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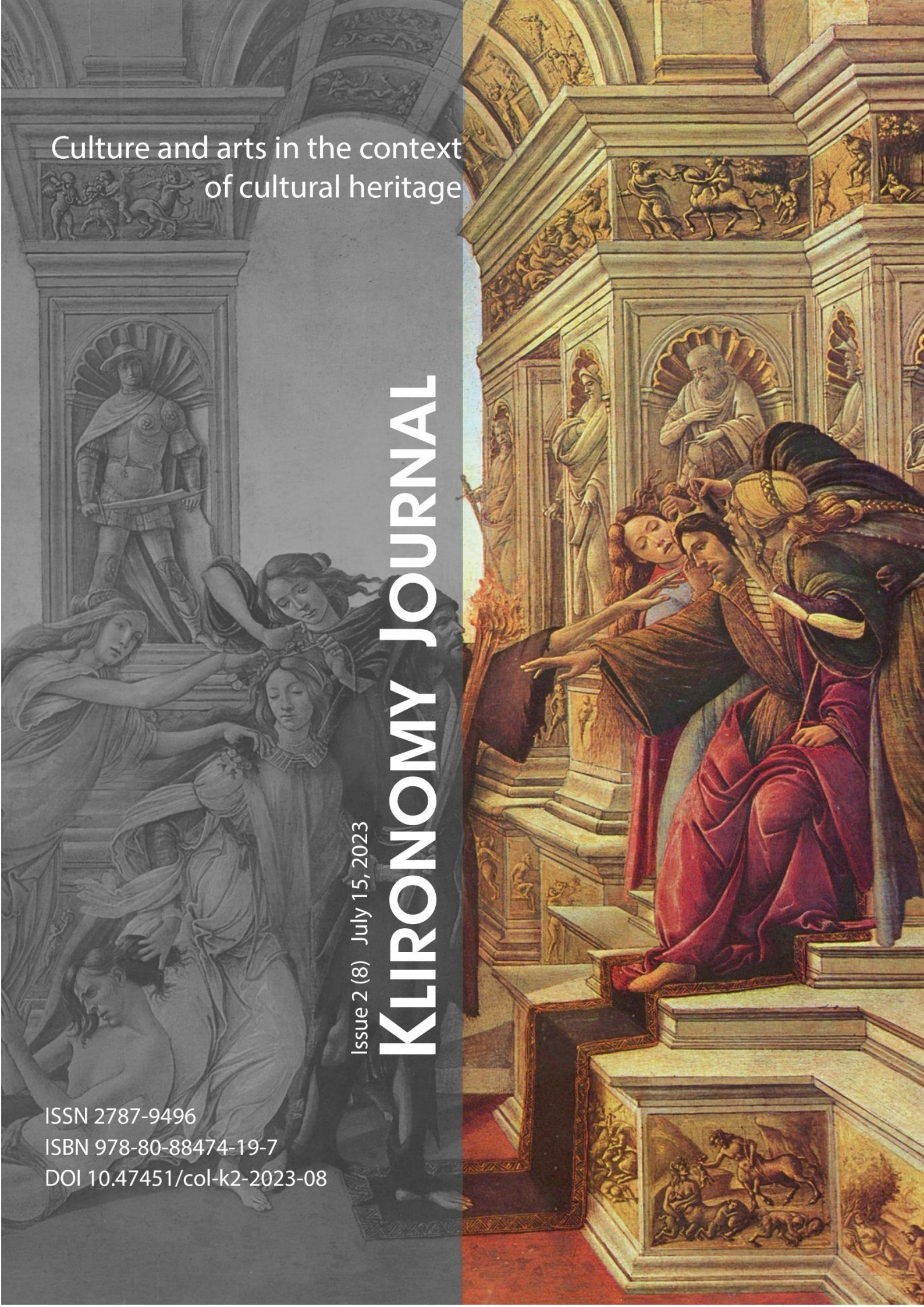
KLIRONOMY JOURNAL

Issue 2 (8)   July 15, 2023

CULTURAL HERITAGE IS INTENDED FOR THE MEMORY OF THE FUTURE

KLIRONOMY JOURNAL

ISSUE 2 (8)

CULTURE AND ARTS IN THE CONTEXT OF CULTURAL HERITAGE

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Chaos and harmony in nature and art as the origin of beauty

Abstract: The relevance of the topic "beauty" is inexhaustible. In this article, it is considered as the unity of two opposites – chaos and harmony. This unity is the basis on which art is built, as an activity inextricably linked with beauty. The study subject was these two concepts, and the study object is the entire aesthetic thought from ancient times, considering beauty as a combination of chaos and harmony. The study purpose was to show how this idea of the unity of two opposites, embedded in the structure of the universe, is the main driving force of any creative activity. Human culture is considered at the same time as a process aimed at harmonizing chaos, and art as an opportunity to give this process expressive forms. In the study, along with the philosophical and aesthetic methodology, methods of other sciences such as hermeneutical, axiological, existential-phenomenological, semiotic, and psychological were applied. When writing the study, there were used a wide range of sources: works of ancient thinkers Hesiod, the pre-Socratics, Plato, Pythagoras, Aristotle, Russian aesthetic and psychological thought of A.F. Losev, V.S. Solovyov, N.A. Berdyaev, Yu.N. Lotman, Yu.B. Borev, L.S. Vygotsky, works of Russian and foreign scientists, including A.V. Voloshinov, Yu.V. Taboyakova, B. Mandelbrot, H.-O. Paytgen, P.H. Richter, N.T. Rymar, G. P. Menchikov, studies in the field of ornament art of V.V. Ivanov, V.N. Toporov, V. Gruzdev, K. Buher, and T.V. Kolchev. The author concludes that the unity of chaos and harmony is represented in art as a natural reality in which opportunity and action are combined. In this strange dyad is the basis of what we call creativity. And all this is contained in the universe, as a certain formula by which the beauty of the world and the beauty of art are built.

Keywords: chaos, harmony, archetype, ornament, beauty, fractal, myth, artistic image, symbol.

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Хаос и гармония в природе и искусстве как первоначала красоты

Аннотация: Актуальность темы «красота» неисчерпаема. В данной статье она рассматривается как единство двух противоположностей – хаоса и гармонии. Это единство и есть та основа, на которой созидается искусство, как деятельность, неразрывно связанная с красотой. Предметом исследования выступают именно эти два понятия, а объектом служит вся эстетическая мысль с древнейших времён, рассматривающая красоту, как совокупность хаоса и гармонии. Данное исследование, опирающееся на столь богатое теоретическое наследие, ставит целью показать, как эта, заложенная в структуру мироздания идея о единстве двух противоположностей, является основной движущей силой любой творческой деятельности. Человеческая культура, рассматривается при этом как процесс, направленный на гармонизацию хаоса, а искусство, как возможность придать этому процессу выразительные формы. В исследовании наряду с философско-эстетической методологией были применены методы и других наук: герменевтические, аксиологические, экзистенциально-феноменологические, семиотические, психологические. При написании исследования использовался широкий круг источников: труды античных мыслителей Гесиода, досократиков, Платона, Пифагора, Аристотеля, русская эстетическая и психологическая мысль в лице А. Ф. Лосева, В. С. Соловьёва, Н. А. Бердяева, Ю.Н. Лотмана, Ю. Б. Борева, Л. С. Выготского, работы русских и иностранных учёных, в том числе, А. В. Волошинова, Ю. В. Табояковой, Б. Мандельброта, Х.-О. Пайтгена, П.Х. Рихтера,

Н.Т. Рымаря, Г. П. Меньчикова, исследования в области искусства орнамента В. В. Иванова, В. Н. Топорова, В. Груздева, К. Бюхера и Т.В. Колчева. Автор делает выводы, что единство хаоса и гармонии представлено в искусстве как естественная данность, в которой соединены: возможность и действие. В этой странной диаде – основа того, что мы называем творчеством. И всё это содержится в мироздании, как определённая формула, по которой выстраивается красота мира и красота искусства.

Ключевые слова: хаос, гармония, архетип, орнамент, красота, фрактал, миф, художественный образ, символ.

Introduction

The theme of beauty has a rich history of comprehension, starting from antiquity, when beauty began to be considered as an objective property of the universe. Numerous volumes reflecting the diversity of human thought of all times and peoples are filled with discussions about beauty in the world and art. And yet, this study turns to this topic again. The author had to repeatedly talk about beauty in art, about what forms it can take, passing through the crucible of creativity. Where does the art form come from, what is the understanding of beauty connected with, where does this representation come from in our consciousness, and does it relate only to the conscious area? A number of questions marked the beginning of this article, which generally considers beauty as a phenomenon of perception. The key point in this ongoing conversation was the theme of the unity of chaos and harmony as the fundamental principle of the existence of beauty in the universe.

The relevance of the topic is seen in the fact that this principle is the basis of art as an activity inextricably linked with beauty. Consequently, these two concepts are the study subject. The study object is the entire aesthetic thought from ancient times, considering beauty as a combination of chaos and harmony.

Based on such a rich theoretical heritage, the study has purpose to show how this idea of the unity of two opposites, embedded in the structure of the universe, is the main driving force of any creative activity. To present human culture as a process aimed at harmonizing chaos, and art as an opportunity to give this process expressive forms.

In the study, the author set the following tasks:

- describe the formation of the idea of the unity of chaos and harmony in philosophical thought;
- characterise the process of forming the idea of deterministic chaos in scientific consciousness, using the example of the fractality of being;
- analyse these concepts in the space of myth – chaos and archetype, rhythms of ornament as opposition to chaos;
- analyse chaos as an elemental energy that has found its expressiveness in the art of words and images;
- draw conclusions about the representation of the unity of chaos and harmony.

In the study, along with the philosophical and aesthetic methodology, methods of other sciences such as hermeneutical, axiological, existential-phenomenological, semiotic, and psychological were applied.

The selection of sources is related to the main study tasks. First of all, these are the works of ancient thinkers. In Hesiod, the pre-Socratics, and later in Plato, chaos was thought of as the origin in which the element prevails over order (*Losev, 2000b*). Ancient thought did not immediately discover the beginnings of harmony in chaos. The researcher of ancient Greek philosophy A.F. Losev in his "Dialectics of Artistic Form" already writes about the relationship of chaos and harmony (*Losev, 2010*). And this idea of the unity of two opposite states has been developed and confirmed in Russian philosophical thought (Losev, Solovyov, Berdyaev). In numerous works of Russian and foreign thinkers, this unity is interpreted as a dynamic force that informs the world of the fullness of being. And just as ancient thought once opened the world of ideas behind the world of formulas, so in the modern scientific space there is a place for reasoning about beauty as an eternally existing idea. So, deterministic chaos was discovered, which was correlated by scientists with the fractality of being (*Mandelbrot, 2010*; *Menchikov, 2008*; *Paytgen & Richter, 1993*; *Voloshinov & Taboyakova, 2017*). Chaos, as something spontaneous and inexplicable, gradually acquired its appearance in cultural archetypes. The first myths, ancient magical rituals have preserved for us this story of the "pacification" of chaos by human culture (*Sherkova, 2019*; *Lugovskoy, 2015*). This process of harmonising chaos in the images of culture has been preserved to this day in the art of ornament, in the structure of which a person's sense of rhythm is embedded. Rhythm acts as an ordering in the ornament. Its possibilities as a rhythmically organised space are still the subject of research in various sciences (*Bobrov, 2015*; *Bücher, 1923*; *Kolcheva, 2004*; *Lugovskoy, 2015*).

The element of chaos, its freedom in art has always been interpreted from the position of an irrational, sensual beginning. Art is impossible without this ineffable part of it. Both aestheticians and artists themselves see this unity of chaos and harmony as a necessary combination of the spontaneous and rational in art. (*Broitman, 1996*; *Gruzdev, 2013*; *Ivanov & Toporov, 1974*, *Rymar, 2016*).

Ancient thought and the formation of concepts. Chaos and harmony as properties of beauty

The archetypes of harmony and chaos are the fundamental principles of the world. It is difficult to talk about chaos as a sensually significant and at the same time deep archetypal sensation. Consciousness seeks to explain the archetypal by throwing a bridge to the real world. The first arguments about chaos are found in ancient thinkers. This idea is connected with the mythical consciousness of the ancient Greeks. Most often, it was understood as the primary state of the world, a formless space that gives rise to all living things. In Gesiod's "Theogony", chaos was thought of as the first potency: "First of all, Chaos originated in the universe" (*Gesiod, 2020*). Chaos appears to him both as a physical (empty space of the world) and as a mythological (generating Erebus and Night) concept. As with Homer, so with Hesiod, it is a disharmonious element that has not yet found divine ordering.

In the philosophy of the pre-Socratics, chaos as the beginning of all existence was identified with the primary elements of the universe: water, or the monad from which everything originates. In Aristophanes' cosmogony, chaos is an ancient mythological character who, in alliance with Eros, generates world life (*Losev, 2000a*). Later, towards the end of the classical period, two concepts were formed in Greece that define the "chaos" concept: as an empty or

filled space and as a life-giving principle. The first concept was developed by Plato and Aristotle. Plato understood chaos as "all-accepting nature", i.e., pure matter. According to Plato, this is "that invisible and intangible principle devoid of any physical qualities, which is obtained after the exclusion of all its real properties from the physical body, something that cannot even be called by any name, because every name of an object always attributes to it one or another property. This is pure matter, the very fact of the existence of the body, independent of any of its real properties. Chaos is not a body, but the principle of the continuous formation of the body" (*Losev, 2000a, p. 438*).

A.F. Losev wrote that "ancient chaos was forever seething with restless tendencies to generate a well-ordered cosmos from itself; and on the other hand, the cosmos, despite all its design, always had a tendency to turn into a chaotic state again" (*Losev, 2000a, p. 559*). Subsequently, this idea of the relationship between chaos and the cosmos will be understood aesthetically, as the principles of nature and art passing into each other, as the possibility of harmony arising from the elemental principle. "And contemplating this artistic cosmos, there is no way to distract either from the dark unconscious depths of chaos that creates all this brilliant, sunny imagery, or from conscious dimensionality, orderliness and harmony, without which chaos itself would remain either completely unknown or unfruitful" (*Losev, 2000a, p. 612*). V. Solovyov believed that "chaos, i.e., ugliness itself is a necessary background for any earthly beauty, and the aesthetic value of such phenomena as a stormy sea depends precisely on the fact that chaos is moving under them". There is reason to assume that V. Solovyov's concept of "aesthetic value" is not just a synonym for beauty, but a designation of a complex relationship of aesthetically "positive" and the "negative" principles of value existence with the dominance of the "positive", while preserving the trinity of Truth, Goodness, and Beauty (*Solovyov, 2017*).

Thus, the idea of the unity of chaos and harmony as a creative force, laid down in antiquity, served as the foundation on which the idea of beauty was subsequently formed.

Deterministic chaos. Fractality – as a property of being

In the 20th century, chaos for the first time moves from the field of philosophy and literature into the field of science. Synergetics tried to use mathematical equations to describe the act of self-organization in complex systems, and later began to consider the reverse processes of the emergence of chaos from outer space. This previously unseen kind of chaos, which occurs where, according to mathematical equations, there should be a strict deterministic order, was called deterministic chaos (*Voloshinov & Taboyakova, 2017*). Chaos in this case is represented as something with a very complex structure. This is not a lack of order at all, but a different order, of a higher level. Deterministic chaos is correlated with the fractality of being. Fractality means variability, the same at all levels of being. Chaos generates fractals, and the phase trajectory of fractals also has self-similarity. A fractal is a structure consisting of parts that are in a certain sense similar (homothetic) to the whole. In fact, the processes that generate such structures have been studied in mathematics and physics for quite a long time. These are normal feedback processes. Almost all natural phenomena have a fractal structure and, apparently, fractal properties, therefore, we can talk about the fractality of being as one of its main properties (*Menchikov, 2008*). Fractality implies symmetry and asymmetry as two necessary parts of unity.

In fact, there are no exact symmetries in nature, even in the solar system, the trajectories of the planets do not represent an ideal circle, but are ellipses.

In other words, a fragment of a fractal identical to the integral form is reproduced at each subsequent level of a smaller scale, forming a kind of "nested" structure. Natural fractals are, for example, coastlines, mountains, trees with their branching crowns and leaves, snowflakes, the human circulatory system, etc. The fractal turned out to be a visual and operable visualization of the idea of infinite becoming, incompleteness, processivity, and immanently "programmed" dynamics of all socio-cultural phenomena. A fractal, indeed, "is not a finite form (no one has ever seen a fractal, just like the number π), but there is a law of construction of this form", "the gene of form formation", as the Russian mathematician and philosopher A.V. Voloshinov calls it (*Voloshinov, 2000*).

Benoit B. Mandelbrot in 1980 discovered a set that now bears his name. This is not just a bizarre figure that seems beautiful to someone, but ugly to someone; this set embodies the principle of transition from order to chaos. Benoit Mandelbrot, who created the art of fractal, writes that fractal structures have been known to mankind since ancient times, but they were described only through art (*Mandelbrot, 2010, p. 189*). Hokusai's "Big Wave" served as a prototype of the graphical fractal wave generated by B. Mandelbrot (*Figure 1*). The spiral itself is a fractal in which each new turn copies the previous ones, but on a new scale. The direct relationship between the world order of the micro- and macrocosm and the shape of the spiral testifies to the fractal structure of the Universe. The Earth itself is the carrier of a huge number of small open systems – plants, animals, insects, amphibians, humans. And these systems are constantly interacting with each other.

The fractal theory has become widespread in the art world and not only. Modern postmodern architecture is looking for new forms that would combine this principle of unity of symmetry and asymmetry, randomness and harmony. German publicist and philosopher G. Eilenberger wrote: "Our sense of beauty arises under the influence of harmony of order and disorder in natural objects – clouds, trees, mountain ridges or ice crystals. Their outlines are dynamic processes frozen in physical forms... science and aesthetics agree on what exactly is lost in technical objects compared to natural ones: the luxury of some irregularity, disorder and unpredictability. Understanding this can greatly help us in giving a human face to the technology on which our survival depends more and more" (*Paitgen & Richter, 1993, p. 159*).

