AESTHETIC AND PHILOSOPHICAL FOUNDATIONS OF UKRAINIAN ART EDUCATION DEVELOPMENT IN THE LATE 17TH – EARLY 20TH CENTURIES

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Abstract: The article highlights the basic aesthetic and philosophical principles of the European Baroque and clarifies their influence on art education development in Ukraine in the late 17th – early 20th centuries. It is shown that 17th – 18th centuries in Ukraine are characterized by formation of the national culture, which was defined and clearly outlined during the Cossack era and was embodied in the Ukrainian Baroque. With the help of the culturological principle the features of the Ukrainian (Cossack) Baroque formation in the historical development of the aesthetic and philosophical concept of art education in the territory of Ukraine of the studied period are traced. Considerable attention is paid to highlighting the differences between the aesthetic and philosophical principles of the European and Ukrainian (Cossack) Baroque.

Keywords: aesthetic and philosophical foundations, art culture, art education, history of art education, principles of European and Ukrainian (Cossack) Baroque.

1 Introduction

According to historical-cultural and historical-artistic sources, the Baroque is called the first stylistic trend in the history of culture, which not only covered all the peoples of Europe (regardless of religion or nationality), but also went beyond European borders. The Baroque style became popular in the Ukrainian lands of the Cossack era. In general, the 17th – 18th centuries in the cultural and educational sphere of Ukraine were marked as time of educated, talented, active people. This period is characterized by the formation of the Ukrainian state, a new national culture, and a system of education. According to modern scholars, during the 17th – early 18th centuries, the Ukrainian people were united into a nation, the outstanding feature of which is its own national culture, which was finally formed during the Cossack era and was embodied in the Ukrainian Baroque.

A new round in the history of Ukraine at the turn of the 17th – 18th centuries was marked by emergence of a new style in the development of the national culture, formed under the influence of the liberation movement in the Ukrainian lands led by the Cossacks, called “Ukrainian” Baroque or “Cossack” Baroque. A new direction was introduced in the art of European countries. However, the new conditions of the social system (creation of a wealthy Cossack leader), the requirements and canons of the church art of the Orthodox Church (which the Cossacks took under their protection), as well as commitment to cultural and artistic trends of Western Europe, contributed to the transition to a new style, which envisaged the use of folk art traditions and democratization of plots. The style of the Ukrainian (Cossack) Baroque influenced development of architecture, painting, sculpture, literature, music and decorative arts of the time under study.

We agree with the opinion of modern scholars (Bulakh, 2010; Vinogradov, 1994; Devdiuk, 2005; Stepanyuk, 2012; Fedevych, 2008) that in some way Baroque philosophy still influences the culture of modernity – through samples of architecture, fine arts and products of traditional folk arts and crafts in museums. We believe that this determines the relevance of the study of aesthetic and philosophical foundations of the Baroque style, which in some way manifested itself in the period of art education formation and cultural development of Ukraine in the 17th – early 20th centuries.

2 Methods

The study used the following methods: historiographical analysis – to clarify the peculiarities of interpretation of the chosen issue in the scientific literature; historical and logical analysis – to classify the source base; terminological analysis – to determine the terminological field of research; historical-genetic method – to single out stages of art education development in the period under study; synchronous analysis – to define basic aesthetic and philosophical principles of art education development.

3 Results and discussion

3.1 Aesthetic and Philosophical Principles of the European Baroque of the 17th – 18th Centuries

Research (I. Bulakh (2010), M. Vinogradov (1999), S. Vladimirova (1994), S. Kapitaliv (1973) et al.) shows that the Baroque style appeared in the 17th century against the background of the crisis of the Renaissance ideas and appeared where the Renaissance reached its peak – in Italy. The ideological basis for the spread of the Baroque in Europe was general weakening of spiritual culture, the split of the church – as a consequence of the decline of its authority, which turned into a struggle of doctrines that reflected the interests of different classes. Instead, Catholicism remained the ideological basis for feudal trends, and Protestantism reflected the interests of the bourgeoisie. Gradually, for these socio-economic reasons, a new style emerged, the primary task of which was to create the illusion of wealth and power, the rise of the Catholic Church. The seventeenth century in Western Europe is marked by the complexity of social and spiritual processes – there was a real worldview revolution, which led to the destruction of traditional ideas about the universe, formation of a new picture of the world and a new understanding of man. The revolution in the consciousness of mankind was caused, first of all, by great scientific discoveries, which testified to the emancipation of the human mind and its limitless possibilities in the knowledge of the world. It resulted in the formation of a view of the world, different from the previous one, a different “image” of reality, a new vision of the state of affairs. It is worth noting that the Baroque, although it appeared in Italy, spread very quickly throughout Europe and even beyond its borders (Weiss, 2005; Lipatov, 1963).

