complexity, and unexpected plot developments. There E. Sue ceased to be a fiery defender of the interests of lower classes, a passionate denouncer of the aristocracy and the clergy, the true, in his opinion, culprits of the people's sufferings. Among the novels of this genre, he singled out "Paris secrets" and "Eternal Jew". According to L. I. Mechnikov, the disadvantages of socially adventure novels are cliché and focus on immediate success (Дело, 1871. № 2: 254). But he highly appreciated their social orientation and propaganda value, since “from the awareness of evil to the desire to cure it there is hardly even one step” (Дело, 1871. № 2: 257).

E. Sue held the third place in Russia by the number of his translated works, after H. de Balzac and V. Hugo. That is why the second literary etude in 1871 was dedicated to Victor Marie Hugo. L. I. Mechnikov tells about the amazing life of V. Hugo which was full of drama. Father of V. Hugo was a Napoleonic general, his mother, Sophie Trebuchet, was a shipowner's daughter from Nantes, a Voltairian royalist. In his childhood, Victor's mentor was arrested by the police and executed. When his father was the governor of Madrid, the Spanish people continued to wage an uncompromising war against the invaders. To pacify the Spanish partisans, the mass executions continued. These events had a tremendous impact on the boy's psyche who grew up with a feeling of deep aversion to violence and despotism. L. I. Mechnikov cites the words of V. Hugo: "At the sight of a man who was alive and healthy, and at the same time condemned to die in a minute, my hatred for the murderer turned into insurmountable pity. I was struck by the fact that society is cold-bloodily, deliberately and without exposing itself to any danger, does to the criminal absolutely the same thing, for which it punishes him" (Дело, 1871. № 4: 174). V. Hugo devoted a lot of his energy to the fight against corporal punishment and the death penalty. He managed to achieve the abolition of corporal punishment, but not the death penalty. L. I. Mechnikov highly appreciated the influence of V. Hugo on society: "With a modest stock of systematic political views, Hugo has a highly progressive social sense, the ability, as if unwillingly, to loosen the sick teeth of society" (Дело, 1871. № 5: 202).

The author paid a particular attention to the novel "Sea Workers": "He ... pictures in front of us the real life with its real hardships and struggle ... In the last works of V. Hugo, from behind the artist, who are retreating into the background, a public figure becomes apparent... The reader feels that in the dramatic situation of Giliath lies the deep meaning of the constant and endless struggle of man, which he leads with the elements hostile to him, whether it will be the sea or social life (Дело, 1871. № 5: 205-209).

L. I. Mechnikov admired the literary talent of V. Hugo. He considered the writer to be the king of contemporary French literature, highly valued his humanism, the struggle against oppression, torture and the death penalty: "With all his worship of art, he never renounced the common civil and social interests of contemporary humanity" (Дело, 1871. № 4: 162).

In 1880, the ninth volume of Emile Zola's 20th-volume novel sequence "Les Rougon-Macquart" called "Nana" saw the light. This novel sequence is considered to be the pinnacle of French naturalism. According to E. Zola's intention, the image of Nana was to symbolize the brilliant outside and the depraved underside of the Second Empire. The writer himself compared Nana to a dung fly which by its touch corrupts its environment. Probably, this fact inspired L. I. Mechnikov to write the article, since after his return from Japan, 2 volumes of "Les Rougon-Macquart" were published: "The Trap" (1877) and "The Page of Love" (1878). E. Zola is considered to be the leader and theorist of naturalism. Mechnikov's attitude to naturalism was negative: "A novel without readers is a zero, but a novel with a large number of readers can have a large negative value if its success is designed to indulge the public's dirty instincts" (Дело, 1880. № 6: 43). The focus of romanticism is the sensuality of relationships. Speaking about naturalism, he emphasized his alternativeness to romanticism because the reader's attention is drawn to the most accurate description of the details. "Realism, not

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scholastic, not dead and used as an art padding, but realism which is alive, truthful like a life and warm like blood, flows as a refreshing stream” (Дело, 1880. № 6: 54). This is, according to L. I. Mechnikov, the fundamental difference between realism and naturalism.