Such a phenomenon in architecture as parametrism understands space as a dynamic structure formed by energy rather than form, hence the desire to create open structures that tend to self-organisation. The entry of architecture into the digital stage not only gives it boundless experimental possibilities, but at the same time forces it to reconsider the philosophical and anthropological foundations of architecture. Currently, two major problems in architecture have been identified, and new theories related to this. The first problem is related to the need to rethink the fundamental archetypes of shaping so that they do not lose their viability when faced with the computational sphere. The second group of problems is related to the need to revise architecture as a human habitation space. In the 21st century, this is the space of the city (*Dobritsyna, 2020*). This new life in architecture is caused not only by the advent of the era of digitalization, but in general, by the discoveries that have taken place in science. The turn to a new rationality is associated with changes in the picture of the world. Firstly, the general

principle of the development of any system is stated – evolutionism. It is built on the idea of self-organisation – continuous transitions from instability to a sudden order.

Modern science increasingly considers instability or dynamic chaos as a model of creativity. Cause-and-effect relationships do not work in the new model. Randomness is of great importance. Natural science theorists claim that the world is like a living self-developing organism, and most of the systems that make up it are described by nonlinear equations. Linear systems are only a special case. This idea has found application in the metamodern culture.

Harmonisation of chaos in the images of culture. Ancient archetypes and their symbols

The combination of chaos and harmony in culture is reflected in the arts of different times and peoples. Culture is the main harmonising force. The inexplicable frightening spontaneity of chaos was initially opposed by ritual. He was called to pacify the elements, restore world order with the help of magical actions and images (*Sherkova, 2019*). For the mythological consciousness, any act of creation requires overcoming some kind of chaos. This chaos in the ideas of ancient man had to take the visible form of some chthonic monster. One of the most common in art is the dragon. The image of the dragon is found in the ancient cultures of Mesopotamia, Egypt, Greece, India, China, Japan, on the territory of South and Central America. The dragon in ancient mythology must be defeated as the embodiment of darkness, darkness, death. It appears in different cultures as a universal archetype associated with the concept of chaos.

In the Old Testament, the dragon itself is mentioned in a negative context (Deuteronomy 32:33, the Book of Nehemiah 2:13, Psalms 43:20 and 90:13, the Book of Jeremiah 51:34). In the New Testament tradition, there is a complete identification of the dragon with the devil, which is clearly seen in the example of the text of the Apocalypse (Revelation 12:3,4,7,9,13,16,17; Revelation 13:2,3,11; Revelation 16:13; 20:2). The dragon is an ontological evil that must be destroyed in order for the time of "a new heaven and a new earth" to come. St. George became the most recognisable winner over the dragon in Christian culture. At the same time, it is important to emphasise that the universal image of the dragon is important not in itself, but as an element of a cosmogonic myth, the purpose of which is the transformation of chaos into space. For the mythological consciousness, the theme of the destruction of the world's darkness – hydra, dragon, darkness – is an integral part of the process of cosmogony. The foundations of the universe are born and created from the destroyed chaos dragon. In other words, the described plot of "victory over chaos" can be characterised as follows: the creation of the new occurs through overcoming, sacrificing a certain entity, often (but not necessarily) having hostile properties towards the subject and object of creation (*Sherkova, 2019*).

The symbol of the World Tree is also associated with the archetype of chaos. It is believed that already in the Paleolithic the first ideas about the vertically oriented, ternary structure of the structure of the cosmos appeared. Ancient philosophy distinguished two degrees of chaos organisation: non-existence – anti-organisation, and super-existence – super-organisation. The first corresponds to the "bottom", the passive Aristotelian matter, the second corresponds to the "top", the form, and the middle world appears as a marriage of matter and form, generating everything real. In "this world" there are objects closer to the "bottom", which means that they

are "unshaped", unformed and those that are more complex, correct, i.e., close to the patterns of super-existence (the hierarchy of things, as a rule, is determined by their aesthetic assessment) (*Lugovskoy, 2015*). The image of the World Tree is an attempt to order chaos, to find each layer of the universe its place. At the same time, this image represents unity, in which a place is given to a person and his culture. It is known about the existence of a conductor between the worlds and the mythology associated with this representation. The crown of the World Tree reaches the heavens, and the roots reach the underworld. Deities live in the crown, and demonic and chthonic creatures live at the roots of the tree.

Thus, culture initially represented the main harmonizing force. The first rituals were aimed at harmonising chaos. The mythical consciousness created the first images that still live in art, preserving the ancient ideas of chaos and harmony.

Ornament as an attempt to organise chaos. Rhythms of ornament and modern man

In an effort to harmonise the chaos in the images of culture, a person created the most important meanings for himself at that time. Many of which are lost today, and the symbols associated with the chaos archetype still live in art. They no longer possess the power that they were originally endowed with, but their effect is undeniable. Otherwise, how to explain their persistence in culture, the relentless attention from artists who often unconsciously fill their works with these images. The vertical system of the world order is found, for example, in the paintings of Russian spinning wheels, where it is very stable and corresponds to certain ideas about the three-level universe. Here we also find a rich symbolism, which is associated with solar signs, signs of earth and water, which have always occupied a stable place in the paintings (*Figure 2*).

The ornament, with its orderliness and ritual symbolism, opposes the chaos of the surrounding natural world, filled with unclear, inexplicable and often dangerous phenomena. The ordering value of the ornament is connected with the law of rhythm. The simplest ornamental system – rhombic ornament – has been known since Paleolithic antiquity. It reflected the desire of man to separate himself from the natural world with the help of order, which was opposed to chaos. The ornament is a visual embodiment of the biological and natural rhythms in which a person lives. Like music, ornament is a carrier of rhythm, its visual expression through graphics. The original connection of the ornament with music is indicated by the finds of the oldest musical instruments of the Paleolithic era, covered with ornaments or rhythmically organised groups of notches (*Bücher, 1923*). Hence also the connection of ornament, as well as music, with geometry and mathematics. The combination of geometry and art in the ornament testifies to the first ideas of a person about regularity. In rhombuses, crosses, squares, dots, there is, first of all, repeatability in certain numbers. Counting, rhythm help to feel and explain the structure of the world. So, the following images are explained by numbers: three is the image of the divine Trinity, three spheres of living space (heaven, earth, the underworld), time (past, present, future). The number four is an image of integrity (four cardinal directions, four elements, four seasons). The symbol of harmony was the number seven (seven colours of the spectrum, seven notes in music, seven days a week). In the ornament, we can see how the task of ordering and reflecting how this or that epoch understood the world was solved.

The rhythm was perceived by the ancient man, like his whole life, from the point of view of the cosmos. Rhythm, like the cosmos, is harmonious (combining all possible multiplicity and opposites), spiritual, intelligent and perfect. In the theory of rhythm, even in the ancient period, the following provisions were formed, which were continued in the future. "1) The very word "rhythm" and the definition of the term "rhythm" arose. 2) A theoretical understanding of the unity of the multiplicity of rhythm in all spheres of human activity was carried out. 3) The concepts of "rhythm", "meter" or "beat" were differentiated, but no stable word usage of these definitions was developed. 4) Ideas about the artificiality of the beat or meter and the naturalness of the rhythm began to form" (*Kolcheva, 2004, p. 27*). Today, there are more than 100 different biorhythms of human life activity itself. Only two biorhythms are considered the most studied today – the rhythms of sleep and wakefulness. Ornament is simultaneously considered as a phenomenon of culture, art and a natural consequence of human observation. The whole nature is filled with rhythms, which was revealed to our ancestor as a book that he constantly read. The first ornamental motifs were undoubtedly seen in nature itself. With their lines and shapes, they refer us to the images visible to all. The ornament in its varieties can be finite (circle) and infinite (meander), but any of its variations have one property that was also noticed in ancient times – the effect on the human psyche. Artist-bone cutter N.D. Butorin wrote about the ornament that through it "it is possible to convey tragedy and elegy, strong movement and peace, storm and fragile snow-covered forest, that is, to fill the work with rhythmic beauty and poetic content" (*Butorin, 2011*).

The appearance of the ornament has its own prerequisites. And they are connected with a person's worldview of a certain time and place. Ornament researcher V.V. Bobrov writes about the existence of a connection between the development of decorative and applied art and the rhythm of life. "The measured rhythm of a stationary lifestyle (fishing, fishing and hunting lifestyle, early stages of productive forms of economy) and the dynamic rhythm of a mobile lifestyle (hunting, nomadic lifestyle) demonstrate different trends in the development of ornamental art" (*Bobrov, 2015, p. 10*). There is no doubt that there are other concepts of ornament research. It is clear that at the primitive stage of the development of human culture, this was the most natural form of expressing a person's idea of himself in the space of the universe. And there is no doubt that it was also an aesthetic form associated with a sensual sense of the natural world.

Consequently, in the art of ornament, we see this opposition to chaos by orderliness and ritual symbolism. The ordering value of the ornament is connected with the law of rhythm. Counting, rhythm help to feel and explain the structure of the world. Ornament in traditional art is a reflection of this attempt of a person to protect himself, to harmonise the surrounding world, often inexplicable and frightening.

Chaos as a feeling expressed in an artistic form

The building of culture is built on the foundation of instincts, natural primordial tendencies, culture seems to "pacify" chaos in itself. Chaos is disturbing, but ambivalent, can be both dangerous and good, two vectors of power stand out in it, his, and the whole reality of those who create from him – Eros and Thanatos, Life and Death. Any reduction, damage, dismemberment, simplification is Thanatos, and any elevation, excess, accession, growth is

Eros. The struggle of organisms, species, cultures is the antagonism of individual Eros. Culture differs from chaos by the presence of the concept of a measure that contributes to the restriction and curbing of individualistic aspirations, subordination to their sacral norms as a collective will (*Lugovskoy, 2015*). Chaos, which we resist so strenuously, really has an inner meaning and beauty. When we perceive it as a stream of energy, it allows us to turn to our own universe. Such an understanding of chaos as an energy capable of both creating and destroying is directly related to art, in which this energy is still an unformed, boiling, full of potency content of the poetic soul. "Poets talk a lot about these secret depths of mysterious sources of inspiration, and they speak for a reason. There is a great truth here. We will never understand either the artist or the art form if we do not take into account the whole spontaneous nature of these unconscious depths and begin to rationalise them" (*Losev, 1997*).

The romantics gave the ancient chaos another, perhaps the deepest meaning, presenting it as freedom. They believed that such properties of ancient chaos as infinity, eternal motion, fluidity and variability lead to universal freedom, because everything finite and definite is "unfreedom". The members of the Jena circle of Romantics – Schelling, the Schlegel brothers, Novalis – saw this "chaotic" freedom of the spirit in the synthesis of the whole culture. About the secret of creativity as the secret of freedom wrote N. Berdyaev: "Creativity is only possible out of bottomless freedom, because only out of bottomless freedom is it possible to create a new, non-existent. From something, from being, it is impossible to create a new non-existent, only expiration, birth, redistribution is possible" (*Berdyaev, 1993, p. 117*). He associated such creativity with the biblical myth of the creation of the world. And of course, this implies meonic freedom, which is not determined by anything. This creative process is primary, when a person responds to God's call, when a symphony sounds to a person, and an artistic image has not yet found its expression. In art, the creative fire cools down (*Berdyaev, 1993, p. 119*).

The feeling of such freedom has fed many artists not only brushes, but also words. A wonderful example of the synthesis of art, poetry and philosophy is given by the work of the Russian romantic and philosopher Fyodor Tyutchev. The theme of primordial chaos deeply worried the poet:

"Oh, don't sing these terrible songs
About the ancient chaos, about the beloved!
How greedy is the world of the soul of the night
He listens to the story of his beloved!
From the mortal he tears his chest,
He longs to merge with the infinite!...
Oh, do not wake up the storms that have fallen asleep –
Under them, chaos is moving!..."
F.I. Tyutchev "What are You Howling about, the Night Wind?"

Tyutchev keenly felt both the "antique" properties of chaos as a deadly destructive force and life-giving principle, and the romantic properties of chaos as an alluring freedom, to which the poet's soul was torn.

Painting fully informs us of such admiration for this chaos, which has found its expressiveness in works of fine art. It is human nature to admire natural phenomena that reveal to us feelings of inexpressible and all-destroying power. We observe with fear and delight how

majestic the natural element is in its free and violent manifestation. At such moments, the archetypes of chaos may sound in us, generated by: thunderclaps; clouds growing like a magical kingdom; giant waves thundering and crashing against rocks. All this gives a feeling of strength, unconquered freedom. And these strong feelings, combined with a special picturesqueness, acquire imagery in the works of artists. We see a lot of such works by marinists who sing of the sea element (*Figure 3*). The interest in such a topic also confirms that chaos and harmony coexist in nature as two states close to each other, which also get along in man as a natural being. Interestingly, the perception of such art is quite aesthetically pleasing sensations. Standing in front of Aivazovsky's painting, we admire the beauty of the elements, without experiencing horror and even fear. The art world presents us with this visible chaos at the apogee of its destruction. However, it also contains something that regulates this element, endowing it with the beauty of an artistic image.

In the painting of the marinists, the chaotic is present not only as a transfer of sensations from natural phenomena that are stunning with their unlimited will. Here, the chaos concept can be correlated with the water itself, depicted by artists, which has been understood since antiquity as the primary element. In the art of the 19th century, and even more so, of the 20th century, such a mythological memory is already being lost. However, the archetype of water continues to affect a person, continuing its life in works of art. K.G. Jung interpreted water as a symbol of the collective unconscious and as a symbol of the vital force of the soul. Water is associated not only with the creation, rebirth and renewal of the macrocosm and microcosm, but also with the death of the world. Such a dual idea of water as an image that combines both life-giving and mortal principles is connected precisely with the ancient understanding of it as the primary element, which contains both the elemental power of destruction and the desire for harmonization. Such an idea of water is reflected in religious rituals and, of course, in folklore. Researchers of the culture of the Russian North V.N. Toporov and V.V. Ivanov correlate with the name of the god of the Hair – the host of the chthonic world, such concepts as "wave", "will" (*Ivanov & Toporov, 1974*). Based on numerous etymological searches devoted to the analysis of Indo-European "verbs of dying" (*mer-, *mor, vel-), it can be assumed "that the words "sea" and "will" formed from them denote the same "sea" reality of the dead kingdom. However, if the "sea" is associated with the image of death as "disappearance", "devastation", "departure" beyond the horizons – limits of life ("eternal death"), then the "will" fixes the inverse properties of death associated with the ideas of "appearance" (epiphany), "filling", "return" from the realms of death "eternal life" (*Mythology of the sea and the ship, 2015*). The ship is represented here as a mediator between the worlds of the living and the dead (*Ivanov & Toporov, 1974*). In folk folklore, such an idea of water as a dual, incomprehensible phenomenon combining life and death is reflected in the narratives of living and dead water. All these seemingly distant connections are directly related to this topic. It is in art that the archetypal continues its life in numerous stable symbols that refer a person in his sensations to the primary experience that underlies all psychic phenomena.

In addition to the image of the water space as an element, as the personification of divine energy, the water surface is also interesting, so to speak, by itself. This is a favorite motif in the Russian landscape, but you cannot associate this love only with the abundance of water sources in Russia. In Russia, the space of water is comprehensive in the cultural and historical sense of

the word. Here, of course, there is also this inexplicable, often unconscious attraction to the image of waters. All significant life events of a Russian person, numerous rituals and holidays, stable beliefs are connected with water. Existing in myths, water acquires many meanings. One of them considers water as a support on which the earth rests. As an example of such water, which is simultaneously understood by us as a river, and at the same time represents something impenetrably dense, hidden, we can cite the landscapes of the Soviet artist Arseny Semenov (*Figure 4*). Of course, here we can talk about the peculiarities of the picturesque manner, as the art historian S.V. Ivanov writes that by the mid-1960s generalised colour solutions appeared in his works, excessive fragmentation disappeared. The artist uses local colour more often, achieving more decorative painting. It is impossible not to agree with this, but any appeal to a local colour is associated with a folk tradition, where the local colour is taken as given by nature, as endowed with a certain symbolism and meaning. In the waters of A. Semenov there are no reflecting clouds, trees growing along the banks and buildings standing along the river. He has other works in which all this is present. However, in such an image of a river, which resembles some kind of dense impenetrable substance enclosed in itself, it is this primitive nature, from which life then came out.

The element depicted in the painting has already received in the artist's mind what it should acquire in the process of creativity. The act of creation, which for the first time embodied their chaos, a harmonious universe, is repeated every time consciously (and unconsciously) in human creativity. Chaos in painting, we most often see correlated with this primordial chaos of creation. So, in the I. Aivazovsky's painting "Chaos. Creation of the World", the cloud repeats its outlines of God the Father (*Figure 5*). And wherever we turn to this topic, chaos will be visibly present. Chaos and cosmos have been inseparable in our consciousness since ancient times. In the first half of the 20th century, this topic received a new meaning in the art of Russian cosmism. And although science gave life to this direction, namely, discoveries in space exploration, the theme of the Creation of the World remained on the canvases of the painters. N. Berdyaev called the first stage of creativity, when the artistic image had not yet found its embodiment, a "symphony" (*Berdyaev, 1993, p. 119*). And really, what can you call a painting that should convey to us the primordial sounds, the so-called "music of the spheres"? The artist M. Churlenis depicts these symphonies, each of which sounds with its own colour, rhythm. This is how the world sounded when the first life was born in it (*Figure 6*). And this sonority of painting once again confirms that it has a musical element, its own sounding rhythms: colours, lines, spots. There is a space in it that opens up the sound, makes it extended, flying away.

In talking about chaos and harmony, it is impossible not to mention the work of the artist P. Filonov, whose painting makes it possible to see this idea of the origin of the world. On his canvases, processes take place in countless tiny fragments, in which we see a new essence pulsating and growing right before our eyes (*Figure 7*). His paintings, a space densely filled with picturesque vibrations, resemble a living organism. We are presented with reality, as if given under a microscope. The main thing for "analytical art" is organics. The painting is filled with plant and animal power, the canvas seems to be permeated with blood vessels carrying red – arterial and blue-venous blood. Decomposing the world into atoms, Filonov creates a new myth by resorting to image analysis. The basis of Filonov's pictorial works is the careful drawing of "microparticles". The world of his paintings consists of complementary opposites, which are

necessary for everything that exists. Chaos and harmony coexist here as invisible and visible. And you can see how sometimes chaos takes over in the picture.