We’d like to stress that the term “baroque” appeared a little later than the trend in art. Later, in the 18th century, the term acquired a negative meaning in aesthetics: Baroque was called everything rough and clumsy (Kolomitsnev, 2001; Laptiev, 1996). Initially, this term was used to describe culture as its decline. This situation lasted until the middle of the 19th century, until appearance of the new cultural ideas (which, logically, were influenced by Baroque philosophy). Over time, the term “baroque” has lost its negative connotation (Vladimirova, 1994).

A new view of “baroque” as a category to characterize the cultural direction was introduced by H. Wolfflin in the book “Renaissance and Baroque” (1888). In this and all subsequent works, H. Wolfflin defined the Baroque as the highest, critical stage in the development of any artistic style: the first stage is archaic, the second – the classics, the third – the Baroque. Hence there is an opposition of classicism and baroque as concrete-historical artistic styles (Wolfflin, 2004). H. Wolfflin’s opponent M. Dvořák considered the Baroque style a product of Mannerism, but at the same time – the highest stage of “development of the spirit”. The author paid much attention to philosophy and historical-sociological aspects of art, considered “baroque” an integral feature of certain national cultures and historical types of art (Dvořák, 2001). Thus, the changes that took place in his assessments indicate that “Baroque” has acquired characteristics of an artistic-aesthetic style. However,
the modern concept of Baroque provides it with a certain cultural and historical status: aesthetics, in general, means the essence of the form of beauty in artistic creativity, art and life (Borieiev, 2006). It is worth noting that in the philosophy of the Baroque period man ceased to feel “the most intelligent being”, on the contrary, began to doubt his perfection. As M. Vinogradov emphasizes, a kind of Baroque period (a period of catastrophe, decline) can be found in any era (Vinogradov, 1999). In our opinion, this is especially important for understanding the philosophy of Baroque aesthetics, which began to reject authorities and traditions as superstitions. Baroque neglects everything connected with antiquity and the Renaissance and seeks new forms for learning about the beautiful, surrounding world (Devdiuk, 2005).

It is worth mentioning that in the Renaissance the basis of scientific knowledge was man, however, Baroque figures and philosophers believed that he [man] had been already sufficiently studied and began to talk primarily about the mind, rejecting the spiritual component. It is necessary to emphasize that these trends are the basis for understanding the aesthetics of the Baroque, its eternal antithesis. Most likely, the Baroque developed the principles laid down in the Renaissance, but with a radical change in the main aesthetic and philosophical doctrine gave these principles a new dynamic and decorative character. The desire for metaphor, for allegory reached its apogee; however, a strong naturalistic basis clearly emerges through all metamorphoses in the Baroque period (Laptiev, 1996).

Due to the fact that in the Baroque different types of fine arts (architecture, sculpture, painting) actively interact, this style spread so quickly in Europe (Weiss, 2005; Dassa, 2004). I. Bulakh emphasizes that the Baroque artistic concept considers the main creative force – the ability to combine dissimilar. The researcher points out, that due to this fact, the Baroque masters attached such great importance to wit and as a consequence their special attention to metaphor and emblem was born, which was aesthetically a more refined way of expressing artistic meaning than the symbolism of the Renaissance. Since the Baroque puts the ability to surprise, impress with novelty, this style allows in its works grotesque, ugly, fantastic (Bulakh, 2010: 65). The theoretical aesthetic and philosophical concept of the Baroque era emphasizes that art is profoundly different from logic as a science. According to I. Bulakh, wit in the Baroque is a sign of genius, the artistic gift is given by God, and no theory can help to acquire it (genius) (Bulakh, 2010: 66). In our opinion, ingenious works are born on the verge of paradoxes (contradictions) and occasionally due to a balanced conservative logic.

Thus, the Baroque, like other cultural and historical styles, is characterized by a peculiar worldview, philosophy and a number of specific features. Philosophers of art and cultural historians distinguish as a special category for the study of Baroque, the so-called antinomy – incompatible opposites, which together show a certain harmony and aesthetics. Such an antinomy is extremely important for understanding the essence of the philosophy of the Baroque aesthetics (Borieiev, 2006). Scientific research has established that the most characteristic antinomies of the Baroque are the opposition of chaos and order, life and death; the assumption that man is everything and nothing at the same time.