Therefore, Mechnikov’s attitude to E. Zola, as a writer, was negative as well: “He lacks the ability to express his thought clearly and logically ... (it) is developing with some kind of painful angularity and lack of agreement. He tires a reader without convincing him. In addition, he wields the language badly, using the completely arbitrary meanings of words. ... Like all self-educated people, he often discovers painfully the idea that has been already clarified before” (Дело, 1880. № 6: 52). Zola’s success as a writer he connected with indulging human instincts and with the demand for literature revealing the perverse essence of the Second Empire. When assessing the writers, Mechnikov placed in the forefront the spiritual and moral progress their works were to serve. He mentioned V. Hugo as an example. On the contrary, in the naturalistic description of the certain vulgar and unseemly sides of human life he saw not the demonstration and detailed analysis of various problems of human existence, but only the indulgence towards people’s perverted instincts. For this reason, he was so critical of E. Zola, as a writer.

L.I. Mechnikov translated the novel written by G. Garibaldi’s associate, Vittorio Otolini, “Garibaldians”. It was published in the Delo in 1880 (No. 6–11) without specifying the translator’s name (Потапова, 1973: 172).

According to A. I. Herzen among the “young emigrants” “Mechnikov is the only one who can write” (Литературное наследие, 1955). The features of L. I. Mechnikov's style, as a memoirist, were, a kind of ironic manner of describing peoples and himself and the lack of verbiage and posture (Лишина, 1968: 179). His stories about everyday life and combat duties in the “Notes of the Garibaldian” looks like notes of a war correspondent. How L. I. Mechnikov worked on his articles his wife described in her memoirs: “Usually he read the beginning of the article to me; then a conversation ensued, he became enthusiastic and told me its continuation. While he was writing it, he could not think of anything else, he was seized with fever, and he could not be torn away from it either for food or sleep. When the work was over, strained nerves relaxed at once, it was boring and disgusting for him to re-read the article, and he calmed down only when the article was published. It was impossible to tear him away from the work, he could write if there was the conversation in the same room, he even followed these conversations and participated in them. Only in the last 2–3 years of his life conversations began to interfere with his writing. ... In general, he was of a highly artistic nature. Poetry came easily to him. Even in his stories he was a painter: lively and vivid images stood up before you. ... His speech was brilliant, lively, witty and flowed freely, he never looked for words; whatever he says, he always had the most diverse and vast stock of expressions at his disposal” (ГА РФ, ф. 6753. Оп.1, ед. хр. 88, л. 12).

All his life L. I. Mechnikov was faithful to the ideals of the revolutionary democracy brought up in him by the era of "Sovremennik".

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СИН ХАРКІВЩИНИ ТА ЙОГО ПОДВІЙНИЙ ЮВІЛЕЙ

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Анотація:

Статтю присвячено дослідженню творчості Л. Мечникова та приурочено до його подвійного ювілею у 2018 році. Старший брат відомого І. Мечникова тісно пов'язаний з Харковом та Харківським університетом. Протягом свого життя, мандруючи країнами Європи, Близького Сходу, Азії та Америки, Л. Мечников проявив широких спектр своїх талантів – як соціолога, письменника, журналіста, викладача. Увагу в статті зосереджено на літературній спадщині Л. Мечникова, зокрема його літературно-критичних публікаціях, які дотепер не отримали належної дослідницької уваги. Л. Мечников насамперед відомий як автор наукової праці «Цивілізація та великі історичні ріки» (Париж, 1889), де висуває оригінальну теорію розвитку людства. Утім він є автором більш ніж 400 власних творів, у тому числі романів, мемуарів, статей і сатиричних нарисів. Стаття присвячена насамперед дослідженню автобіографічних романів Л. Мечникова, що зображують його дитинство та юнацтво в Харківській області, років еміграції до Франції та Італії. Його пізніша праця «Записки гарібальдійця» розглянута як майстерна реконструкція епохи Рісорджіменто з широким набором яскравих персонажів, деталей та описів. У дослідженні виявлено, що протягом зрілих років, Л. Мечников присвятив себе дослідженню історії італійської літератури в соціо-політичному ракурсі. Він актуалізував проблему зіставлення романтизму та реалізму в літературі періоду національної визвольної боротьби, акцентував важливість громадянської літератури, висловив власне бачення використання художніх форм, жанрів та національних ідей в літературі як її найвищу мету. Він продовжував критичні дослідження літературних творів до своїх останніх років життя, звернувши увагу на постаті таких французьких письменників як Оноре де Бальзак, Жорж Санд, Віктор Гюго, Еміль Золя. Стаття доходить висновку, що Л. Мечников є яскравим взірцем сина Харківщини, який розвинув свої таланти в літературі, критиці та соціальних теоріях, що має бути високо оціненим та осмисленим співгромадянами.

Ключові слова: Лев Мечников, соціолог, письменник, літературна критика, Харківський університет.

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