The unity of chaos and harmony lies ahead of us not only in the plot and the manner of the image. Turning to the traditional arts, one can notice another feature of this interaction. In the hands of the artist, the natural material, which is the primary basis for him, gradually acquires the necessary artistic form. There is a long and rather difficult process of interaction of the master with the natural unformed material, which at that moment represents something unclear, filled with the chaotic energy of nature. "In a work of art there is always some contradiction, some internal discrepancy between the material and the form, that the author chooses, as if on purpose, a difficult, resisting material, one that resists with its properties all the efforts of the author to say what he wants to say. And the more irresistible, stubborn and hostile the material itself, the more it seems to be more suitable for the author" (*Vygotsky, 1987, p. 26*). Similar words can characterise the relationship of the artist of folk art with natural material. Traces of this struggle can be seen firsthand when the master intentionally leaves part of the artwork unprocessed. Then we see this natural texture in its pristine beauty of the material itself. This technique is often found in sculpture. Rough, untreated rock further highlights the beauty and elegance of the finished product.

Such overcoming of the material was known, apparently, to the artists of the Paleolithic era. "In rock art, the relief of the walls and ceiling often became part of the drawing: a silicon ledge represented a buffalo eye, and a trace of calcite represented the trunk of a mammoth. Following the relief, the image sometimes went inside the rock to reappear on the other side. The stone surface acted as a veil behind which the otherworldly worlds are hidden. The primitive artist did not create according to a pre-conceived plan on a comfortable, smooth surface. He seemed to "extract" the image from the random chaos of lines and shapes, being in a special state of "vision" (*Gruzdev, 2013*). The material that an artist of traditional art has to deal with is a kind of primordial matter that has certain properties that the artist needs to agree with when choosing the necessary technique. "For a real poet-creator, for a real artist, the idea is initially connected with the material of art, especially when it comes to the visual arts". Therefore, we can agree with the statement that "the material is the primary element of the form, in the creative process it can be at the beginning of the realisation of the artist's idea" (*Broitman, 1996, pp. 29-37*).

Very interesting in connection with the theme of overcoming matter in art is the idea of the frame in which the painting is clothed. N.T. Rymar writes, e.g., that the material in this case "acts as an "otherworldly" element of the artistic image, it is on the other side of the depicted object, which allows the idealistic tradition in aesthetics (including M. Bakhtin) to talk about overcoming the material in art, that the material is not included in the aesthetic object, performs only official functions" (*Rymar, 2016*). The frame appears here as something opposite to the orderliness of the picture, its harmony. Of course, it can also become a work of art, decorated in a certain way. However, if we talk about the frame as an object, the purpose of which is to delimit the ideal space of the painting from the wall, then it will be here as something neutral, not decorated. First of all, a frame is a material that does not depict anything. And in this there is a certain closeness of it to chaos, as the primary basis.

Thus, the unity of chaos and harmony appears in art as a natural given, in which opportunity and action are combined. Filled with this strange unity, the whole natural world is undoubtedly the result of the interaction of two incompatibilities. Here disorder and orderliness, freedom and will, the elements and overcoming are combined. This dyad is the basis of what we call creativity. And all this is contained in the universe, as a certain formula by which the beauty of the world and the beauty of art are built.

Discussion

1. How to talk about the unity of chaos and harmony in abstract art? Is there beauty in abstract art?
2. "Our sense of beauty arises under the influence of harmony of order and disorder in natural objects – clouds, trees, mountain ridges or ice crystals. Their outlines are dynamic processes frozen in physical forms...science and aesthetics agree on what exactly is lost in technical objects compared to natural ones: the luxury of some irregularity, disorder, and unpredictability" (*Paitgen & Richter, 1993*) – "for" and "against".
3. Chaos and harmony in art and their impact on the human psyche.

Conclusion

The idea of the unity of chaos and harmony as creative energy, laid down in antiquity, served as the foundation on which the idea of beauty was subsequently formed. Chaos, initially understood as unformed, inexpressible, spontaneous, gradually begins to gain additional meaning – as something containing potency. Chaos strives for harmony. This idea, which originated in the depths of philosophical thought, has found confirmation in the scientific world. Modern science increasingly considers instability or dynamic chaos as a model of creativity. The theorists of natural sciences claim that the world is like a living self-developing organism, and the proof of this was the discovery of a fractal.

The entire human culture, since primitive times, can be considered as a phenomenon designed to harmonise chaos. The mythical consciousness created the first images that still live in art, preserving the ancient ideas of chaos and harmony. In the art of ornament, we see this opposition to chaos by order and ritual symbolism. Ornament in traditional art is a reflection of this attempt of a person to protect himself, to harmonise the surrounding world, often inexplicable and frightening.

The universe is filled with the unity of chaos and harmony. And in this unity of opposites lies the creative energy that drives all the arts. It is in art that we can visibly observe how chaos is opposed by a person's desire to create. Thus, we can talk about two worlds – the natural (being) and the artificial (creatively created by man). And summing up, it can be argued that both of them develop according to the laws of beauty, where chaos and harmony are its main content.

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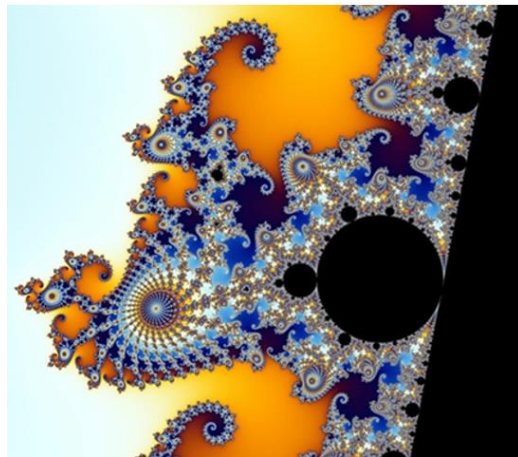
Appendix

Figure 1. Mandelbrot Fractal

Figure 2. Mezen spinning wheel (fragment)

Figure 3. W. Turner. "A snowstorm. Hannibal's army crossing the Alps"

Figure 4. A.N. Semenov. In Staraya Ladoga

Figure 5. I. Aivazovsky. Chaos. Creation of the world

Figure 6. M. Churlenis. Sonata of the Stars

Figure 7. P. Filonov. Flowers of the world's heyday

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Art connection in the metaverse or online space. Visual arts painting and performance

Abstract: Art is one of the most influential and powerful ways of conveying ideas and emotions. Art is found in people's homes, in galleries, museums, and elsewhere. Artists have many ways to connect with their audiences; they can paint, sculpt, write poetry and drama, and create music and dance. In shaping the minds of others, the way an artist chooses to communicate is crucial. We use art to express ourselves uniquely, and it is an essential part of our world. Each art form has advantages and disadvantages. Connecting the different mediums and the audience of different cultures may be a challenging task. In this article we will try to set up a methodology of building bridges and engage to a more wired society both in the real space as well in the metaverse. The process of connection is a form of expression, an exteriorizing of an inner content. The case studies in the article, which are part of the visual arts field, discuss both the process and the content of arts-based research. The study purpose is the identification of different media connections from virtual space to physical space. It is our hope that through the creation of new connections, we can enrich the field of visual arts. The authors find that different people with very different cultural influences of a particular medium arrive at highly congruent systems by overlapping layers of memory, of transgenerational genetic, empirical and emotional heritage. To realize this, it is necessary to delve into this topic and explore the phenomenon in all its actualization.

Keywords: visual arts, metaverse, online space, art connection, performance.

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Conexiunea artistică în cadrul metaversului sau al spaţiului online. Arte vizuale pictură şi performance

Rezumat: Arta este una dintre cele mai influente şi mai puternice modalităţi de a transmite idei şi emoţii. Arta se găseşte în casele oamenilor, în galerii, în muzee şi în alte locuri. Artiştii au la dispoziţie multe modalităţi de a se conecta cu publicul lor; pot picta, sculpta, scrie poezii şi piese de teatru, pot crea muzică şi dans. În modelarea minţii celorlalţi, modul în care un artist alege să comunice este crucial. Folosim arta pentru a ne exprima în mod unic, iar aceasta este o parte esenţială a lumii noastre. Fiecare formă de artă are avantaje şi dezavantaje. Conectarea diferitelor medii şi a publicului din diferite culturi poate fi o sarcină dificilă. În acest articol vom încerca să stabilim o metodologie pentru a construi punţi şi a ne angaja într-o societate mai conectată atât în spaţiul real, cât şi în metavers. Procesul de conectare este o formă de exprimare, o exteriorizare a unui conţinut interior. Studiile de caz din articol, care fac parte din domeniul artelor vizuale, discută atât procesul, cât şi conţinutul cercetării bazate pe artă. Scopul articolului este identificarea diferitelor conexiuni mediatice de la spaţiul virtual la spaţiul fizic. Sperăm că, prin crearea de noi conexiuni, putem îmbogăţi domeniul artelor vizuale. Constatăm că diferiţi oameni cu influenţe culturale foarte diferite ale unui anumit mediu ajung la sisteme extrem de congruente datorită

straturilor suprapuse de memorie, moştenire genetică, empirică şi emoţională transmise din generaţie în generaţie. Pentru a realiza acest lucru, este necesar să aprofundăm acest subiect şi să explorăm fenomenul în toată actualizarea acestuia.

Cuvinte cheie: arte vizuale, metaverse, spaţiu online, conexiune artistică, performanţă.

Introduction

The blending of multidisciplinary practices can be defined as a suggestion of expression of the phenomena of artistic process. Both a traditional empirical approach and a method of eidetic insight fail to capture the penumbral quality of expression. Husserl's discussion of "expression" in *Ideas* (Husserl) refers to "*logical meaning*", i.e., to the unambiguous, the conceptual, the goal, to the realm of logos or language in its universal nature. The analytical criteria of conventionality and publicity are replaced by concepts of pure conceptuality and explicit meaning. However, the tendency to limit the phenomenon of expression to its most objective, specifiable dimensions can be observed in both cases.

There are other similar statements regarding the birth of modernism, such as that of the critic Harold Rosenberg (Balken), who wrote that the canvas at a certain point became a place in which an object was no longer produced or expressed, but a place like a stage on which to act, in a way predicting the emergence of performance and happening. However, one may ask whether other forms of human expression are as dependent as language is on fixed rules, content or contexts. The dynamics of current trends seem to find their source in working and thinking with modern artists. I say this because 1990s conceptual art produced images and solutions similar to that half a century ago. The solutions proposed by the new generation of conceptual artists have been adopted with far greater serenity, with fewer disruptions and shocks than those that preceded them.

Until the 1990s, the term conceptualist was often connected with insanity, ignorance and opposition, but this has changed with the new generations, who in the last decade have given the term a different connotation, with much softer implications, which may be due to the socio-economic and political environment, which has not been affected by as many transformations as in previous years.

However, in the year 2020 a crisis emerged due to the Covid 19 pandemic. Due to the severe lockdown from March 2020, the new generation has been forced to adapt to a new environment in a short period of time in terms of creation cycles. Meanwhile, the creative industries, along with others, have experienced some setbacks. Galleries have closed, depriving many artists of a source of income.

However, in the first phase of the pandemic, there was no migration to online versions by actors in the creative sector. As the pandemic progressed, an online network of events was established.

Cultural events are increasingly being held online, with a growing number of cultural events being held online.

So, this reiteration of themes, ideas and concepts over the past thirty years, reworked slightly, more elaborated, in order to be accepted by the public, could be seen as ready-mades after already created concepts, concepts that have been slightly modified from the previous

ones, has changed due to another event similar to the great depression. Significant events changed the course and mentality of the artist, who, sensitive to the changes in the surrounding environment, reacted more forcefully with new ideas, new concepts and new technical visions. It can be said that, to a certain extent, you can intervene in the ideas that already exist and come up with the idea of creating art out of the art that already exists. In this way, through a new reconceptualisation and representation, tradition is reintegrated, re-proposed and re-enacted.

To develop the study, the authors analyzed works of Debra Bricker Balken (*Balken, 2021*), Mark Bradford (*Bradford, 2018*), Mark Brown and Francis Bacon (*Brown & Bacon, 2016*), Mark Cartwright (*Cartwright, 2020*), Jürgen Habermas (*Habermas, 1984*), Edmund Husserl (*Husserl, 2010*), Douglas Kellner (*Kellner, 2006*), Claude Monet (*Monet's Shapes, 2023*), Pablo Helguera (*Pablo Helguera's blog archive …, 2016*), Jackson Pollock (*Pollock, 2013*), Ichiro Sato (*Sato, 2017*), Katja Juhola and Smaranda Sabina Moldovan (*Moldovan & Juhola, 2020*).

It is believed that with the concept of "Connections" specialists have moved further away from this reintegrated tradition and have taken a step towards a new way of thinking about and approaching space and time in art.

Methodology

Memory on interconnections

Memory has always played an important role in *collective unconsciousness* and this fact had a special importance in art history too. Generally speaking, past is considered to be the main source of inspiration which can be actually compared, visually speaking, to a giant on whose shoulders several *"layers"* of centuries are constantly carried on, whether we like to admit it or not. Carl Gustav Jung' researches about collective unconsciousness are a proof in this sense and I dare to state that personal *memory* is strongly connected to the collective one which incorporates geographical, social, cultural, political and historical aspects. Thus, one can consider that nobody is alone from this point for view; a human being itself is a sum of multiple "layers" of former generations known or rather unknown. We are caring in the structure of our spirit, mind and body an entire amount of information that we are actually conscious of in about 10% or 20% and if we have a strong desire to find our more, we need to make an effort to dig into ourselves and bring to light specific "numb" aspects from our lives. We are connected to each other like a very intricate *network* we cannot get rid of as it's imprinted in our genetic structure code. Our body itself is made from layers of various anatomical layers represented by our bone system covered by the muscular one and then by skin which has its own layers. And if we are trying to analyze the development stages of our mind since the prenatal period until let's say an older age, one can notice the presence of multiple *layers,* in a form of life periods that we are continuously crossing and which inevitable come up in a very natural way as if they have always been there. Our brain develops and our body and mind follow the same steps; everything is happening in a continuous and unstoppable rhythm and cyclicity. We are regenerating, nature is regenerating, time is regenerating which means that it cannot be just "freezed", as most of us thought that this happened because of the pandemic period that we have recently experienced. Nothing stops, not even death can stop anything and a proof is that a lot of generations during humankind history shared mostly in an unconscious way a lot of information no matter if it was expressed in a written, oral or unspeakable way. So, all these things being said, I think that we

are all connected to each other despite our differences as for race, gender, culture, physical space and so on. At the beginning of this world there was a unique land which was gradually divided by water and thus continents appeared but this doesn't mean that humankind doesn't have the shape of a whole itself. The historical *energy* has so much power that cannot be buried, it just needs to be discovered due to a thorough research.

Public intervention

Performance over the years has become a genre in its own right, where art is presented live, also known as *artistic action*. Pablo Helguera ("Pablo Helguera" Blog Archive » An Aspect of Freedom (2016)") in his view, the embedding of performance in social aspects of living is achieved by borrowing several conceptual mechanisms and strategies from the history of performance art and architecture. Helquera asks what is the meaning of performance art and what makes it sociologically oriented art. He also gives examples based on Louis Sullivan's theory of how the function follows the form applied on performative acts. In other words, the form of something should be primarily a function of its purpose (*Pablo Helguera's blog archive …, 2016*).

Just as painting has a two-dimensional canvas, pigments, brushes, the illusion of three-dimensionality, i.e., time, space, the body and presence of the artist, and the relationship between the creator and the public, the content of the action has these basic elements.

The process of creating an artwork does not stand in the foreground, but rather the process of creating it: the collecting, the sorting, the assembling, the associating, the patterning. Process artists saw art as a purely visual form of human expression. Process art advocates the idea that the process of creating a work of art can itself be a piece of art. The artist Robert Morris placed "anti-form" procedure and time before a finished artifact.

Communicative action theory (Habermas) is a critical project that reconstructs a concept of reason not instrumental or objectivist, but based on an emancipatory communicative act. Developing a concept of rationality that is no longer bound and limited by the subjectivist and individualist premises of modern philosophy and social theory (*Habermas, 1984*).

The difference between symbolic and actual practice is not hierarchical; rather, its importance lies in allowing a certain distinction to be made: it would be important, for example, to understand and identify the difference between a project in there is a concrete action and a project in which imagination is the main instrument to fabricate a documentation of it in a digital medium. It would be a symbolic act, using literary and public-relations mechanisms to achieve authenticity and credibility.

Study case: Visual arts. Painting

In Renaissance, whether we are talking about tempera, fresco or oil painting, artists used to put emphasis on the colour refinement and also on the methodological procedure which consisted in adding layers (in case of fresco technique, artists used to add layers of plaster and then water-based colours; in case of tempera technique painters used to add dark layers of colours consisting in pigments mixed with egg yolk combined with water and afterwards successive lighter shades were added and in case of oil colours technique artists used to paint a

primer layer of light gray and then various layers starting with background, clothing, hands and faces, thus reaching a certain level of depth and colour refinement (*Cartwright, 2020*).

Rembrandt used a complex technique based on lower opaque layers of colour covered with upper transparent layers, thus creating with great mastery transitions between lights and shadows through multi-layered glazing (*Sato, 2017*).

Starting with the modern period, artists used to change their way of working, as the living times used to be different, taking into account that in 19th and 20th centuries great revolutions in many European countries and in United States as well started for the sake of independency and fight for citizen's living rights which also had a strong imprint on the collective unconsciousness. There was a general restlessness which influenced artists' minds and their perception of time. Even art movements which appeared in this period were several and lasted for a few decades in comparison to Renaissance or Baroque style which used to last for a few centuries.