In addition, there are still certain oppositions at such levels of knowledge of being as time, space and thinking. It is characteristic for the philosophy of the Baroque era to see the contradictions inherent in the foundations of things. Thus, the specific features of the Baroque are: increased emotionality, emphasized dynamism, contrast of images, the use of irrational effects and elements (Vladimirova, 1994).

During the Baroque period, the worldview of man finally lost its harmonies. Man’s consciousness is overwhelmed by contradictions (internal contradictions of being, human life, the universe), in which, in fact, lies the basic meaning of the aesthetics and philosophy of the Baroque. Thus, Baroque is an artistic trend that reflects the crisis concept of the world in general and the individual in particular. At the same time, it should be noted that in the Baroque era there was a Renaissance tendency to understand man as an individual, but no longer “integral and harmonious”, but “confused and contradictory”. In the fine arts of the Baroque period, the priority of aesthetics is the spiritual test of man, which can explain the predominance of religious content, since theorists, leading figures and Baroque artists considered the world chaotic and ambiguous, dominated by dark destructive forces, which according to church canons embodied the devil. Thus, in Baroque painting, color spots and chiaroscuro predominate over lines, violating the principles of dividing space into plans, ignoring the laws of linear and aerial perspectives in order to enhance the depth and planning of space in the picture and convey the illusion of infinity. Currently, in the Baroque architecture there is an attraction to the ensemble of buildings, to the complex organization of the architectural environment with squares, palaces, grand staircases, fountains, park terraces, swimming pools, ground floors and so on. In urban and countryside residences, architecture and sculpture are combined with a single conceptual idea and a practical solution: in public buildings, preference is given to the use of plastic decoration with a whimsical play of shadow and light. In the ceremonial interiors of palaces, a multi-colored sculpture, elegant sculpting, carving, gilding, painted plafonds, etc. are used (Dassa, 2004).

Thus, the essence of Baroque as an artistic direction reflects the complex atmosphere of the era, combining seemingly incompatible phenomena: reality and illusion, mysticism and irrationality, expression and rationalism, and so on. In painting, preference was given to religious subjects of martyrdom and creation of sacred miracles. The images in the paintings of the time are characterized by contrast characteristic of the Baroque, dynamic images, hyperbole and pathos, the desire for greatness in both religious and secular subjects.

Only much later, from the 19th century, the Baroque began to be considered along with the Renaissance as the embodiment of one of the directions of aesthetic and philosophical principles of the historical and cultural period. Today, the term “baroque” refers to the artistic style of European art of the 17th – 18th centuries (Stolkovska, 2007). The above-mentioned features of the Baroque were used in music, literature, architecture, sculpture, fine and decorative arts in various countries (Italy, France, Germany, Flanders, Spain and Russia) in the 17th – 18th centuries (Shkaruba, 2005).

3.2 The European Context of Aesthetic and Philosophical Principles of the Ukrainian Baroque in the Development of Artistic Culture and Education of Ukraine in the 18th Century

It should be noted that in early 18th century the Baroque gained a kind of development in Ukraine, which was reflected in the cultural and educational aspects. Concerning formation of art education in the eighteenth century in the context of our study, it should be noted that in the studied period two directions of education formed: formal (in the newly created Kyiv-Lavra Icon Painting Workshop, Kharkiv Collegium, Kyiv Academy) and informal (in the folk tradition of teaching arts and crafts in the family). Formal education emerged mainly under the influence of the demands of aristocratic art (order of the Cossack elders and church hierarchs), and informal – due to the demands of democratic arts and crafts (folk, traditional). The most significant in this stratification is the art of embroidery – for lords and for peasants (although it should be noted that aristocratic art was created by folk artisans) (History of Ukrainian Art, 2011). This gives grounds to consider all the varieties of Ukrainian decorative and applied arts of the 17th – early 18th centuries as folk, i.e. traditional (Boichenko, Nykyforov, Hulei, 2020).

It is important to emphasize that the greatest flourishing in this period gained the art of graphics, and especially engraving (a type of graphics in which the image is a printed imprint).
The influence of folk art on the development of theory and practice of teaching fine arts is evidenced by various aspects of the use of ornamental motives that have been transformed in various types of practical work of apprentices. "Lavra apprentices were good ornamentalists", notes P. Zholtovskyi, "their works are decorated with ornamental motifs, borrowed from folk embroidery, wood carving, various projects of decorative cartouches, jewelry stamping" (Zholtovskyi, 1983, p. 7).

