

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

^aMARYNA BOICHENKO, ^bANDRII NYKYFOROV, ^cIRYNA CHYSTIAKOVA, ^dALINA SBRUIEVA, ^eOLHA HULEI, ^fMARIIA BYKOVA, ^gANNA BOICHENKO

^{a,b,c,d,e,f,g}Sumy State Pedagogical University named after A.S. Makarenko, Romenska str., 87, Sumy, 40002, Ukraine
email: ^amarinaver18@gmail.com, ^bnovatatar@gmail.com, ^cpedagogyniversitet2017@gmail.com, ^dsbruieva@gmail.com, ^eGuleyOlga@i.ua, ^fm.bykova777@gmail.com, ^ganna.18boichenko@gmail.com

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; Stepovyk, 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 (Kolomiitsev, 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. Wofflin in the book “Renaissance and Baroque” (1888). In this and all subsequent works, H. Wofflin 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 (Wofflin, 2004). H. Wofflin’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 wit 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 attitude 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 harmony. 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 also created by folk artists) (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)

(Krypiakevych, Lutsyk, Maksymenko, 1971) due to opening in 1728 of the first art education institution in Ukraine – Kyiv-Pechersk Lavra Icon Painting Workshop. A certain system of painting training was established in the institution, which was based on textbooks and manuals for drawing and the experience of leading domestic and foreign artists-teachers of their time (Swentsitska, 1965). Later, similar workshops were opened in Lviv, Chernihiv and Novhorod-Siverskyi (Krvavych, Ovsichuk, Cherepanova, 2004).

P. Zholtovskiy in the introduction to the album-catalog “Drawings of the Kyiv-Lavra Icon Painting Workshop” makes an excursion into the history of the workshop, provided extracts from archival documents. In addition, the author considered the methods of teaching at the Lavra Painting workshop. He argued: “The basis of training was redrawing from various Western European albums of engravings” (Zholtovskiy, 1982, p. 6). These facts testify to the influence of the Western European artistic and pedagogical tradition on the formation of art education in Ukraine.

On the pages of the above-mentioned work P. Zholtovskiy placed a register of books with which the apprentices of the workshop worked. It allowed us to conclude about the use of textbooks and manuals in the educational process of the Lavra Painting School. From the description of P. Zholtovskiy we have an idea of the stylistics of the images, the elements of which were “sybills, prophets and apostles, allegorical figures with intricate draperies of clothing”. The above mentioned indicates the use of visual elements in the methodology of teaching fine arts in the 18th century.

The influence of folk art on the development of theory and practice of teaching fine arts is evidenced by numerous examples of the use of ornaments inherent in various types of traditional folk art of Ukraine in various types of practical work of apprentices. “Lavra apprentices were good ornamentalists”, notes P. Zholtovskiy, “their works are decorated with ornamental motifs, borrowed from folk embroidery, wood carving, various projects of decorative cartouches, jewelry stamping” (Zholtovskiy, 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 technologies and themes of works were not only borrowed, but also creatively rethought and based on them there 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 rocker construction, which in some cases gives way to aerial-perspective construction (Zholtovskiy, 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 (Zholtovskiy, 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.

In 1721 a college was founded in Kharkiv to teach the children of the clergy, elders, wealthy burghers and Cossacks. In 1658, the Kyiv-Mohyla Collegium was opened, which in 1701 received the status of an academy with the assistance of Hetman I. Mazepa and was enshrined in the charter of Peter I (Korol, 2016). The academy had such a high level of education that it allowed it to reach the same level as the best education institutions in Europe at the time. According to modern scholars, the high enlightenment status was confirmed by the structure of academies and the content of curricula. Important is the fact that education was not caste, i.e. available for all layers of the population regardless of age or origin. The only condition for all entrants was: first – ability to learn; second – Orthodox confession.

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. Shchyrskiy, L. Tarasevych, 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; Sichynskiy, 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 responded 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 “Mazepa surrounded by good deeds”. In the central part of the composition he placed the figure of I. Mazepa 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. Mazepa (Fomenko, 2002).

Further research has revealed that the graphic artist I. Shchyrskiy, 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 Tarasevychs to be outstanding masters of Ukrainian engraving of the Baroque period (Stepovyk, 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. The artist-educator made many portraits of kings, prominent figures of Europe, illustrations for various publications in foreign journals (Kahamlyk, 2005: 18). At the same time, D. Antonovych notes, decoration of portraits by O. Tarasevych was often more interesting than the portrait itself (Krypiakevych, 1926). Indeed, the faces in the portraits of the master are quite generalized. According to many researchers, O. Tarasevych was one of the most prominent graphic artists in Eastern Europe. That is why the works of the master were used in the educational process as a visual aid.