Claude Monet used to paint in a very fresh and spontaneous way, by adding first thin layers of colour and then thicker layers, (Monet) and visible brushstrokes ("Monet's Shapes") in order to rework the surface of his paintings (*Monet's Shapes, 2023*).

During the two world wars artists like Jackson Pollock ("Artists During the Second World War") began to experiment with unconventional materials added directly on large surfaces of canvas placed on the ground; the perspective of painting on a canvas changed and also the method of painting. The artist became part of his painting and his body touched the surface of the canvas. In his work entitled *No. 5* Pollock used to paint thick layers of brown and yellow layers on top of it, creating a nest-like appearance (*Pollock, 2013*).

Francis Bacon (Brown and Bacon) used to paint often on raw canvases, as is the case of the artwork called *The Study of a Bull* where one can notice that underneath the bull, he used real dust which became also a symbol of meditation on the ephemerality of this life.

The contemporary artist Mark Braford (Bradford) used to create a huge installation which had the shape of the gallery walls, by using layers of paper collage, textiles and paint.

All this being said, one can state that there is a strong *connection* between art techniques from past and nowadays, there is a string which crosses the art and history centuries… If artists since the early periods would not have patiently created their artworks based on complex techniques, the contemporary artists would not have thought about this possibility of interpreting some techniques or compositions from a conceptual point of view by changing the perspective. Past will always be a source of inspiration for the times we are living now. This concept of *layer* is visually represented in the images below which are my own paintings that were done in unconventional techniques by using overlapped layers of industrial paints, wax, oil colours, transparent varnishes and pitch whose aim was to achieve particular textures highlighted by the *chiaroscuro* contrast. I started from a figurative style which represented some fragments of the human face and which were gradually made more abstract, being like a codified message, semantically speaking. In fact, there is a dynamic between figurative and abstract styles, between clear and obscure (message) and between outer and inner world.

Study case: Performance

Habermas ("Habermas, the Public Sphere, and Democracy: A Critical Intervention | Request PDF") argues that social action as the performative act (social action as an "acting" constructed by relationships between individuals) is more than an isolated individual's manipulation of circumstances to achieve a desired end (that is, more than the use of strategic and instrumental reason). Rather, he privileges what he describes as *communicative action*, a type of social action that is geared to understanding and communicating between individuals and that can have a sustainable impact on the spheres of public and culture as a genuine emancipatory force.

Instead "the inner form of language" theory by Wilhelm von Humboldt interpreted by Noam Chomsky in the debate with Foucault's studies of man, from history to linguistics and psychology, offers us the perspective of the language as a rule-based system that makes "infinite use of finite means", i.e., an unlimited number of expressions can be created using a fixed set of semantic and syntactic conventions (*Human Nature …, 2015*).

During the summer of 2018 with the ISEAS Finland (*Moldovan & Juhola, 2020*), I started to conceptualize the performative act with the first performance at the KMart, Karjaa Raasepori. After the group exhibition *Bound* at Galleria Perspektiv was elaborated. The public intervention of "*bounding*" was created in collaboration with the Norwegian artist Kimmo Ylonnen. The starting point of the concept was the observation of the target audience during the first performance with the help of photo and video documentation by Alessandro Sabena and Daniel Fuss. Observing the documentation was used as a basis to start a dialogue with Kimmo regarding the Nordic approach to performative art. The dialogue led to the following observations: the shyness of the people; The safety of observation from a distance; Curiosity; Need for interaction.

On the basis of the clarifications offered by Kimmo, the seed of the idea to bring the people together was planted and it was put into praxis using a long red woolen wire. I first tied a knot between Kimmo and me and the Turkish painter Ahmet Ozel, and then between the other people who had attended the exhibition and the other public workshops.

Socially engaged art and the public intervention by non-verbal communicative action operates by tackling themes and concerns that would normally be the domain of other fields, and temporarily shifting them into a space of ambiguity. It is this temporary appropriation of topics into the domain of art production that provides new perspectives and understandings of a particular or complex problem or issue, and thereby reveals it to other disciplinary fields. In this case is clearly an acknowledgement of a *connection* with the art practice and also of *layers* of various perception perspectives regarding this performance.

Results

Two examples of artworks with an ethical and social purpose, but which function through the representation of ideas or problems. These are works that address social or public issues only on a figurative, metaphorical or symbolic level (e.g., a painting about social issues is not very distinguishable from a public art project that claims to offer a social experience, but only in a symbolic way, as above). The artwork does not control a specific social situation in an objective and strategic way in order to achieve a specific outcome.

The results are only at the theoretical stage and will be on display at the Art Gallery of Auckland, New Zealand in March 2024. The connection between people, culture, places and ideas will be the main theme addressed to the public through visual art and performance. Two other artists will be involved, namely the choreographer Amber Liberte from Auckland, New Zealand and Alina Tofan from Bucharest, Romania who will participate in an online performance that will be documented as a video performance.

The main reason for this interaction is the fact that the New Zealand society was one of the last to come out of the lockdown. The side effects on the community are well visible. In order to build a bridge of understanding, to mitigate the side effects of isolation and to create new opportunities for social interaction, action art and public manifestations, we decided to focus the exhibition concept on community issues.

Connection is a form of expression. It is the outward representation of a substance. Both the processes and the contents of arts-based enquiries are explored in the case examples in the present and future contribution.

Conclusion

The authors find that different people with very different cultural influences of a particular medium arrive at highly congruent systems by overlapping layers of memory, of transgenerational genetic, empirical and emotional heritage. To realize this, it is necessary to delve into this topic and explore the phenomenon in all its actualization.

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Appendix

Figures 1 & 2. Ioana Palamar, Essence; Pain, 2023, mixed techniques on canvas, 80 x 60 cm; 70 x 50 cm.

Figure 3. Ioana Palamar, Another world, 2023, mixed technique on canvas, 200 x 150 cm (personal archive of Ioana Palamar)

Figure 4. Article about the Bound performance in Tammisaari Finland (screenshot from personal archive of Smaranda Moldovan). In the picture above, Smaranda Moldovan with Kimmo Ylonen and Ahmet Ozel with the red rope

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The role of translated works in the repertory policy of the Azerbaijan State Theatre of Young Spectators (1930-1970s)

Abstract: The relevance of the study of this topic lies in the fact that foreign dramaturgy has always been in the center of attention of the Azerbaijani theater. This interest also applied to the Theater of Young Spectators. The directors of this theater often turned to the works of foreign playwrights to show the Azerbaijani audience the culture, lifestyle, national drama of other countries. From the 1930s to the 70s, the works of many famous world playwrights were staged: Y. Shakespeare, A. Pushkin, N. Gogol, N. Ostrovsky, I. Stock, Yu. Chaplygin, etc. It is true that the creative path of the Theatre of Young Spectators has always been the research object of national theater studies. However, the works of foreign playwrights included in the repertoire of the theater were not studied separately as a study subject. The study subject was foreign dramaturgy included in the repertoire of the Azerbaijan State Theatre of Young Spectators. The study object was the 1930s-1970s repertoire of the Azerbaijan State Theater of Young Spectators. The study purpose was to study the role of translated works in the repertory policy of the Azerbaijan State Theater of Young Spectators (1930s-1970s). To achieve the study purpose and solve the tasks, such scientific methods were used as historical-chronological, comparative, typological. The study used scientific works and articles of such Azerbaijani researchers as Z. Aghayev, N. Babayev, B. Boquslavski, İ. Karimov, C. Mammadov, İ. Novruzov, İ. Zamanli, I. Karimov, I. Ragimli and K. Abdullayev. The article talks about performances based on translated works on the stage of the Azerbaijan State Young Spectators Theatre in the 1930s-70s. The author tries to show the reasons for giving a special place to the works of Russian-Soviet dramatists among the translated works included in the repertoire of the theater, and to explain the influence of the time on literature. The author noted that the plays written by Russian dramatists during the mentioned period were received with interest on the stage of Azerbaijan, associates this with the fact that these plays resonate with the time in terms of theme, ideas and style, their adequacy to the taste and psychological perception of the Azerbaijani audience, the compatibility of the principles of humanism, internationalism and equality in these stage works with national values.

Keywords: Azerbaijani theater, theater of youth spactators, foreign dramaturgy, director, play, idea, genre, problem, time.

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Роль переводных произведений в репертуарной политике Азербайджанского государственного театра юного зрителя (1930-1970-е гг.)

Аннотация: Актуальность исследования данной темы заключается в том, что зарубежная драматургия всегда была в центре внимания азербайджанского театра. Этот интерес относился и к Театру юного зрителя. Режиссеры этого театра часто обращались к произведениям зарубежных драматургов, чтобы показать азербайджанскому зрителю культуру, образ жизни, национальную драму других стран. В 1930-70-е годы были поставлены произведения многих известных мировых драматургов: Ю. Шекспира, А. Пушкина, Н. Гоголя, Н. Островского, И. Штока, Ю. Чаплыгина

и др. Правда, что творческий путь Театра юного зрителя всегда было объектом исследования национального театроведения. Но произведения зарубежных драматургов, вошедших в репертуар театра, отдельно не изучалось как предмет исследования. Поэтому тема данной статьи является актуальной. Предметом исследования было зарубежная драматургия, вошедшая в репертуар Театра юного зрителя Азербайджана (ТЮЗ). Объектом исследования было репертуар ТЮЗа, 1930-70-х годов. Целью исследования было изучат роль переводных произведений в репертуарной политике Азербайджанского государственного театра юного зрителя (1930-1970-е гг.). В ходе исследования были использованы такие научные методы как историко-хронологической, сравнительной, типологической. В ходе исследования использовались материалы таких азербайджанских исследователей как З. Агаев, Н. Бабаев, Б. Богуславский, И. Каримов, Ч. Мамедов, И. Новрузов, И. Заманлы и К. Абдуллаев, И. Рагимли. В статье рассматриваются спектакли, подготовленные на основе переводных произведений на сцене Азербайджанского государственного театра юного зрителя (ТЮЗ) в 1930-70-е гг. Автор пытается показать причины отведения особого места творчеству русско-советских драматургов среди переводных произведений, входящих в репертуар театра, и объяснить влияние времени на литературу. Автор отмечает, что пьесы, написанные русскими драматургами в указанный период, были с интересом восприняты на сцене Азербайджана, а также на сцене ТЮЗа, и это связано с тем, что эти пьесы соответствовали периоду по тематике, идеям и стилю, были адекватны вкусу и психологическому восприятию азербайджанской публики, а также соответствовали гуманизму, интернационализму и равенству в этих пьесах с национальными ценностями.

Ключевые слова: азербайджанский театр, театр юного зрителя, зарубежная драматургия, режиссер, спектакль, идея, жанр, проблема, время.

Introduction

The relevance of the study of this topic lies in the fact that foreign dramaturgy has always been in the center of attention of the Azerbaijani theater. This interest also applied to the Azerbaijan State Theater of Young Spectators. The directors of this theater often turned to the works of foreign playwrights to show the Azerbaijani audience the culture, lifestyle, national drama of other countries. From the 1930s to the 1970s, the works of many famous world playwrights were staged: Y. Shakespeare, A. Pushkin, N. Gogol, N. Ostrovsky, I. Stock, Yu. Chaplygin, etc. It is true that the creative path of the Theatre of Young Spectators has always been the research object of national theater studies. However, the works of foreign playwrights included in the repertoire of the theater were not studied separately as a study subject.

The study subject was foreign dramaturgy included in the repertoire of the Azerbaijan State Theatre of Young Spectators.

The study object was the 1930s-1970s repertoire of the Azerbaijan State Theatre of Young Spectators.

The study purpose was to study the role of translated works in the repertory policy of the Azerbaijan State Theater of Young Spectators (1930s-1970s).

According to the study purpose, the following tasks were solved:

– make a list of foreign works exhibited on the stage of the Azerbaijan State Theatre of Young Spectators;

– collect materials for each performance inserted on the stage of the theater on foreign drama;

– study the place and meaning of each foreign work in the repertoire;

– highlight the geography and typology of foreign works exhibited on the stage of the theater.

To achieve the study purpose and solve the tasks, such scientific methods were used as historical-chronological, comparative, typological.

The study used scientific works and articles of such Azerbaijani researchers as Z. Aghayev, N. Babayev, B. Boquslavski, İ. Karimov, C. Mammadov, İ. Novruzov, İ. Zamanli, I. Karimov, I. Ragimli and K. Abdullayev.

The results of the study

After the establishment of Soviet authority in Azerbaijan, preparing theater plays for children became a current issue. Appropriate ways were being sought to organize children's theaters in the central cities of other republics that used the work experience of children's theaters established in Moscow, Leningrad, Kharkiv and other cities of the USSR. The creation of a children's theater in Azerbaijan could not be realized due to the lack of a building and the lack of suitable acting team.

In the first years, this responsible work was entrusted to the collective of the Azerbaijan National Drama Theater. Performances such as "Beautiful Spring" (Abdulla Shaig), "Captain Grant's Children", "Around the World in 80 Days" (Jules Verne), "Uncle Tom's Cabin" (Beecher Stowe) and "Uncle Tom's Hut" (Beecher Stowe), created on the stage of the Drama Theater by the order of the ideological department aroused great interest of the children. However, the theater staff had difficulties in fulfilling this obligation. The process could not continue like this. It was necessary to form the staff of the children's theater. Professional directors and actors of the theater organized drama clubs in schools and after-school children's institutions to increase interest in histrionics among the younger generation.

The need to create a separate theater for children became more evident over time. Finally, on October 5, 1928, by the decision of the Commissariat of Public Enlightenment of Azerbaijan, the Baku Children's Theater (now the Theatre of Young Spectators) was established. The first performance of the group, which was initially formed by the Russian branch, was the play "Five People" (Sherbakov and Simirnov) staged by A.A. Tuganov. At the beginning of 1929, the Azerbaijani branch of the theater was also created. The acting team of the department was selected from the drama clubs organized by the actors of the Academic Theater.

In January 1930, the Azerbaijani branch of the theater began its activities with the performance of the play "Against the Red Tie" (Ivanter, directed by Gabriele Cornelli). The director changed the play so that the children could better understand the essence of the text. The name of most of the characters in the play was changed, the location was moved to Azerbaijan. Despite all the director's efforts, the superficiality of the translation and the "fictionalism" of the events were the target of criticism and were highlighted as weaknesses of the play in the written reviews. The critics did not consider it appropriate that the director exaggerates the negativity in the play to an extreme degree. Despite all these shortcomings, the performance aroused the great interest of children and was successful by being shown to schoolchildren of several cities.

While there was no shortage of repertoire in the Russian section during the first years of the Baku Children's Theater (they connected with children's theaters in Moscow, Leningrad, Kharkiv, Kiev and other cities and bought artistic materials), the situation in the Azerbaijani

section was dire. The slowness of the creation process of national children's drama made section's repertoire choice difficult. Therefore, the director of the section, Gabriele Cornelli, saw the way to fill this gap in the transformation and translation of the plays of Russian dramatists. However, in many cases, the confusion of ideas and the abundance of superficial words and expressions in the changes and translations made by Cornelli and Berak weakened the idea-aesthetic effect of the artistic materials. For this reason, some of the actors of the Academic Theater, who are competent in translation, started doing translation in order to improve the repertory situation of the children's theater.

In previous years, the repertoire of the Azerbaijani section of the theater was based on translated works only. In 1930-33 "Vur-Gur" (R. Berak, translated by Asad Tahir, directed by G. Kornelli), "Uzag Yaylagda" (Yaltseva, translated by F. Akhundov, director by G. Kornelli), "Fight in Bazaar" (E. Valerik, translated by Asad Tahir, edited by G. Cornelli), "Savada Doghru" (Y. Chaplygin, translated by Yusif Shirvan, edited by G. Cornelli), "Pambigh Verek" (adapted by G. Cornelli, directed by Cornelli), "Besh Illikhi Iki Il Yarima" (Yuri Chapligin, dir. Asad Tahir, director G. Cornelli), "Zagfederasia" (Y. Chapligin, dir. Asad Tahir, directed by G. Cornelli), "A Cat Walking Alone" (G. Cornelli, translated by Mustafa Mardanov), "Dashgin" (Anna Jan, translated by Rza Tahmasib, directed by R. Tahmasib), "Pambigh Dostlari" (Y. Chapligin, translated by Asad Tahir, edited by G. Cornelli) and other plays produced in this section had similar themes. In the idea of plays, expression of collective labor, kolkhoz, sovkhoz, and factory themes were predominant.

In 1933-34, to enrich the repertoire of the Azerbaijani section of the theater, the young actors of the collective began to write small plays, which were the first steps taken in terms of the appearance of national dramaturgy in the repertoire. Although the plays written by Almammad Atayev, Jafar Jafarov, Ali Hasanov, Zafar Nematov, Adil Iskenderov, Shamil Malikyeganov, and Mammadaga Dadashov were short and had a simple plot, they were valuable as early examples of national children's drama. "Kuchalarda", "Chelyunskchilar", "Papiros Chakma!" and other children's plays written by them played a certain role in enriching the existing repertoire.

In 1935-37, the repertoire of the Azerbaijani section still consisted mostly of translations from Russian. From the reviews written about the plays "Uzag Yaylagda" (Pavel Malyarevsky, translated by Soltan Dadashov, directed by S. Dadashov), "Seryozha Streltsov" (Valentina Lyubimova. trans. Mustafa Mardanov, directed by Maharram Hashimov), "Ardi Var" (Brunstein, translated by Maharram Hashimov, director Shua Sheykhov), "Emrin Esirleri" (Leonid Markov, translated and directed by Maharram Hashimov), "Balda" (Alexander Pushkin, translated by Mustafa Mardanov, directed by Alexander Tuganov) and others produced in those years, it is clear that the audience of the theater watched those translated works with great interest.