Analysis of the themes of creative and practical works of apprentices of the painting workshop allows us to trace the influences of the Western European school of fine arts. Thus, the analysis of archival sources (albums, drawings) made it possible to establish that the graphics of the seventeenth century developed on the basis of stable ancient Byzantine traditions within the canon of Christianity. However, since early 18th century, painting of the naked human body has found its place in the system of art education in Ukraine. Eventually, postures and angles became more complicated, and there arises an interest in conveying feelings – anger, rage, crying, and so on. In the drawings of female images one can feel the "madonized" Virgin Mary with manifestation of national female features (Stepovyk, 1982).

The increase in attention to secular subjects is evidenced by the expansion of the subjects of the painting workshop apprentices' works. Thus, among the animalistic plots should be mentioned the image of deer, horses. In addition, drawings of exotic animals – lions, camels, porcupines, monkeys, kangaroos, ostriches, etc. – attract attention. The category of secular motifs should also include images of eagles against the backdrop of a mountain landscape, swans in calm water, forest and water birds. It is worth noting that artistic techniques and themes of works were not only borrowed, but also creatively rethought and based on them were created authors' own techniques and works of art. For example, the landscape drawings of the Lavra painting workshop were made by the technique of ink washing, very different from the engraved and etching patterns (Logvyn, 2002). This indicates a creative rethinking of Ukrainian masters of the Western European models in their own artistic language.

Significant changes in the methods of teaching fine arts testify to the high pedagogical proficiency of the teachers of Kyiv-Lavra painting workshop. Such conclusions allowed us to analyze apprentices' works, themes and tasks of which gradually became more complex and expanded. At present, with regard to architectural motifs, they are characterized by a rockier construction, which gives them an aerial-perspective construction (Zholtovskyi, 1983, p. 8). Occasionally there are everyday scenes and plots that are interesting only by their narrative character (Biletskyi, 1981). An important place in our analysis is occupied by one-figure paintings of apostles, prophets, allegorical personifications. In the eighteenth century, the seated figures of the evangelical apostles were replaced by full-length figures, in which, first of all, the engravers tried to convey high wisdom, deep spirituality, the will to preach, and willingness to sacrifice. Allegorical images include images of day and night, an allegory of geometry in the form of a woman near a globe, and a popular allegory of the futility of human life in the form of a child leaning on a human skull with one hand and holding a pipe with the other (Zholtovskyi, 1982).

The above mentioned indicates an increase in the professional level of training, acquisition of new professional competences. In addition, the completed proportions, confident poses, expressive dynamics of movements, turned the engravings into perfect works of art.

At the beginning of the 18th century the academy had about two thousand students. Great attention in the organization of training was paid to upbringing of respect for elders, formation of Christian virtues, devotion to the Motherland, and so on.

In the context of our study, it is important that Kyiv Academy was the leading both scientific and artistic center of Ukraine. Among the outstanding teachers and students of the academy there were prominent domestic figures of culture, education, science and arts in various fields. In particular, prominent graphic artists who taught fine arts at the Kyiv-Mohyla Academy: I. Myhura, I. Shchyrskyi, H. Levytskyi and others, who in their pedagogical and artistic activities promoted the ideas of Baroque and Enlightenment both in Ukraine and abroad (Stepovyk, 2012; Sichynskyi, 1937).

It is worth noting that in the late 17th – early 18th centuries in the Chernihiv and Lviv printing houses also worked a team of talented artists. "...The art of Ukrainian engraving responding to the demands of the Cossack officers with a new genre", writes D. Antonovych (Antonovych, 1993, p. 356). In addition, the author, in his printed lectures, gives a brief but accurate description of each artist of the era, which, first of all, includes I. Myhura, who dedicated his work exclusively to portraits of dignitaries and saints. However, the artist was a master of emblems decor, had unlimited imagination. It should be noted that in 1706 on a huge sheet of paper he created an engraving "Mazea surrounded by good deeds". In the central part of the composition he placed the figure of I. Mazea in a knight’s attire, with a mace. On both sides there are figures of six women who represent truth, power, justice, science and art. The upper part of the painting depicts six churches founded by I. Mazea (Fomenko, 2002).

Further research has revealed that the graphic artist I. Shchyrskyi, according to the accurate description of
A. Antonovych, was not so inventive in his panegyric compositions as I. Myhura, nor was he skilled in performance. In addition, I. Myhura did not make engravings of church content, like the old engravers, and worked almost exclusively on eulogies (Nykyforov, 2019a).