In contrast to O. Tarasevych’s creative method, L. Tarasevych’s approach to the practice of portraying is followed by an energetic interpretation of images with vivid reflections of the character and individuality of the characters. According to D. Antonovych, L. Tarasevych is more a master of his time and a representative of tastes of his time than O. Tarasevych (Antonovych, 1993: 358). All works by the author have a skillful drawing, skillfully modeled chiaroscuro, perfect technique of the cutter, which indicates his high level of methodological training. It should be added that L. Tarasevych’s illustrations to “Paterik Pecherskyi” were used by apprentices of the painting workshop as a visual aid and were repeatedly copied in wood and metal engraving by masters of the 18th – early 19th centuries.

Special attention deserves the work of the graphic artist of the first half of the 18th century of the Kyiv-Lavra printing workshop O. Kozachkivskyi. The works of the master are characterized by a complex composition, full of dynamics of forms and bold strokes and lines.

In the second half of the 18th century, Ukrainian graphic art was replenished with works by master H. Levytskyi, whose works were characterized by perfection of composition, balanced drawing, soft hatching and mastery of chiaroscuro modeling. In addition, the artist refers in his compositions to various symbols, allegorical images and biblical stories (Kahamlyk, 2008).

While analyzing the scientific sources, it has been established that in Ukraine by the second half of the 17th – early 18th century there was a multilevel system of education. The level of education of the general population had significantly increased, which had led to a significant cultural and educational rise in the system of European culture, education and science. The Kyiv-Mohyla Academy was formed as a center of sciences and arts, which served as a basis for the formation of art education in Ukraine.

In the context of our study, it has been found out that the oldest examples of graphics are most closely related to folk engraving.

Based on the analysis of the works of I. Krypiakevych, R. Lutsyk, F. Maksymenko, it was established that graphic sheets were printed on wooden boards on separate sheets of paper and distributed in the form of popular pictures among the people. According to V. Fomenko, the peculiarity of such printing is a small size of individual graphic sheets. Mostly they corresponded to the measurements of a standard sheet of paper accepted in the printing practice of that time (Fomenko, 2002: 7). These were mainly images of plots to biblical parables, as well as stylized portraits of saints, realistic portraits of contemporaries, landscapes, scenes of historical events. O. Shpak in the study “Ukrainian folk engraving of the 17th – 19th centuries” considered peculiarities of the folk engraving development, identified the relationship with some types of traditional arts and crafts, namely – wood and stone carving, compared with manufacture of wooden manners for beating on fabric. At the same time, O. Shpak pointed out a peculiar way of using folk engravings – pasting them into book frames during their restoration (Shpak, 2006).

It should be noted that engravings from printing houses in Kyiv and Lviv served as a source of plots and iconographic schemes for craftsmen from the people. Thus, we can state that in the second half of the 17th century there were features of the interaction of professional and amateur art of graphics. It should be noted that the plot basis until the end of the 18th century in folk graphics remained iconographic themes, 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, Chernihiv, 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 counterfeits.

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. Kozachkivskyi, H. Levytskyi, I. Myhura, L. Tarasevych, O. Tarasevych, I. Shchyrskyi 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 Hlynsk School of Art and Ceramics), Baroque floral motifs (lotus, pomegranate) were used in the decoration of pottery school in Hlynsk (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 influences of the ancient Old Russian art are noticeable, but in the choice of ornamentation of works of decorative and applied art of the studied period preference is given to “Baroque reminiscences” (Fedevych, 2008).

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-Siverskyi, Pochaiev;
- 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 work; reconciliation of the coexistence of traditions of ancient and Christian origins in art; an attempt to combine the ancient ideal of beauty with the Christian (an attempt to combine spiritual and physical beauty); appeal to nature (both in science and in art), but now nature is interpreted not as a counterweight to God, but as “a way of knowing the perfection and mercy of the Creator”; 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; decorativeness in 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:

1. Antonovych, D.: *Ukrainian culture: lectures edited by Dmytro Antonovych*. Kyiv: Lybid, 1993.
2. Biletskyi, P. *Ukrainian art of the second half of the 17th – 18th centuries*. Kyiv, 1981.
3. Boichenko, M., Nykyforov, A., Hulei, O. *General trends in art education development in the territory of Ukraine as part of the Russian empire in the second half of the 19th - early 20th centuries*. Journal of History Culture and Art Research, 2020. 9:1, 325-334.