The repertoire of the children's theater was mainly selected and approved by three age groups. The 1939 repertoire included the comedy "Inspector" (Nikolai Gogol). It was already called the Theater of Young Spectators. According to its new name, certain changes in the repertoire selection of the theater attracted attention. Theater criticism did not unequivocally welcome the preparation of this play for children. Some critics wrote that the play does not correspond to children's psychology. However, after the production of the play, it became clear

that the director adapted the artistic material to both the spiritual and psychological understanding of the young audience by making interesting changes and reductions in the play. The play criticized liars, fraudsters and people who believed in negative types and fell into a despicable situation. In the idea of the play, spiritual and moral principles such as truthfulness and honesty were appreciated, as well as flawed aspects such as lying, tufthunting, ignorance, dullness and conceitedness were criticized. Removing some scenes from the play to ensure the play's role in educating the younger generation also had a positive effect.

The role of Zafar Nematov, the second director of the play, in the positive resolution of the case should be noted. A. Tuganov always worked together with local directors to ensure that every translated work he prepared on the stage of the Academic Drama Theater was suitable for national values. The director was not mistaken in the choice of the second director, relying on his experience in the previous years on the stage of the Theater of Young Spectators, where he was newly appointed. The director, who considered it suitable to work with Zafar Nematov, guessed that he knows the national and mental values well. The directors shortened some of the actions and words of the characters, removed unnecessary erotic scenes from the text, adapted the main events that served the educational value of the play, and as a result built an interesting plot line.

At the play's premiere, theater critics were satisfied with the work done and liked the play's role in shaping the moral education of young people. As an example, it is appropriate to highlight a part of the article written together by the theater critics of the time, I. Zamanli and K. Abdullayev. The authors of the article wrote: "From the very first scenes of the play, it was obvious that the directors took a line-movement completely suitable for the play and worked hard on it. As the scenes replaced each other, the audience's interest increased, colourful people who differed from each other in terms of their inner worlds, consciousness and thoughts passed before their eyes" (*Zamanli & Abdullayev, 1946*).

On the eve of the Second World War and in the years after the war, the majority of translations from Russian drama in the repertoire of the Theater of Young Spectators was due to the ideological demand of the time. The political-revolutionary pathos prevailing in Russian-Soviet drama was also interesting for the Azerbaijani audience. The main theme in the literature and drama of the time was revolution, party, Komsomol, pioneer, partisan movement, collective labour indicators and other actual problems, so it corresponded to the moral taste and socio-public dreams of the audience already living with the Soviet ideology. During those years, "Partisan Kostya" (Filippov, translated by Mustafa Mardanov, directed by Shua Sheykhov), "Your Home" (Valentina Lyubimova, translated by Muharram Hashimov, directed by Zafar Nematov), "Khususi Tapshirig" (Sergei Mikhalkov, translated by Mammadsadiq Allahverdiyev, directed by Zafar Nematov), "In Early May" (Valentina Lyubimova, translated by Mammadsadiq Allahverdiyev, directed by Karim Hasanov) and other similar children's plays were translated from Russian and prepared for the performance. In the plays, we mentioned, all Soviet youth were invited to solidarity for the sake of the revolution, unity and equality in the fight against the enemy and freedom.

The themes, ideas and philosophical framework of most of the plays prepared for the performance corresponded to the requirements o f the time as they served to form the principles of communist morality. Critics unequivocally liked this type of children's performances and

appreciated their role in the moral and psychological education of the young generation. For example, in the article of the same name written by the critic Ibrahim Zamanli about the play "Djabha Boyundja Emr", it is clear that the play was liked and greeted with applause by the audience. The critic noted the work of the collective, especially the actors, who created a figurative expression of the idea of the staged play, and wrote about the actor of the Lenin role: "The glorious role of the leader is skillfully played by the honored artist of the republic A.D. Gurbanov. He was able to successfully fulfill this responsible role and deeply understood the main characteristics of the character" (*Zamanli, 1942*).

Reviews written about the performance of the play "Khususi Tapshirig" made in those years are also interesting. In the article of the same name written by the critic Nurettin Babayev, the opinion was expressed that the idea of the play had a special role in its success. The critic appreciated the dramatist's creativity and wrote: "Stalin Prize laureate S. Mikhalkov won the respect and love of Soviet children in his wonderful works. Mikhalkov, who is able to present the interesting life of our schoolchildren with artistic images, masterfully recreates their most beautiful images before the eyes of young people, has recently written several beautiful children's plays, one of which is the play "Khususi tapshirig" produced at the Theater of Young Spectators named after M. Gorky" (*Babayev, 1947*).

Critic Nurettin Babayev's opinion about the performance and the play is typical for most of the plays translated from Russian in those years. In this regard, it is enough to consider the article of the same name written by critic Jalal Mammadov about the performance of the play "Mayin evvellerinde" (Gold Medal, Valentina Lyubimova, translated by Mammadsadiq Allahverdiyev, directed by Karim Hasanov). In the article written by him, the idea of the play, the sounding of episodes over time and the interest of the audience were positively evaluated.

It was legitimate for writers to write works on topics that were relevant to the times. The question of turning to stage performances that respond to the ideological problems of the time and attracting attention to the positive role they play in the moral education of young people was the responsibility of theater critics. Therefore, the similarities of the reviews written in those years attracted attention. The same picture could be seen in the article written by the critic Jalal Mammadov. In his review of the play "In Ealy May", he first of all emphasized the educational importance of the play: "In Early May" is a necessary and valuable work that helps in the communist upbringing of students, inculcates a passionate love for life, school, family and comrades in Soviet schools. This work is of great importance not only for students, but also for young teachers and parents" (*Mammadov, 1947*).

In the 1940s and 50s, the problems of the period of the Second World War and the period of spiritual and material difficulties experienced in the following years were the main themes of the drama. In the plays written and staged in those years, the main idea served to promote hatred of fascism, criticism of the occupying forces, and the dedication of people, especially young people, involved in restoration and reconstruction. In the translated works produced on the stage of the Theater of Young Spectators, the main problems of the time were in the spotlight, including directed by Zafar Nematov), "Polad Neca Barkdir?" (Nikolay Ostrovsky, translated and directed by Hasan Aliyev), "Sehrli Guvadj" (Pavel Malyarevsky, translated by Mammadsadiq Allahverdiyev, edited by Karim Hasanov) etc. Because patriotism, militancy, humanism, and

high moral values were preached in those performances, their themes were relevant and their ideas were attractive.

Especially during these years, the translated works of the talented director Zafar Nematov were received with great interest by the audience. His translated works for different age groups corresponded to the requirements of the time in their idea and subject matter. Among these plays, "Castello" (1951, Isodor Stock, translated by Mehdi Mammadov), "Radish" (Pavel Malyarevsky, translated by Mustafa Mardanov), "On the shore of a Forest Lake" (Cesar Solodor, translated by Alesgar Sharifov), "Agbaniz" (Valentina Lyubimova, 1948), "The Inspector" (Nikolai Gogol, 1945), "Special Assignment" (Sergei Mikhalkov, 1947), "Gone with the Wind" (Boris Gamrikeli, 1948), "The Green Chest" (Ivan Vasilenko, 1949), "The Snow Queen" (Yugen Schwartz, 1951), "Gikor" (Ovanes Tumanyan, 1955), etc. are considered successful performances of Z. Nemetov's creativity. Highly appreciating his performances, professor Ilham Ragimli linked his successes with his work experience in Moscow in 1948 and St. Petersburg in 1950 and wrote: "In all the performances staged by Zafar Nematov, he paid special attention to the level of professionalism and genre sophistication, and, in his native theater, he created a fantasy full of courage, sought to form a new directorial style with an inspired imagination" (*Ragimli, 2010*).

The play "Aghbaniz" criticized the conflict between the nations living in America and the discriminatory attitudes of whites against blacks. Critic Ibrahim Novruzov explained the idea of the play, the relevance of its theme and its influence on modern youth and wrote: "On the other side of the ocean live two opposing forces. The first of them is called Roosevelt's America, which supports truth, justice, peace, and wishes for the unity and brotherhood of the peoples of the world. The second is the Dollar America, which strives to drag nations into new wars and claims to dominate the world" (*Novruzov, 1948*).

Despite the fact that there was enough national children's drama in the repertoire of the Young SpectatorsTheater in 1951-61, translation works were also given a large place. Most of the translated works included in the theater's repertoire were plays by Russian writers. Talking of translated works that gained interest and were remembered in those years, we can mention performances such as "Castello" (Isodor Shtok, translated by Mehdi Mammadov, directed by Zafar Nematov), "Marriage" (N. Gogol, translated by Aziz Sharif, directed by Karim Hasanov), "Mystery of Eternal Night" (I. Lukovsky, translated by Mammadsadiq Allahverdiyev, edited by Agaali Dadashov), "Radish" (Pavel Malyarevsky, translated by Mustafa Mardanov, edited by Zafar Nematov), "Pavlik Morozov" (Valentina Gubaryeva, translated by Mammadsadig Allahverdiyev, edited by Ulduz Rafili), "Gogal Evi" (Mirotslav Steglik, translated by Atamoglan Rzayev, directed by Karim Hasanov), "In the Forest Lake" (Sezar Solodor, translated by Alasgar Sharifov, directed by Zafar Nematov), "Umid Neghmesi" ("Zero According to Morals" by V. Stoyenko., translated by Anvar Mammadkhanli, directed by Ulduz Rafili). The performances that we mentioned were welcomed by the audience and theater critics because they served to form high moral values such as Soviet morality, humanism, patriotism, and internationalism in terms of ideas, themes, and higher goals.

Critics unequivocally liked the character of Pavlik Morozov, "one of the real young Leninists educated by the Soviet school and pioneer organization" (*Aghayev, 1953*), who was an example to all Soviet schoolchildren and young people. Because the idea of the play was relevant

for its time, it made young viewers think. They saw and applauded the example of their peers Pavlik that the love of the Motherland is "higher than all other loves".

Also, the play "Pavlik Morozov" proved that the theater has a skilled team and that they mainly stand in the position of socialism and realism (*Karimov, 1969*).

In 1964-70, successful plays were prepared on the stage of the Young Audience Theater based on translated works. "Azadlig adasi" ("Fires of Puerto Sorido", Y. Min and A. Menchikovski, translated by Islam Ibrahimov, directed by Karim Hasanov), "İngilab Namina" (Mikhail Shatrov, translated by Mirza Ibrahimov, directed by Karim Hasanov), "My Son Volodia" (Yuri Yakovlev, translated Iskander Joshgun, directed by Zafar Nematov), "Sukut Dairesi" (Paolo Messin, translated by Valid Sanani, directed by Huseyn Sultanov) show the moral values of the Soviet man, the invincibility and humanity of the golden army, the supremacy of the political-ideological course implemented by the state were appreciated as the main principle.

One of such interesting stage productions was the play "İngilab Namina". In 1963-65, the play was staged in both the Russian and Azerbaijani sections of the theater. In the Russian section, the critic B. Boguslavsky, who appreciated the structure given by the director Alexander Varshavsky, wrote: "This work can and should live on the stage of the theater of young spectators for a long time" (*Boguslavski, 1963*).

That play was staged by the director Karim Hasanov in the Azerbaijan section in 1965. It is clear from the articles written about the play that this play was also successful and received applause from the audience (*Karimov, 1965*).

Discussion

As a result of the study, the author puts forward a number of issues that need to be further investigated:

- There is a need to create a topic and genre typology of translated works.
- It is necessary to determine the geography of foreign dramaturgy examples.
- Parameters of influence of translated plays on national dramaturgy should be investigated.
- The role of translated works in the process of integration of Azerbaijani theater into the world theater space should be studied.

Conclusion

The request of the Azerbaijan State Theater of Young Spectators for translated works not only served to solve the problem of lack of examples of national drama written for children and young people in the repertoire, but also played a big role in enriching the repertoire and expanding the range of topics. It was no coincidence that among the translated works included in the repertoire of the Theatre of Young Spectators, the most Russian children's dramas were included. In the children's plays prepared for the performance, schoolchildren were invited to patriotism, struggle, and humanism, which was the main component of political-ideological propaganda for that period. Therefore, the Russian dramaturgy, which is ideologically not far from us, is easily adapted to the Azerbaijani theater, the performances were loved and watched by young generation and school children.

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Restoration of the church gilded wall icon case

Abstract: A huge number of church decorative and applied art monuments, which lost their original appearance during the years of timelessness and persecution of religion, need competent, scientifically based conservation and restoration, which will prolong the life of these monuments and revive them for contemporaries and descendants. The article is devoted to the restoration of two gilded frames of a kiot (icon case) with mastic stucco ornament in the neoclassical style of the late 19th century. The study subject was wooden gilded frames of kiots with mastic decoration in the neoclassical style. The project purpose was to return the exposition form to the church decorative and applied art object – the kiot (icon case), which lost it as a result of a prolonged violation of storage and operation conditions. In preparation for the restoration work, a study of the theoretical works of Russian and foreign specialists in this field was conducted. In the course of the work, complex techniques of conservation, restoration and recreation, associated with local losses of stucco decoration, the presence of solid late paints of the author's finishing of the kiot (icon case) with bronze paint, were applied. The article is intended both for professionals who are directly involved in the restoration of church cultural heritage works, fund and museum exposition curators, guides, and art historians.

Keywords: icon case, kiot, church decorative and applied art, conservation, restoration, mastic decor, recreation of local loss of gilding, tinting of recreated gilding.

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Реставрация церковного золочёного настенного киота

Аннотация: Колоссальное количество памятников церковного декоративно-прикладного искусства, утративших свой первоначальный вид в годы безвременья и гонений на религию, нуждаются в проведении грамотной, научно обоснованной консервации и реставрации, которая позволит продлить жизнь этих памятников и возродить их для современников и потомков. Статья посвящена реставрации двух золочёных рам киота с мастичным лепным орнаментом в стиле неоклассицизма конца XIX века. Предметом исследования были деревянные золочёные рамы киотов с мастичным декором в стиле неоклассицизма. Целью проекта было возвращение экспозиционного вида церковному предмету декоративно-прикладного искусства – киоту, утратившему его в результате длительного нарушения условий хранения и эксплуатации. В рамках подготовки к реставрационным работам было проведено исследование теоретических трудов российских и зарубежных специалистов в данной области. В ходе работ были применены комплексные приёмы консервации, реставрации и воссоздания, связанные с локальными утратами лепного декора, наличием сплошных поздних закрасок авторской отделки киота бронзовой краской. Статья предназначена как для профессионалов, занимающихся непосредственно реставрацией произведений церковного культурного наследия, хранителям фондов и музейных экспозиций, экскурсоводам, искусствоведам.

Introduction

The relevance of the topic lies in the fact that a huge number of church decorative and applied art monuments, which lost their original appearance in the years of timelessness and persecution of religion, need competent, scientifically based conservation and restoration, which will prolong the life of these monuments and revive them for contemporaries and descendants.

The study subject was wooden gilded frames of kiots (icon cases) with mastic decoration in the neoclassical style.

The project purpose was to return the exposition form to the church decorative and applied art object – the kiot (icon case), which lost it as a result of a prolonged violation of storage and operation conditions.

Based on the purpose of the project, the following tasks were identified:

- conduct comprehensive scientific research on the monument before the restoration process begins;
- when performing experimental work, choose the most acceptable methods of conservation and restoration;
- determine the sequence of restoration processes;
- perform all planned restoration measures to return the church kiot (icon case) to its exposition appearance.

In performing this work, the historical method of studying the special literature on frame decoration was applied in order to identify the early technologies presented on the monument.

In the course of various studies of the restoration object and the implementation of the project, master restorers used the formulation of individual formulations from information sources containing information necessary for the restoration stages, e.g., the few sources "*Frame and Image*" by O.Y. Tarasov (*Tarasov, 2007*), "*Dress the Picture*" by O.A. Lysenko and "*Picture and Frame. Dialogues*", contain information on the frame finishing and its variety, which allows the author to get acquainted with various finishing techniques, materials of its execution and changes during operation (*Rovinskaya & Lapitskaya, 1998*).

The restorer got information on the decorative finishing of frames from such books as "*Gilding, Silvering, and Bronzing on Wood*" by L.P. Antsov (*Antsov, 1907*), containing the recipe of the compositions with which the frames were finished at the end of the 19th and early 20th century.

One of the collections of the oldest recipes known to us from printed publications was the work "*A Book about Art or a Treatise on Painting*" of the Italian artist Cennino Cennini, who worked at the turn of the 14th and 15th centuries (*Cennini Cennino, 1933*; *Cennini Cennino, 2018*). Basically, the treatise is devoted to the work of the monumental painter, but his advice on preparation and gilding is relevant in our time. Since they convey to us not only the knowledge of technologies of that time, but also invaluable practical experience and advice of the most famous Italian master.

Translated by Mikhail Agentov in Moscow, in 1765, the book "*A Thorough and Clear Idea of Miniature Painting*", which also has interesting sections devoted to preparation for gilding and gilding, was published. Published in Moscow *Craft Newspaper* for 1890 offered a variety of recipes for polymers and other formulations.

Another book worthy of the attention of contemporaries with acceptable recipes and tips is "*Gilding, Silvering, and Bronzing on Wood*" by L. Schmidt (*Schmidt, 1903*).

E. Kuzmichev and F. Shkulev in the book "*Gilding, Silvering, and Bronzing of Wood and Metals*", published in Moscow in 1917, offered a recipe for French polish (*Kuzmichev & Shkulev, 1917*).

In Mukhortov's book "Painting and Alfray Works", several more recipes of the polymer are given (*Mukhortov, 1945*).

The performer got a good help in the work of recreating local losses of stucco decoration from the A.M. Shepelev's book "*Modelling in a House and Apartment*", using the recipe for making mastic presented in it (*Shepelev, 1995*).

The article is intended both for professionals who are directly involved in the restoration of works of church cultural heritage, curators of funds and museum expositions, guides, art historians and all lovers of decorative and applied art.

Part One

A thorough visual inspection of the kiot surface finishing, followed by an analysis of the identified features of the technical condition of the base and options for both frames finishing, had great importance in the work of the researcher.

The kiot consisted of a wooden case with a glazed door, also known as an external frame-door, and a frame for the icon (*Figure 1*). The back polik was absent at the time of the receipt of the kiot for restoring.