Conceptual analysis of scientific sources has shown that researchers consider two Taraseychys to be outstanding masters of Ukrainian engraving of the Baroque period (Stepovych, 2012). In particular, D. Antonovych considers O. Tarasevych to be especially gifted, and expresses an interesting opinion about his portraits: “everyone showed a great taste for framing the portrait, not accumulating accessories, but adhering to noble restraint” (Antonovych, 1993: 358). It is known that O. Tarasevych headed the Lavra printing house, worked on the creation of engravings of religious content, also made portraits of contemporaries in various graphic techniques. In his work he aspired to the realism of the model image, tried to convey the psychological state as accurately as possible. Famous portraits include images of Meletius Vuiakhevych, Lazar Baranovych and Prince Vasyl Holitsyn (Tkachenko, 2013).

The discovery of the volume of O. Tarasevych due to the virtuoso mastery of light and shadow modeling of the form had a great influence on the further development of art education in Ukraine in the 18th century and later. O. Tarasevych made many portraits of kings, prominent figures of Europe, representations of religious content, also made portraits of contemporaries, scenes of historical events. It is noted that the portrait basis until the end of the 18th century in folk graphics remained iconic thematic, characteristic of Baroque philosophy. The most common images – Jesus Christ and Virgin Mary, Archangel Michael, St. Panteleimon the Healer, the holy martyrs Barbara, Paraskeva, Catherine; from plots: twelfth holidays; scenes from the lives of saints: St. George the Victorious, St. Nicholas the Wonderworker, and so on. The peculiarity of folk engravings is observance of Byzantine canons. Secular images have not become widespread (Nykyforov, 2019b).

Thus, the works of easel woodcutters penetrate into the lives of the poor. It should be added that the ban imposed by the church on unprofessional, primitive engravings gradually put an end to the distortion of images by uneducated amateur workers. As a result, underground shops in Kyiv, Chernivtsi, and Lviv continued to exist for some time, but deviations from the canons, changes in the artistic tastes of the population, and competition from powerful centers of professional artists nullified production of cheap artisanal counterparts.

Thus, as a result of scientific research, two directions of art education development in the 18th century in Ukraine were identified: informal (in the folk tradition of family education in arts and crafts) and formal education (in the newly created: Kyiv-Lavra Icon Painting Workshop, Kharkiv Collegium, Kyiv-Mohyla Academy). It has been found out that with opening of the Kyiv-Lavra Icon Painting Workshop a system of painting education was formed, which was based on textbooks and manuals for drawing and experience of the leading artists-teachers O. Kozachkivs'kyi, H. Levits'kyi, I. Myhura, L. Tarasevych, O. Tarasevych, I. Shchyrs'kyi and others.

It is noted that structure of the Kyiv Academy and content of its curricula allowed:

- to raise the level of education at the academy, which could be compared with the leading education institutions of Europe in the 18th century;
- to raise the status of the Kyiv Academy to the leading scientific and cultural-educational center of Ukraine.

3.3 Manifestations of Aesthetic and Philosophical Principles of the Baroque in the Cultural and Educational Space of Ukraine in the 19th – early 20th Centuries

It is important to point out that the aesthetic and philosophical principles of the Baroque acquired a peculiar development in Ukraine and were used in the educational and cultural space of the following centuries. That is why the further subject of our research attention is establishment of Baroque manifestations in
the artistic and craft movement of Ukraine of the 19th – early 20th centuries. Theoretical and philosophical views and principles of the Baroque aesthetics as an artistic style found expression in the development of traditional folk handicrafts (first half of the nineteenth century) and in the formation of arts and crafts education in Ukraine (second half of the nineteenth and, especially, early twentieth century). This is confirmed by the exhibits of museum collections of Ukraine: handicrafts and arts and crafts schools, paintings. Rethinking of the role of the Baroque in the world and Ukrainian culture was facilitated by the use in the late 19th and early 20th centuries of the certain Baroque elements in art, architecture, and book graphics. It is worth noting that these trends are particularly noticeable in the decorative and applied arts. Thus, in the fine arts, application of aesthetic and philosophical approach was manifested in the decorative approach to painting, these trends of domestic painting were especially developed in the early twentieth century: manifestations of Baroque are especially noticeable in the paintings of the “modern” style. However, the decorative approach was reflected above all in handicrafts, and especially in such types of folk art as embroidery, quilting, painting.