4. Boreiev, Yu.: *Aesthetics*. Moscow: Phoenix, 2006.
5. Bulakh, I.: *Symbol and symbolization in theoretical research in the Renaissance and Baroque (15th – early 18th centuries)*. Modern problems of architecture and urban planning, 2010. 24, 63-67.
6. Dassa, F.: *Baroque. Architecture between 1600 and 1750*. Moscow: Heritage, 2004.
7. Dvořák, M.: *The history of art as the history of the spirit*. St. Petersburg: Academic project, 2001.
8. Devdiuk, I.: *Baroque and classicism: common and different*. World literature and culture in education institutions of Ukraine, 2005. 8, 2-4.
9. Fedevych, L.: *Artistic manifestations of the Ukrainian Baroque traditions and Art Nouveau style in the ornamentation and forms of Hlynsk ceramics in the early 20th century*. Ukrainian Art History, (2008). 8, 119-124.
10. Fomenko, V.: *Early Kyiv engravings of the “folk pictures” type in the system of Ukrainian art culture*. In Traditions and personalities in art. Collective research based on the materials of the Fourth Honchar Readings, 2002, pp. 7-11.
11. *History of Ukrainian art: in 5 volumes*. Vol. 3: Art of the second half of the 16th and 18th centuries. Kyiv, 2011.
12. Kahamlyk, S.: *Kyiv-Pechersk Lavra: the world of Orthodox spirituality and culture: 17-18th centuries*, pp. 18-35. Kyiv: Taras Shevchenko National University of Kyiv, 2005.
13. Kahamlyk, S.: *Light of spirituality and culture (From the history of the Kyiv-Pechersk Lavra 17-18th centuries)*. Kyiv, 2008.
14. Kapitaliv, S.: *Western European sculpture in the 17-18th centuries*. Moscow: Knowledge, 1973.
15. Kolomiitsev, V.: *Knowledge of culture*. Moscow: Art, 2001.
16. Korol, A.: Higher education in Ukraine: stages of development. Scientific Bulletin of MNU named after V. Sukhomlinskyi. Pedagogical Sciences, 2016. 1:52, 93-97.
17. Krvavych, D., Ovsiihuk, V., Cherepanova, S.: *Ukrainian art*. Lviv: World, 2004.
18. Krypiakevych, I.: *Reasons for the dictionary of Ukrainian engravers*. Bibliographic News, 1926. 4, 22-26.
19. Krypiakevych, I., Lutsyk, R., Maksymenko, F.: *Folk engravings of the 17th century*. Ukrainian Art History, 1971. 5, 150-162.
20. Laptiev, V.: *Baroque from Michelangelo to Guarini (a problem of style)*. Moscow: Art, 1996.
21. Lipatov, V.: *Etudes on the theory of Western European art*. Moscow: Art, 1963.
22. Logvyn, G.: *From the depths. Engravings of Ukrainian old prints of the 17-18th centuries*. Kyiv: Dnipro, 2002.
23. Nykyforov, A.: *Aesthetic and philosophical principles of the Baroque in the development of artistic culture and education of Ukraine in the 19th – early 20th centuries*. Theoretical issues of culture, education and upbringing, 2019a. 1:59, 57-60.
24. Nykyforov, A.: *Some notes on the history of art education in Ukraine*. Bulletin of Oleksandr Dovzhenko Hlukhiv National Pedagogical University, 2019b. 2:40, 187-195.
25. Shkaruba, L.: *Baroque artistic thinking*. World literature and culture in education institutions of Ukraine, 2005. 8, 4-10.
26. Shpak, O.: *Ukrainian folk engraving of the 17th – 19th centuries*. Lviv: Institute of Ethnology of the National Academy of Sciences of Ukraine, 2006.
27. Sichynskyi, V.: *History of Ukrainian engraving of the 16th – 18th centuries*. Lviv, 1937.
28. Stepovyk, D.: *Ukrainian baroque engraving*. Kyiv, 2012.
29. Stepovyk, D.: *Ukrainian graphics of the 16-18th centuries: evolution of the figurative system*. Kyiv, 1982.
30. Stolkovska, T.: *Baroque: the beauty of a pearl of irregular shape. Vision of the world and man of the 17th century*. Foreign Literature at School, 2007. 18, 18-23.
31. Swentsitska, W.: *Ukrainian folk engraving of the 17-18th centuries*. Folk art and ethnography, 1965. 5, 47-50.
32. Tkachenko, O.: *Kyiv-Pechersk Lavra – a center for the development of art education (second half of the 16th – beginning of the 19th century)*. Humanitarian Bulletin, 2013. 28:2, 332-337.
33. Vinogradov, M.: *Baroque – the pearl of the wrong culture of the 17th century*. Moscow: Edelweiss, 1999.
34. Vladimirova, S.: *Baroque aesthetics: causes, origin of the term*. Moscow: Gardarika, 1994.
35. Weiss, R.: *History of culture of the peoples of the world*. Moscow: Exmo, 2005.
36. Welflin, H.: *Renaissance and Baroque (1888)*. Moscow: Alphabet of classics, 2004.
37. Zaika, A.: *Against the background of Mezhyhiria cliffs*. Kyiv, 2016.
38. Zholtovskiy, P.: *Drawings of the Kyiv-Lavra icon-painting workshop: Album-catalog*. Kyiv, 1982.
39. Zholtovskiy, P.: *Artistic life in Ukraine in the 16th and 18th centuries*. Kyiv, 1983.

Primary Paper Section: A

Secondary Paper Section: AB, AM, AL