The kiot presented for restoration was in unsatisfactory condition and needed a comprehensive restoration. It had obvious defects and destruction, both on the basis, on the decor and its decoration. Visual inspection of the product revealed defects in the carpentry base of the kiot and both frames with stucco mastic decoration in the form of divergence of "moustache" joints in the corners of the frames (*Figure 2*).

The kiot had external dimensions in 102 cm and 86 cm. The size of the window for the icon was 75 cm to 63 cm to 3 cm. The depth of the case in which the frame to the icon is installed was 15 cm.

Inside the wooden case of the kiot there was a frame for the icon with a classic ornament of stucco mastic decor. It is obvious that it was made in a baguette-frame workshop, and not in an artisanal way, but over the years of its existence, its finish has undergone serious changes in appearance.

In addition, there were unstable surface household contamination on both frames; strong persistent diverse surface contamination; distortions of the author's finishing of both frames of the kiot in the form of solid late bronzing; local losses of the ground-levkas and molded mastic decor to the wood of the kiot frame-door base (*Figure 2*; *Figure 4*).

The discrepancies of the "moustache" glue joints in the corners of both frames were typical base defects for historical works made of wood. The strongest divergences from the shrinkage

of fine-grained wood were observed in the inner parts of all corners. It also led to ruptures of the mastic corner decor and the separation of cherub heads from it.

On the inner frame to the icon there was a splinter of the base wood with a 13 cm long finish on the left pull just above the center on the listel (fillet) and a pothole of the ground to the base 11 cm long on the right pull also just above the center (also on the listel). In the lower part of the left spoon, the loss of soil to the base dimensions 8 cm and 0.5-1.0 cm.

Along the inner perimeter of the frame around the window under the icon there is a shelf with a cut, so blurred in shape that it was not possible to determine its pattern (*Figure 4*; *Figure 5*).

Visual analysis of the decoration of the two kiot frames showed that they (the frame for the icon and the frame-door) did not previously belong to the same work of decorative and applied art. They were parts of different works interconnected into one product at a later time (*Figure 2*). For example, the frame for the icon had a traditional stucco decor, characteristic rather of a secular classical frame for a portrait. The belonging of this frame to the temple work is determined only by the heads of cherubs in the corners of the frame to the icon, which, unfortunately, were made from blind forms without subsequent study of reliefs (*Figure 3*).

These conclusions became possible thanks to the study of the technologies of execution of both kiot frames, the materials of decoration and their various techniques of execution. Visually, the frames differed from each other in the shape of the egg-and-darts and even in the colour of the bronzes. After the control cleaning of the finishing surface, the difference became even stronger in the colour of the revealed light author's gilding compared to the very dark finish of the outer frame-door. It also confirmed the conclusions about the different nature of the origin of these components of the kiot.

The presence of late bronzing on the surface of the frame trim did not allow to reveal the presence or absence of the author's or historical decoration of the kiot decor. To identify it and determine the technical condition of the author's finish, it was necessary to first perform a control surface cleaning of late bronze paintwork, determine the materials and methods of conducting this work, and only then determine the subsequent scope and list of restoration processes, activities and materials (*Figure 2*; *Figure 3*; *Figure 4*; *Figure 5*; *Figure 6*; *Figure 7*).

The method of natural studies on frames was also of great importance at the time of experimental work in the form of control clearings, during which the selection of solvents was made to remove late layers in the form of uneven bronze paintings.

Based on the identified defects, a programme for the first stage of restoration activities was drawn up. It consisted of the following:
1) correct defects in the carpentry kiot base;
2) remove unstable surface contaminants;
3) remove strong persistent surface contaminants;
4) remove the late covering of the frame decor in the form of solid paints of the author's gilding by bronzing.

1. The kiot base with eliminating defects of the joinery base was restored in the restoration workshop by the artist-restorer of wood works of the first category A.V. Antonov, who restored the angular "moustache" joints of both frames and duplicated the kiot wood with the poplar

tree wood. The restored kiot case was tinted with a stain and covered with a waterproof varnish. A new back polik, which was previously missing, was also manufactured.

2. There was cleaning of two kiot frames from various surface contaminants. Surface dust dirt was removed using a vacuum cleaner and a medium-hardness brush, complex strong ones in the form of caked dirt in the relief recesses were removed using small cotton swabs on a splinter or toothpicks moistened with solvent no. 4 pinen.

3. There was clearing two kiot frames from late bronze paintwork. The control clearing of the kiot finishing (in the upper left corner of the inner frame) made it possible to identify the presence of the author's finishing on the frame and the gilding methods used in its manufacture, select methods and materials for clearing the gilding surface from late bronze paintings, reveal the author's finishing on two frames, and determine the specific places of its loss (*Figure 1*).

This operation to remove the bronze paint from the decoration of the inner frame of the kiot icon was performed with great success with the help of cotton wool micro-tampons moistened with acetone. During the work, the tampons were replaced as they became dirty, and the process was performed to a clean tampon gradually and in layers with great care without damaging the surface of the author's adhesive gilding, both glossy and matte, on an adhesive binder. During this operation, technological breaks were made. Additional sampling of bronze paint in the relief recesses was performed with cotton wool micro-tampons moistened in acetone using toothpicks.

As a result of the first operation, it was possible to establish that the author's gilding on the icon frame had previously been subjected to unprofessional restoration by washing with water and most likely with soap. At the same time, both gilding types greatly suffered, both glossy on the polymer and matte on the adhesive binder, which resulted in significant uneven losses of both gilding types (*Figure 2*; *Figure 6*).

When clearing the outer kiot frame-door, micro-tampons, moistened successively with solvents such as pinene, ethyl alcohol and their compositions, as well as Universal Flushing No. 1, were initially experimentally applied.

The binding thick varnish layer completely resisted the action of solvents, as it had a very dense oil varnish film and a large amount of powdered bronze in its composition. Only the method of "dry cleaning" with an eye scalpel with great care suited. At the same time, the gilding surface on the polymer was not damaged, since the bronze paint departed from the gilding surface by thick, hard scales. It took a lot of time to perform this operation. Then, an additional sample of individual places in the relief recesses was performed with a universal AS-1 flushing using a micro-tampon, an angular dental tweezers and a micro-swab on a toothpick to a clean swab. At the end of the cleaning process, the surface of the author's gilding was neutralised from the action of solvents with ethyl alcohol with a cotton wool swab on an angular dental tweezers or toothpick (*Figure 6*; *Figure 7*; *Figure 8*; *Figure 10*; *Figure 11*; *Figure 12*).

Thus, the kiot case base and both frames were restored with returning its mechanical strength, the case wood was duplicated with the poplar tree wood, tinted and covered with a waterproof varnish on wood, and the back kiot polik was made. As a result of the complete removal of all surface contamination types and late bronze paintings by various methods, local losses of the author's ground-levkas and loss of mastic decor were revealed on two frames. The restorers managed to establish the volume and nature of the losses of the elements of the stucco

mastic décor and local losses of decorative gilding of various types: glossy on a red-brown polymer and matte adhesive, which required replenishing their losses in places of scuffs and in areas of complete losses together with mastic decor.

Part Two

The information obtained as a result of natural studies and experimental work made it possible to compile and continue the restoration programme of the second stage of work:

1) conservation of the author's levkas;

2) reconstruction of local losses of the levkas soil;

3) reconstruction of local losses of stucco mastic decor;

4) local recreation of gilding on polymer;

5) reconstruction of local gilding losses on the adhesive binder;

6) tinting of losses and places of scuffs of the author's matte gilding.

1-2. Conservation and local recreation of the levkas soil

The author's levkas conservation and the local levkas losses reconstruction were combined in the implementation process into one operation, which consisted in gluing the levkas losses places to the kiot frame bases, made of wood, with aqueous solutions of natural mezdra glue successively 5%, 7%, and 10% concentration in a warm form with natural drying of the layers. After that, the side levkas reinforcement was performed within the boundaries of the losses, and then the complete losses of the soil were replenished by applying the restoration levkas to the wooden base surface to the desired height. Then the restoration levkas was leveled with extreme care with a scalpel and tools and ground dry with a water-resistant cloth of medium and fine grain to the smoothness necessary to perform glossy gilding.

3. Reconstruction of local losses of stucco mastic decor

Mastic to replenish local decor losses was prepared according to an old recipe from the book by A.M. Shepelev. Mastic composition was following:

- glue was 20% aqueous solution of rabbit skin glue with the addition of 1% antiseptic Katamin A-B (by weight of dry glue),
- chalk was MTD-2,
- rosin,
- natural linseed oil,
- newspaper paper, moistened with water and well pressed.

Local replenishment of minor losses of mastic decor and restoration of frame moustache joints in the places of breaks was performed by the method of manual finishing with adjustment in shape, relief height and location. After drying the individual decorative elements, they were glued to the places of loss with a 20% aqueous mezdra glue solution and a load of canvas sandbags was placed on top of them for a day (*Figure 8*; *Figure 9*; *Figure 10*; *Figure 11*; *Figure 12*).

4. Reconstruction of the loss of glossy gilding on the polymer (gold weighing 2.0 g in the book). Gold consumption is 33 sheets.

4.1. An attempt to increase the effectiveness of training under the influence of a glycerin potion with a rotten egg white brush from a squirrel hair at a time (*Figure 13*).

4.2. Applying a restoration polymer diluted with rotten egg white with a squirrel hair brush up to four layers with natural drying of each layer (*Figure 14*; *Figure 16*).

4.3. Cutting and laying gold on the prepared areas with preliminary moistening of the water surface (*Figure 15*; *Figure 17*).

4.4. Preliminary polishing of gold with a fluoroplastic spatula.

4.5. Opening of the terminal device on the wound, protected from contamination, using a special device for removing stains (*Figure 15*; *Figure 17*).

5. Reconstruction of matte adhesive gilding areas (gold with a book weight of 1.4 g). Gold consumption is 19 sheets.

5.1. Gluing with a solution of warm rabbit glue of 5% and 7% successively in a warm form (+40°C) with a hair brush, a column of surfaces with scuffs of this type of gilding with drying of each layer for 2.5-3.0 hours.

5.2. Gold overlay on the water-moistened surface of the areas with surface drying up to two hours.

5.3. Polishing gold with a cotton swab.

6. Tinting of losses and scuffs of the author's matte gilding

The toning of matte gilding scuff areas was locally performed with metallic acrylic paint of the Ladoga company 7607963 "Maya Gold" in the "pointel" technique on a pre-laid layer of the lining of the watercolour paint "ochre light" with a column brush no. 3 with a glazing layer (*Figure 18*; *Figure 19*; *Figure 20*; *Figure 21*).

Thus, during the second stage of the restoration work, the restorer managed to perform a complex of works on the ground-levkas conservation and local soil reconstruction within the boundaries of the losses, followed by the treatment of the restored sections of the soil for gilding. As a result of the preparation of mastic based on the recipe from the book by A.M. Shepelev, it was possible to restore the dried "moustache" interfaces of both frames and local losses of the molded mastic decor in the form of egg-and-darts and loops. In addition, two types of gilding – glossy on a polymer and matte on an adhesive binder – were locally recreated. Conditional tinting with watercolour paints with using metallic paint of the Ladoga company 7607963 "Maya Gold" was performed on the matte gilding scuff areas with a column brush no. 3 with a glazing layer. Three weeks after the end of gilding, a matting composition was applied to the matte areas from a weak gelatin glue solution (3%) with the addition of a 10% alcohol solution of sandarac and a small amount of saffron infusion on ethyl alcohol. The matting compound gave the solution a warm yellowish tint under the old author's gold, preserved in large quantities on this monument.

Conclusion

The wooden kiot base and its two frames (the frame for the icon and the frame-door) were in an unsatisfactory state of preservation when they were received for restoration and required a comprehensive restoration of all its parts: wooden case, two frames with stucco mastic decor and its various finishes. The author's decoration of the frame decor was hidden by late unprofessional bronze paints, under which no gilding was visible, so much they distorted the frame finish.

Visual analysis of the work showed that both frames were made at different times and later adapted to each other, since by all external signs the outer frame-door was foreign to this kiot and differed from the inner frame both in style and decoration. The door frame bronzing was done in a different way, using a different technology than on the inner kiot frame. It differed in colour and considerable thickness and density of the late paint coating.

The ornamental part of both frames was made using mastic stucco decoration made of chalk-glue mass, characteristic of the works of factory baguette-frame production of the late 19th and early 20th century.

Prior to deciding the finishing of these two frames, the late bronze paintwork was completely removed from the author's finish surface. Even with a visual inspection of the surface, it was obvious that these two frames were cast at different times and on different binders, since they differed sharply from each other in colour because the inner icon frame was much lighter than the outer frame-door. Everywhere on the frame there were visible scuffs to the ground layer, mostly shapeless and various traces of unprofessional restoration after washing the gilding with water with its partial destruction to the ground-levkas.

After removing the late bronze paintwork, the preservation state of most of the decorative finishing of both frames could be assessed as unsatisfactory, since significant losses of the author's glossy and adhesive gilding were revealed. Glossy gilding has been preserved locally, it has lost its appearance and luster of cast metal, has been heavily worn to the ground and contaminated. The exception was the large listels (fillets) of the icon frame on which the author's matte gilding was preserved much better, albeit with large scuff areas.

Thanks to the well-coordinated and consistent restoration and conservation processes performed on the monuments, professional craftsmen – the artist-restorer of wood and the artist-restorer of gilding – managed to restore the former exposition appearance of the kiot base, the icon frame and the frame-door.

The tasks assigned to the restorers' team to return the exhibition appearance to the kiot were fulfilled and the purpose was achieved. The restorers managed to preserve this monument for further use in the temple, that is, to fulfill the main task of the restorers – to preserve the cultural church heritage.

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Appendix

Figure 1. General kiot view with uneven bronze paints before restoration with control surface cleaning before decorative finishing of the author's layer

Figure 2. Fragments of the kiosk before the complex restoration. Distortions of the finishing of two kiot frames with bronze paints and subsequent washings of the author's gilding

Figure 3. A fragment of a frame with a cherub's head with unprocessed details of mastic molding

Figure 4. Surface contamination, ruptures of the base of the kiot by "mustache" connections, loss of the author's levkas (bottom right)

Figure 5. The loss of the mastic stucco decoration of the egg-and-darts on the outer frame-door and the divergence of the "moustache" joints of both frames in the corners

Figure 6. Defects of the author's gilding of two types in the form of strong scuffs of glossy and matte gilding, revealed under the bronze paints on the surface of the author's frame finishing

Figure 7. The half-clearing of the icon frame from the late bronze paintwork and the revealed state of preservation of the author's decoration

Figure 8. The kiot frame fragment after removing solid bronze paintwork before restoring the wooden base and installing the missing mastic fragments at the places of their loss

Figure 9. Reconstruction of local losses of mastic decor by hand and subsequent drying of fragments

Figure 10. Reconstruction of local mastic decor losses in the upper part of the door frame and mastication of frame joints in the corners of the icon frame

Figure 11. Reconstruction of local losses of mastic decor in the left part of the door frame. Installation of recreated mastic decor fragments at the place of local losses of the author's decor

Figure 12. Recreating local mastic decor losses on the outer door frame

Figure 13. The icon frame fragment before the restoration of gilding in the severe scuffing area of gilding of two types: glossy and matte

Figure 14. The icon frame fragment with a primer polyment applied to the upcoming glossy gilding areas

Figure 15. Trial gilding on the polyment on the outer listel of the inner icon frame in the severe abrasion area (right). The icon frame fragment with polished gold on the outer frame pull

Figure 16. The author's gilding scuffs on the cut of the egg-end-darts and the polyment application for trial egg-end-dart gilding on the inner kiot frame
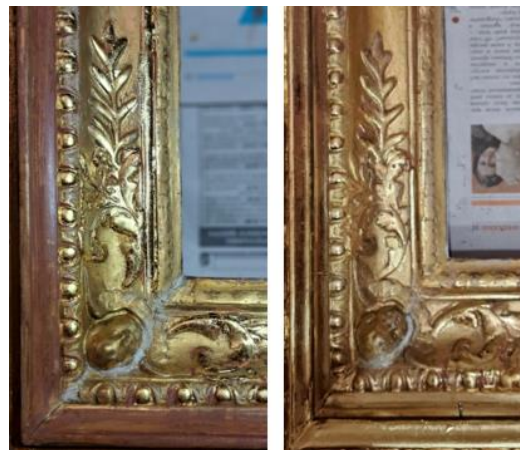
Figure 17. Reconstruction of mastication in the corner joints of the icon frame and the loss of glossy gilding on the egg-end-darts cutting the icon frame and trial egg-end-dart gilding on the inner frame

Figure 18. Scuffs on matte gilding areas on a large listel before tinting at the loss sites

Figure 19. Tinting of matte gilding scuff areas on matte gilding loss areas and glossy gilding restoration on the door frame egg-end-darts
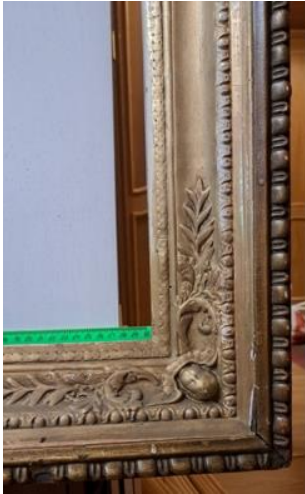
Figure 20. The lower right kiot corner before and after the restoration of two types of gilding

Figure 21. The front side of both kiot frames after a comprehensive restoration of the base, the loss of stucco decoration and gilding of two types

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The relevance of studying the cultural heritage of the territory of the Republic of Ukraine

Abstract: The Ukraine's cultural heritage is of great historical importance for world culture and the study of the history of the formation of Eastern European civilizations. Archaeological research indicates that the territory of modern Ukraine has been actively developed by people for the last 5,000 years. Crimea became the center of the development of the Scythian civilization. In the 4th-5th century, the formation of the Slavic civilization, which later developed into Kievan Rus, one of the most powerful centers of Slavic culture, began. The culture of the modern Ukraine's territories developed further under the administration of the Grand Duchy of Lithuania, the Polish-Lithuanian Commonwealth and the Russian Empire. The Ukrainian people have even preserved their identity in the era of their development as part of the Soviet Union. In the topic of the Slavic War between Ukraine and Russia, it becomes extremely urgent to preserve the unique cultural heritage, which is in danger of disappearing during military operations and uncontrolled bombing of the Ukraine's territory. To date, objects of material cultural heritage of the annexed territories of Donetsk region, Luhansk region, Kharkiv region, Kherson region, Zaporizhian region, Odesa region, and the Crimean Autonomous Republic are located in the immediate zone of potential destruction. The study subject was the tangible cultural heritage of the Republic of Ukraine. The study objects were objects of international, republican, and regional cultural heritage. The study purpose was to actualise the development of research on the Ukraine's tangible cultural heritage, which is particularly endangered as a result of military actions by the Russian Federation. In the study course, logical, historical, documentary, comparative, and deductive methods of scientific work were used. Materials of archives and statistical data of UNESCO and the Ministry of Culture of Ukraine were used to achieve the purpose and solve the tasks set. The authors conclude that the relevance of the research of the fund of Ukraine's tangible cultural heritage objects is obvious due to the ongoing military operations on the territory of the country and the use of modern military technologies of high-precision weapons of destruction at long distances. This poses a direct threat to any objects throughout the territory of Ukraine, regardless of their purpose and the causes of potential damage.