It should be noted that a special rise occurred in handicraft pottery in the late 19th – early 20th century. Production of pottery and tiles was expanded, in the decoration of which the Baroque construction of the composition of the work as a whole was used. According to the study by A. Zaika, who recorded the memoirs of a master-ceramist Pavlo Ivanchenko (a graduate of the Hlyn’sk School of Art and Ceramics), Baroque floral motifs (lotus, pomegranate) were used in the decoration of pottery school in Hlyn’sk (Zaika, 2016).

The researcher of the history of art and ceramic schools development in the 18th – early 20th centuries L. Fedevych notes that in the forms and paintings of Ukrainian ceramics the Baroque style developed its own philosophical and aesthetic features: the biggest aesthetic and ideological shortcoming of the Western European Baroque, which were formed on the basis of previous historical, cultural and artistic traditions: a marked strengthening of the role of the church and the state; raising religious influence in all spheres of culture, art and education; interpretation of the image of man not as a counterweight to God, but as His most perfect creation; fascination with hyperbole, paradoxes, grotesques, etc.

Thus, the above-mentioned gives grounds to claim that in the 18th – early 20th centuries, the aesthetic and philosophical principles of the Baroque were embodied in the development of culture and art education of Ukraine, because:

- Ukrainian fine and decorative arts of the 18th – early 20th centuries developed in line with the artistic style of the Baroque;
- new artistic trends were embodied in graphics, manifesting themselves in strengthening the emotional sound of religious scenes, in specifying the place of action and images, bringing them closer to the folk type, which led to a change in the means of their artistic expression;
- Ukrainian art education developed in two directions: on the one hand – formation of professional art education, on the other – development of folk art;
- the general discourse of art education took place in line with European culture;
- revival of religious and educational activities contributed to the expansion of book publishing: in addition to Kyiv and Lviv, there were printing houses in Chernihiv, Novhorod-Siversky, Pochayiv;
- the period under study is characterized by the influence of traditional types of decorative and applied arts – ornamentation of embroidery, embossing, quilting, carving and other folk crafts on the content of art education;
- the work of Ukrainian teachers-artists of the 18th – early 20th centuries is marked by national originality and authenticity.

Thus, the above-mentioned gives grounds to assert that in the eighteenth – early twentieth century, the aesthetic and philosophical principles of the Baroque were embodied in the development of culture and art education in Ukraine in the period under study.

4 Conclusions

The scientific research established the defining features of the aesthetic and philosophical concept of the Western European Baroque, which were formed on the basis of previous historical, cultural and artistic traditions: a marked strengthening of the role of the church and the state; raising religious influence in all spheres of culture, art and education; interpretation of the image of man not as a counterweight to God, but as His most perfect creation; fascination with hyperbole, paradoxes, grotesques, etc.

It is stated that in addition to the above features, the Baroque style developed its own philosophical and aesthetic features: the tendency to complicate forms in architecture; strengthening the dynamics in the plastic arts; sketches of movement, travel, tension, catastrophes in the literature; elegance in decorative arts; decorative Ceniz was fine arts.

As a result of the study, it has been found that Ukrainian Baroque in comparison with Western European one has the following features: significant advantage of spiritual (religious) components over secular ones; involvement of ancient mythological images in Ukrainian art without resistance and struggle, because it was a favorable “spiritual ground”; the language of Ukrainian Baroque literature remained fundamentally Church Slavonic, as in the previous period.

The analyzed creative heritage of Ukrainian and foreign philosophers, historians, art historians, education historians, scientific views of educators and cultural figures have shown that:

- aesthetic and philosophical paradigm of the Baroque era, first of all, reflects the crisis concept of the world in general and the individual in particular;
- the artistic concept of the Baroque is humanistically oriented, but socially pessimistic: there are doubts about the capabilities of man, there is a sense of futility of life;
- the specific features of the Baroque are increased, strengthened and hyperbolized: dynamics, emotionality, contrast of images;
- the biggest aesthetic and ideological shortcoming of the Baroque (according to art historians), is too great an advantage of the external over the internal, excessive decorativeness, with which sometimes disappears the inner, deep meaning of the work.

It is stated that the aesthetic and philosophical principles of the Western European Baroque affected all spheres of culture and art education of Ukraine in the 17th – early 20th centuries.

The practical significance of the obtained results is that the discovered materials on the theory and practice of Ukrainian (Cossack) Baroque can contribute to the enrichment of knowledge in the field of ethnography, culturology, art history, history of art education in Ukraine in the 17th – early 20th centuries.

Literature:


**Primary Paper Section:** A

**Secondary Paper Section:** AB, AM, AL