Keywords: cultural heritage, klironomical worldview, Ukraine, UNESCO, World Heritage List nomination, historical and cultural reserve, tangible cultural heritage object.

Introduction

The preservation of cultural heritage of civilization is the most relevant and priority direction of development of the world community as a whole and society of each state separately. It is impossible to imagine the progress of humanity without understanding its primary sources and the development of culture throughout all epochs of forming the modern image of society. It is necessary to understand the result of changes in society throughout its evolution in the temporal dimension as the current state of society for each moment of time.

The cultural image of a society cannot be formed from nowhere. This is the result of centuries: old transformations, diffusions and interpenetration of semiotic series, traditions, folklore, the formation of intangible cultural heritage and its transfer to the material shell in its

essence, which begins to form the concept of the value of heritage, first in economic perception (equivalent), and then spiritual that is the value of the past for society in the future (*Buychik, 2019*).

The Ukraine's cultural heritage is of great historical importance for world culture and the study of the history of the formation of Eastern European civilizations. Archaeological research indicates that the territory of modern Ukraine has been actively developed by people for the last 5,000 years. Crimea became the center of the development of the Scythian civilization. In the 4th-5th century, the formation of the Slavic civilization, which later developed into Kievan Rus, one of the most powerful centers of Slavic culture, began (*Kievan Rus, 2001-2007*). The culture of the modern Ukraine's territories developed further under the administration of the Grand Duchy of Lithuania, the Polish-Lithuanian Commonwealth and the Russian Empire (*Magocsi, 1996*). The Ukrainian people have even preserved their identity in the era of their development as part of the Soviet Union.

In the topic of the Slavic War between Ukraine and Russia, it becomes extremely urgent to preserve the unique cultural heritage, which is in danger of disappearing during military operations and uncontrolled bombing of the Ukraine's territory. To date, objects of material cultural heritage of the annexed territories of Donetsk region, Luhansk region, Kharkiv region, Kherson region, Zaporizhian region, Odesa region, and the Crimean Autonomous Republic are located in the immediate zone of potential destruction (*Iaromenko, 2022*).

The study subject was the tangible cultural heritage of the Republic of Ukraine.

The study objects were objects of international, republican, and regional cultural heritage.

The study purpose was to actualise the development of research on the Ukraine's tangible cultural heritage, which is particularly endangered as a result of military actions by the Russian Federation.

Based on the study purpose, the following tasks were solved:
- give a brief description of the management system of the tangible cultural heritage fund in the Republic of Ukraine;
- give a brief description of the UNESCO World Cultural Heritage sites located on the territory of the Republic of Ukraine;
- analyse the uniqueness of the Ukraine's tangible cultural heritage objects, which are in the UNESCO Tentative List.

In the study course, logical, historical, documentary, comparative, and deductive methods of scientific work were used.

Materials of archives and statistical data of UNESCO and the Ministry of Culture of Ukraine were used to achieve the purpose and solve the tasks set.

General characteristics of the management of the tangible cultural heritage fund in the Republic of Ukraine

The Republic of Ukraine is doing a lot of work to preserve cultural heritage sites located on the sovereign territories of the state. This judgment is supported by the active work of the Ukrainian Ministry of Culture, which continues its effective activities at UNESCO. As a result, in 2023, the architectural and historical center of Odesa was included in the World Cultural Heritage list. This complex of objects, subjected to constant bombing during the Slavic War

between Ukraine and Russia, became the 7th Ukrainian site in the list of World Cultural heritage (*Figure 1*). Besides it, the list already includes:

- Kyiv: Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra (1990);
- L'viv – the Ensemble of the Historic Centre (1998);
- Struve Geodetic Arc (2005);
- Residence of Bukovinian and Dalmatian Metropolitans (2011);
- Ancient City of Tauric Chersonese and its Chora (2013);
- Wooden Tserkvas of the Carpathian Region in Poland and Ukraine (2013) (*Ukraine, 2023*).

In addition to the sites on the World Heritage list, member states can maintain a list of tentative sites that they may consider for nomination. Nominations for the World Heritage list are only accepted if the site has previously been listed on the tentative list. As of 2023, Ukraine had 12 cultural sites on its tentative list:

- Historic Centre of Chernihiv, 9th-13th centuries;
- Cultural Landscape of Canyon in Kamenets-Podilsk;
- Tarass Shevtchenko Tomb and State Historical and Natural Museum-Reserve;
- Bagçesaray Palace of the Crimean Khans;
- The historical surroundings of Crimean Khans' capital in Bakhchysarai;
- Archaeological Site "Stone Tomb";
- Mykolayiv Astronomical Observatory;
- Complex of the Sudak Fortress Monuments of the 6th-16th centuries;
- Trading Posts and Fortifications on Genoese Trade Routes. From the Mediterranean to the Black Sea;
- Cultural Landscape of "Cave Towns" of the Crimean Gothia;
- Derzhprom (the State Industry Building);
- Tyras – Bilhorod (Akkerman) (*Tentative Lists, 2023*).

First historic and cultural reserves in Ukraine were created in 1920s. Resolutions of the Council of People's Commissars of the Ukrainian SSR proclaimed next territories as reserves: Ancient Greek Colony of Olbia (1924, May 31), the Monk's Hill in Kaniv – Taras Shevchenko burial (1925, August 20), Kyiv Pechersk Lavra (1926, September 29), Monastery of Barefoot Carmelites in Berdychiv (1928, March 8), Castle-Fortress in Kamianets-Podilskyi (1928, March 23), Prince Ostrogski Castle in Starokostiantyniv (1929, January 15), so called Dytynets in Chernihiv, territories of Chernihiv Saint Trinity Elijah Monastery and Chernihiv Yelets Dormition Monastery (1929, March 18) as well as Novhorod-Siverskyi Saint Transfiguration Monastery and Saint Cyril Church in Kyiv. In total at the end of 1920s in the Ukrainian SSR existed 9 historic and cultural reserves. At that time there was started creation of reserves of local significance. Particularly according to respective decisions of local authorities there existed historic and archaeological reserve in Verkhniy Saltiv (1929; Vovchansk Raion), manor house and park "Kachanivka" (1928), others.

With proclamation of state independence of Ukraine, the process of establishing historic and cultural reserves had awakened. Particularly in the first half of 1990s there was initiated or reorganised 32 state reserves by providing them with more status weight. Among them were

Historic and Cultural Reserve "Taras Shevchenko Homeland", "Berestechko Battle Fields", "Hetmanate Capital", "Trakhtemyriv" as well as historic and architectural and archaeological complexes in cities of Alupka, Bakhchysarai, Vyshhorod, Halych, Hlukhiv, Dubno, Zhovkva, Zbarazh, Zolochiv, Kamianets-Podilskyi, Novhorod-Siverskyi, village Verkhniy Saltiv, others.

On 2023, there are 25 sites of national cultural heritage. In addition to World Cultural Heritage sites, this list includes:

- National Reserve Khortytsia in Khortytsia island (Zaporizhian region);
- National Historic-Cultural Reserve "Chyhyryn";
- National Historic-Memorial Reserve "Babyn Yar";
- National Reserve "Taras Shevchenko Homeland" (Shevchenkove);
- National Reserve "Ancient Halych" (Krylos);
- National Reserve "Chersonesos Tuarica";
- National Historic-Archeological Reserve "Kamyana Mohyla" (Terpinnia);
- National Historic-Cultural Reserve "Hetman's Capital" (Baturyn);
- National Historic-Memorial Reserve "Fields of Berestechko Battle" (Plyasheva);
- National Historic-Memorial Reserve "Bykivnia Graves";
- National Historic-Cultural Reserve "Kachanivka";
- National Historic-Ethnographic Reserve "Pereyaslav";
- State Historic-Cultural Reserve in the Belz city;
- State Historic-Architectural Reserve in the Zhovkva city;
- National Reserve Hlukhiv;
- National Reserve "Castles of the Ternopil Land" (Zbarazh);
- State Historic-Cultural Reserve in the Berezhany city;
- State Historic-Cultural Reserve "Khotyn Fortress";
- National Historic-Architectural Reserve "Old Uman" (*Historical and cultural reserves, 2023*).

National Academy of Sciences of Ukraine listed Historic-Archeological Reserve "Olbia" in Parutyne.

Also, there are 35 cultural heritage sites of regional level in 16 regions:

- Kyiv City – state historic-architectural reserve "Ancient Kyiv" and state historic-memorial reserve "Lukianivka Cemetery";
- Kyiv region – state historic-cultural reserve in Vyshhorod and state museum-reserve "Battle for Kyiv in 1943";
- Crimean Autonomous Republic – state historic-cultural reserve in Kerch and "Staryi Krym", state palace-park museum-reserve in Alupka, republican historic-archeological reserve "Kalos Limen";
- Vinnytsia region – state historic-cultural reserve "Busha";
- Volyn region – Lutsk historic cultural reserve and state historic-cultural reserve "Volodymyr";
- Donetsk region – state historic-architectural reserve in Slavianohirsk;
- Zaporizhia region – historic-architectural museum-reserve "Popov's Villa" (Vasylivka);

- Kirovohrad region – state museum-reserve of Tobilevych "Khutir Nadia";
- L'viv region – state historic-architectural reserve in Lviv (Old Town), historic-cultural reserves "Lychakiv Cemetery" (L'viv) and "Nahuyevychi", state museum-reserves "Olesko Castle" and "Zolochiv Castle", state historic-cultural reserve Tustan (Urych);
- Poltava region – national museum-reserves of Ukrainian Pottery in Opyshni and Mykola Hohol (Hoholove), state historic-cultural reserve "Fields of Poltava Battle";
- Rivne region – state historic-cultural reserves in Ostroh and Dubno;
- Sumy region – state historic-cultural reserve in Putivl;
- Kharkiv region – state historic-archeological museum-reserve "Verkhniy Saltov" and Chuhuiv historic-cultural reserve of Repin;
- Khmelnytskyi region – state historic-cultural reserves "Samchyky" and "Mezhybozh";
- Cherkasy region – state historic-cultural reserves "Trakhtemyriv", in Korsun-Shevchenkivsky and Kamianka;
- Chernihiv region – state historic-cultural museum-reserve "Tale of Igor's Campaign" (Novhorod-Siversky) (*Historical and cultural reserves, 2023*).

As it can note, some cultural heritage sites of regional level are in danger because of direct war activities in Donetsk and Zaporizhia regions. Also, it should note that all the Ukraine's cultural heritage sites are in potential danger because Russia's rocket and UAV attacks performed daily.

Brief description of UNESCO cultural heritage sites in Ukraine

Designed to rival Hagia Sophia in Constantinople, Kyiv's Saint-Sophia Cathedral symbolises the "new Constantinople", capital of the Christian principality of Kyiv, which was created in the 11th century in a region evangelised after the baptism of St. Vladimir in 988. The spiritual and intellectual influence of Kyiv-Pechersk Lavra contributed to the spread of Orthodox thought and the Orthodox faith in the Russian world from the 17th to the 19th century (*Advisory Body Evaluation …, 2021, pp. 293-296*).

Saint-Sophia Cathedral, located in the historic centre of Kyiv, is one of the major monuments representing the architectural and the monumental art of the early 11th century (*Figure 2*; *Figure 9*). The Cathedral was built with the participation of local builders and Byzantine masters during the reign of the Great Prince of Kyiv, Yaroslav the Wise, as the main Christian Church of the Kyivan Rus' capital. The Cathedral has preserved its ancient interiors and the collection of mosaics and frescoes of the 11th century is unique for its integrity. Its masterpieces include the Pantocrator, the Virgin Orans, the Communion of the Apostles, the Deisis and the Annunciation. The architecture and monumental art of the Cathedral had a wide influence on the architecture and decoration of the Kyivan Rus' temples. Monastic buildings constructed in the 17th and 18th centuries in the Ukrainian Baroque style surround the Cathedral. The architectural ensemble includes the bell tower, Metropolitan's house, the refectory, the Zaborovsky gate, the south entrance tower, the cells of cathedral elders and the seminary encircled by a stone wall. Over the centuries, the Cathedral and monastic buildings have expressed a unique harmony of architectural and natural forms, and national spirit and have held a significant place in the traditional historic landscape of Kyiv.

The Kyiv-Pechersk Lavra is an architectural ensemble of monastic buildings situated on the plateau overlooking the right bank of the Dnieper River. The ensemble was formed over many centuries in organic combination with the landscape, and acts as a general urban dominant. Founded by St. Anthony and St. Theodosy in the 11th century, the monastery became a prominent spiritual and cultural centre that made a significant contribution to the development of education, art and medicine. The architectural ensemble of Kyiv-Pechersk Lavra comprises unique surface and underground churches from the 11th to the 19th centuries, in a complex of labyrinthine caves that expands more than 600 meters, as well as domestic and household buildings from the 17th to the 19th centuries. The architectural ensemble acquired its modern aspect as a result of construction activities of the 17th and the 18th centuries in the heyday of the Ukrainian Baroque. The main monuments of the Kyiv-Pechersk Lavra ensemble are the Dormition Cathedral, the Trinity Gate Church, the Great Bell Tower, the Church of All Saints, the Refectory Church, the monastery defensive walls with towers, the cave complexes of St. Anthony (Near) and St. Theodosy (Far) with surface churches, the Exaltation of the Cross and the Nativity of the Virgin and the Church of the Saviour on Berestovo.

Saint-Sophia Cathedral is a unique monument of architecture and monumental art of the early 11th century having the biggest preserved collection of mosaics and frescoes of that period. The Cathedral's architecture is distinguished by supplementary naves added to the five-nave core and pyramidal spatial composition of the cross-dome church. The monumental decoration of the Cathedral composes an ensemble unique for its conceptual design that reflects the major theological ideas of the time and is an outstanding example of Byzantine art. The huge pantheon of Christian saints depicted in the Cathedral has an unrivalled multiplicity among Byzantine monuments of that time. The mural paintings of the Cathedral also include a complex of unique secular frescoes in the stair towers made in the tradition of Byzantine art. The ensemble of Kyiv-Pechersk Lavra is a masterpiece of Ukrainian art that was definitely formed during the Baroque period. It integrates unique surface and underground buildings and structures of the 11th-19th centuries combined with a rich landscape.

The property is a result of the cultural interaction of the Kyivan Rus', the Byzantine Empire and Western Europe. Architecture and monumental painting at the property reflect the changes of Byzantine architectural and artistic traditions that acquired a new sense under the influence of local vision. It revealed, in spiritual tradition as well as in architectural planning, encompassing the tradition of underground Orthodox cult architecture of Kyiv-Pechersk Lavra. The Dormition Cathedral was an example for the construction of similar churches in the Eastern Europe region during the 12th to the 15th centuries.

Saint-Sophia Cathedral is a unique edifice that reflects in its architecture and mural decoration the peculiarities of churchwarden order. The construction of the Cathedral laid the foundation of an architectural school that influenced the cult architecture and monumental art of Kyivan Rus' and then of Eastern Europe (*Rapport de la mission …, 2013*).

Ancient City of Tauric Chersonese and its Chora is the site features the remains of a city founded by Dorian Greeks in the 5th century BC on the northern shores of the Black Sea (*Figure 3*; *Figure 10*). It encompasses six component sites with urban remains and agricultural lands divided into several hundreds of chora, rectangular plots of equal size. The plots supported vineyards whose production was exported by the city which thrived until the 15th century. The

site features several public building complexes and residential neighbourhoods, as well as early Christian monuments alongside remains from Stone and Bronze Age settlements; Roman and medieval tower fortifications and water supply systems; and exceptionally well-preserved examples of vineyard planting and dividing walls. In the 3rd century AD, the site was known as the most productive wine centre of the Black Sea and remained a hub of exchange between the Greek, Roman and Byzantine Empires and populations north of the Black Sea. It is an outstanding example of democratic land organisation linked to an ancient polis, reflecting the city's social organisation (*Management plan …, 2011*).

In the ancient and medieval world, Tauric Chersonese as an ancient Greek colony and outpost of the Roman and Byzantine Empires was the remotest point of contacts between the Mediterranean civilizations and the 'barbarian' population of southeastern Europe. Lying at a crossroads of the ancient trade routes, the city was subject to continuous influences of the various cultures of the southwest, north and east.

For over 2000 years, the inhabitants of Chersonese and its chora kept on exerting enormous influence on the neighbouring cultures, playing a decisive role in the Hellenisation of Scythians and Sarmatians as well as the Christianization of Goths, Alani and East Slavs. In turn, the penetration of barbarian practices into the everyday lives of the citizens of Chersonese resulted in a unique syncretistic cult of Virgin Parthenos, which gradually became part of their ancient pantheon (*Advisory Body Evaluation, 2013, pp. 229-244*).

The ruins of Tauric Chersonese are an example of an urban ensemble whose regular layout was done in the 4th century BC on the basis of the orthogonal planning system developed by Hippodamus of Miletus and remained almost unchanged until the decline of the city in the 14th century AD and are exceptional in terms of their integrity and state of preservation. The ruins of the ancient urban housing and archaeological layers illustrate the development stages of the city and continuity of its urban structure and its way of life from the classical period up to the late Middle Ages.

The agricultural landscape of the Chersonese chora on the Heraclean Peninsula, which took its shape between the 4th and the 3rd centuries BC as focused primarily on grape growing, is an outstanding example of a land allocation system of an ancient polis that went in line with a similarly organised Hippodamian urban planning system. At the same time, the Chersonese chora bears an exceptional testimony to ancient land cultivation technologies as well as its inhabitants' lifestyles embodied in the numerous remains of division walls, vineyard planting walls, traffic arteries, water pipelines, farmsteads and fortification complexes. The chora of Tauric Chersonese illustrates cross-temporal and cross-cultural continuity in the use and development of its cultural landscape from the 4th century BC up to the 14th century AD.

Tauric Chersonese was directly associated with important historic events that took place in the area of contacts between the ancient and medieval civilizations and the ancient Black Sea population. Particularly important was the role Tauric Chersonese played in the dissemination of Christianity among the barbarian peoples of southeastern Europe, particularly among Alani, Goths and East Slavs. It was in Chersonese that Prince Vladimir of Kiev was baptised in 988, which eventuated in the Christianisation of the whole of Kievan Rus at the end of the 10th century (*Nomination dossier of the property …, 2013*).

The Geodetic Struve Arc is a chain of survey triangulations stretching from Hammerfest in Norway to the Black Sea, through 10 countries and over 2,820 km (*Figure 4*; *Figure 11*). These are points of a survey, performed between 1816 and 1855 by the astronomer Friedrich Georg Wilhelm Struve, which represented the first accurate measuring of a long segment of a meridian. This helped to establish the exact size and shape of the planet and marked an important step in the development of earth sciences and topographic mapping. It is an extraordinary example of scientific collaboration among scientists from different countries, and of collaboration between monarchs for a scientific cause. The original arc consisted of 258 main triangles with 265 main station points. The listed site includes 34 of the original station points, with different markings, i.e., a drilled hole in rock, iron cross, cairns, or built obelisks (*Valen, 2016*).

The determination of the size and shape of the world was one of the most important problems of natural philosophy since at least the 4th century B.C. The development, in the 16th century, of a measurement system called "triangulation" improved the ability to determine the size and shape of the world. In this system, long chains of triangles were measured, creating arcs that stretched along hundreds and thousands of kilometres.

These marks take different forms: small holes drilled in rock surfaces, and sometimes filled with lead; cross-shaped engraved marks on rock surfaces; solid stone or brick with a marker inset; rock structures (cairns) with a central stone or brick marked by a drilled hole; individual bricks; as well as especially constructed "monuments" to commemorate the point and the arc.

The Struve Geodetic Arc is an extraordinary example of the interchange of human values in the form of international scientific collaboration, as well as an outstanding example of a technological ensemble.

The first accurate measuring of a long segment of a meridian, helping in the establishment of the exact size and shape of the world exhibits an important step in the development of earth sciences. It is also an extraordinary example for interchange of human values in the form of scientific collaboration among scientists from different countries. It is at the same time an example for collaboration between monarchs of different powers, for a scientific cause.

The Struve Geodetic Arc is undoubtedly an outstanding example of a technological ensemble – presenting the triangulation points of the measuring of the meridian, being the non-movable and non-tangible part of the measuring technology.

The measuring of the arc and its results are directly associated with humans wondering about their world, its shape and size. It is linked with Sir Isaac Newton's theory that the world is not an exact sphere (*The Struve Geodetic Arc …, 2004*).

The Residence of Bukovinian and Dalmatian Metropolitans represents a masterful synergy of architectural styles built by Czech architect Josef Hlavka from 1864 to 1882. The property, an outstanding example of 19th-century historicist architecture, also includes a seminary and monastery and is dominated by the domed, cruciform Seminary Church with a garden and park. The complex expresses architectural and cultural influences from the Byzantine period onward and embodies the powerful presence of the Orthodox Church during Habsburg rule, reflecting the Austro-Hungarian Empire policy of religious tolerance (*Advisory Body Evaluation, 2011, pp 330-342*).

Situated within the boundaries of the town of Chernivtsi, on the river promontory, named Mount Dominic, the architectural ensemble comprises the former Residence of the

Metropolitans with its St. Ivan of Suceava Chapel; the former seminary and Seminary Church, and the former monastery with its clock tower within a garden and landscaped park. The Residence, with a dramatic fusion of architectural references, expresses the 19th century cultural identity of the Orthodox Church within the Austro-Hungarian Empire during a period of religious and cultural toleration. In the 19th century, historicist architecture could convey messages about its purpose and the Residence of Bukovinian and Dalmatian Metropolitans is an excellent example (*Figure 5*; *Figure 12*).

Chernivtsi architectural ensemble of the Residence of the Bukovinian and Dalmatian Metropolitans reflects social, economic, and cultural influences on the development of architecture and urban planning since ancient times, the Middle Ages, absolutism and the Gruender period. The complex represents a version of 19th-century historicist architecture and planning.

The Residence bears exceptional testimony to the cultural tradition of the Orthodox Church which is signified by the use of Byzantine forms for the domed cruciform church, while the decorative patterns, incorporated in the tiled roofs of the complex signify the folk culture of the people. The prosperous Bukovinian Metropolitanate with episcopacies on territories of Southern and Central Europe ceased to exist in 1940.

The ensemble of the Residence, combining elements of national, Byzantine, Gothic and Baroque architecture, is an outstanding example of 19th-century historicist architecture, design and planning, expressing the cultural identity of the Orthodox Church within the Austro-Hungarian Empire (*The Residence of Bukovinian …, 2007*).

The city of L'viv was founded in the late Middle Ages where a settlement had existed since the 5th and 6th centuries. It flourished as an administrative, religious and commercial centre due to its favourable geographical position for trade and political development. Today, the surviving architectural and artistic heritage reflects a synthesis of Eastern European traditions influenced by those from Italy and Germany. The property, "L'viv – the Ensemble of the Historic Centre", consists of two components: the primary area, encompassing the castle, its surrounding area and the city centre, and to the southwest, a smaller area on St. Yuri's Hill for the ensemble of St. Yuri's Cathedral (*Advisory Body Evaluation, 1997*).

L'viv's historic centre includes many distinct parts representing different stages in its development. The Vysokyi Zamok (High Castle) and Pidzamche (area around the castle) are the main and oldest part of the town, dating to the 5th century. It retains its original topography with a hill, on which the castle sits, and lowlands on which a system of streets and squares developed between the 13th and 17th centuries. Evidence of occupation by separate ethnic communities is seen in the surviving buildings, including a mosque, a synagogue and a variety of religious buildings from the Orthodox, Armenian and Catholic churches (*Figure 6*; *Figure 13*).

The Seredmistia, or city centre, developed in the 14th century and features well-preserved Eastern European urban buildings, including many monasteries and residences of the Renaissance and Baroque traditions, as well as parks built on the original site of the medieval fortifications and more recent buildings dating from the last two centuries.

Located on a mountain plateau to the southwest of the medieval city is the Ensemble of St. Yuri. This complex was the heart of Halychyna Church Metropolis and features buildings primarily in Baroque-style with a high artistic value.

In its urban fabric and its architecture, L'viv is an outstanding example of the fusion of the architectural and artistic traditions of Eastern Europe with those of Italy and Germany.

The political and commercial role of L'viv attracted to it a number of ethnic groups with different cultural and religious traditions, who established separate yet interdependent communities within the city, evidence of which is still visible in the modern townscape.

The two component parts that form the ensemble of the historic centre of L'viv contain all the elements necessary to reflect its Outstanding Universal Value. The surviving buildings and ancient street pattern are able to illustrate the history of L'viv with its diverse ethnic and religious influences.

Threats to the property's integrity have been identified, including excessive heavy vehicular traffic, the exodus of residents to the suburbs and inappropriate development. The latter is caused by a number of factors including inadequate funding, lack of education for owners and users of the architectural monuments, as well as deficiencies in the implementation of existing regulations (*World Heritage List nomination …, 1997*).

Wooden Tserkvas of the Carpathian Region is situated in the eastern fringe of Central Europe, the transnational property numbers a selection of sixteen tserkvas (churches). They were built of horizontal wooden logs between the 16th and the 19th centuries by communities of Orthodox and Greek Catholic faiths. The tserkvas bear testimony to a distinct building tradition rooted in Orthodox ecclesiastic design interwoven with elements of local tradition, and symbolic references to their communities' cosmogony. The tserkvas are built on a tri-partite plan surmounted by open quadrilateral or octagonal domes and cupolas. Integral to tserkvas are iconostasis screens, interior polychrome decorations, and other historic furnishings. Important elements of some tserkvas include wooden bell towers, churchyards, gatehouses and graveyards (*Advisory Body Evaluation, 2013, pp. 216-233*).

The architectural forms of the tserkvas with tri-partite plans, pyramidal domes, cupolas and bell towers conform to the requirements of Eastern liturgy while reflecting the cultural traditions of the local communities that developed separately due to the mountainous terrain. They include Hutsul types in the Ukrainian south-eastern Carpathians at Nyzhniy Verbizh and Yasynia; Halych types in the northern Carpathians either side of the Polish-Ukrainian border at Rohatyn, Drohobych, Zhovkva, Potelych, Radruż and Chotyniec; Boyko types either side of the Polish/Ukrainian border near the border with Slovakia at Smolnik, Uzhok and Matkiv, and western Lemko types in the Polish west Carpathians at Powroźnik, Brunary Wyźne, Owczary, Kwiatoń and Turzańsk. Built using the horizontal log technique with complex corner jointing, and exhibiting exceptional carpentry skills and structural solutions, the tserkvas were raised on wooden sills placed on stone foundations, with wooden shingles covering roofs and walls. The tserkvas with their associated graveyards and sometimes free-standing bell towers are bounded by perimeter walls or fences and gates, surrounded by trees (*Figure 7*; *Figure 14*).

The tserkvas bear exceptional testimony to a distinct ecclesiastical building tradition, which is grounded in the mainstream traditions of the Orthodox Church interwoven with local architectural language. The structures, designs and decorative schemes are characteristic for the cultural traditions of the resident communities in the Carpathian region and illustrate a multiplicity of symbolic references and sacred meanings related to the traditions.

The tserkvas are an outstanding example of a group of buildings in traditional log construction type which represents an important historical stage of architectural design in the Carpathian Region. Based on building traditions for Orthodox ecclesiastical purposes which were adapted in accordance with the local cultural traditions, the tserkvas, as they evolved from the 16th to the 19th centuries, reflect the sacred references of the resident (*Wooden Tserkvas …, 2011*).

The Historic Center of Odesa, part of the Black Sea port city founded in 1794 on the site of Khadzhybei, is a densely built area characterised by two- to four-storey buildings and wide perpendicular streets lined with trees that bear witness to the city's rapid growth until the early 20th century. The site includes theatres, religious buildings, schools, private palaces and tenement houses, clubs, hotels, banks, shopping centres, warehouses, stock exchanges, terminals and other public and administrative buildings designed by architects and engineers, mostly from Italy in the early years, but also of other nationalities. Eclecticism is the dominant feature of the historic city centre's architecture. The site bears witness to the city's highly diverse ethnic and religious communities, representing an outstanding example of intercultural exchanges and the growth of multicultural and multi-ethnic Eastern European cities of the 19th century (*Advisory Body Evaluation, 2023, pp. 25-38*).

The historic centre of Odesa is part of a port city located on the Ukrainian shores of the Black Sea. It stands on a shallow indentation of the seacoast about 30 kilometres north of the Dniester River estuary. The city was founded in 1794 by a strategic decision of the Empress Catherine II to build a warm-water port following the conclusion of the Russo-Turkish war of 1787-1792 (*Figure 8*; *Figure 15*).

The new city, built on the site of a Turkish fortress, was initially planned by a military engineer and then expanded further during the 19th century.

Odesa owes its character and rapid development during the 19th century to the success of its port, the favourable policies of its governors, and its status as a free port city from 1819 to 1859. Trade attracted many diverse people who formed multi-ethnic and multicultural communities, making Odesa a cosmopolitan city. Its pace of development, the wealth it generated and its multiculturalism all influenced its architectural expression and the variety of styles that still remain in the urban landscape. It has also caused tensions that, beginning in 1821, triggered a series of violent events.

The historic centre of Odesa is a grid system of spacious tree-lined streets divided into two rectangular blocks, the direction of which conformed to the orientation of two deep ravines cutting through the Odesa high plateau perpendicular to the sea. The city is characterised by relatively low-rise buildings. Designed by renowned architects and engineers, many from Italy in the early years, its theatres, religious buildings, schools, private palaces and tenement houses, clubs, hotels, banks, shopping centres, warehouses, stock exchanges, terminals and other public and administrative buildings represent both eclectic diversity in architectural styles and all the main activities of a trading city.

Prymorsky Boulevard, stretching along the edge of the plateau, Prymorsky Stairs coming down to the shore, and the ensemble of the Odesa Opera and Ballet Theatre, and the Palais-Royal are the main landmarks of the city.

While the urban planning and architectural quality represented in Odesa can also be found in other cities in the former Russian and Austro-Hungarian Empires, Odesa has preserved large areas of its historic fabric that reflect its rapid and prosperous development in the 19th century and its population which was far more diverse than in many other cities. Thus, Odesa, through its urban planning and built heritage as a reflection of many cultures, values, customs, social structures, and denominations, can be considered to stand out as a testimony to multicultural and multi-ethnic traditions of Eastern European cities of the 19th century.

The historic centre of Odesa represents an important interchange of human values within Eastern Europe through its heterogeneous architectural styles, developed during its rapid growth in the 19th century, that reflect the coexistence of many cultures and the combination of influences characteristic of the border area of Europe and Asia.

The historic centre of Odesa is an outstanding "time capsule" of the 19th-century urban planning, with heterogeneous buildings mostly from the second half of the 19th and the early 20th century, which reflects both the exceptionally fast growth of the town, based on the prosperity generated by the Industrial Revolution, and its notable diversity (*Nomination dossier for inscription …, 2022*).

Brief description of the Ukraine's cultural heritage objects located in the Tentative List of the UNESCO

The historical center of Chernihiv consists of the sites of the 9th-13th centuries. It is in the Tentative List of the UNESCO from 1989. The historical center of Chernihiv is considered to be the core of the ancient city – the place where the first fortifications were built and where the princely court was located. Now it is a large green area, part of the architectural and historical reserve "Ancient Chernihiv". There is a historical museum, the regional art museum, the building of the regimental office and several churches. As a candidate for the World Heritage site, the Historical Center of Chernihiv implies two ancient churches of the Rus period: the Transfiguration Cathedral and the Borissoglebsky Cathedral (of Boris and Gleb).

The Spaso-Preobrazhensky Cathedral was the first to appear on the territory of the detinets. It was founded in 1030 by Prince Mstislav Vladimirovich. The prince did not manage to see the church: he died before the construction was completed. According to one version, Mstislav's crypt is located in one of the extensions of the temple. The cathedral was consecrated under Svyatoslav Yaroslavich. The Transfiguration Cathedral is an example of the Byzantine style. It is assumed that St. Sophia of Kiev and this cathedral were built by Byzantine architects, and from the same artel. During the Mongol-Tatar invasion, the temple suffered, but survived. To this day, it has generally retained its general appearance. It was thoroughly reconstructed in the 17th century on the initiative of Bishop Lazar Baranovich. Then, instead of the baptismal chapel, they erected a tower and decorated it (like the other tower of the temple) with long spires, which somewhat changed the appearance of the building. The rest of the restoration work was cosmetic or did not carry significant changes to the original appearance. During such works, the original frescoes of the 11th century were even discovered. Most of the valuable church utensils are now kept in the Chernihiv Historical Museum. The cathedral is known for its excellent acoustic characteristics, which are considered unsurpassed (*Kot, 2005*).

Boris and Gleb (Borissoglebsky) Cathedral stands next to the Transfiguration Cathedral. The exact dating of the construction is not known. It is assumed that it was built between 1097 and 1115. The reason for the construction is the desire of Prince David Svyatoslavovich to build a temple in connection with the transfer of the relics of Saints Boris and Gleb from Chernihiv to Vyshgorod. It is very likely that the construction involved craftsmen from Northern Italy, who at that time were sculpting on the territory of Russia. The cathedral became the tomb of the Chernihiv princes, starting with David Svyatoslavovich himself. The temple survived the invasion of the Mongol-Tatars, but after it remained in desolation for several decades. It was also tested by fire (1611), after which it was restored as a church of the Dominican monastery. Only in the middle of the 17th century, in the wake of the Cossack uprising and the formation of the Hetmanate, the Borisoglebsky church was returned under the wing of the Orthodox Church. The cathedral was reconstructed several times, as a result of which an octagonal tower, a bell tower, and completely renovated apses were added to the ensemble of the building. A collegium was built nearby. The bombing of the Great Patriotic War caused serious damage to the building, but it was completely restored by the end of the 1950s. Borisoglebsky Cathedral became the prototype for another ancient temple of Chernihiv – the Assumption Cathedral. It was erected on the initiative of Prince Oleg Svyatoslavovich in the 1110s. During the reconstruction in the 17th and the 18th centuries, the Russian-Byzantine style of construction gave way to the forms of the Ukrainian Baroque.

The cultural landscape of the canyon in Kamenets-Podolsk is a unique historical monument located in Western Ukraine. This canyon was formed by the Smotrich River, which flows through the city of Kamenets-Podolsky. The canyon has a length of about 7 km and a depth of up to 30 meters. It is a unique combination of natural and historical attractions. There are numerous historical buildings and structures, such as the Kamenets-Podolsky fortress, monasteries, churches and ancient stone bridges. The buildings of the old town and fortifications date from the 11th to the 18th centuries.

Kamenets-Podolsk Fortress is the most impressive and prominent object of the reserve. The first fortifications on the site of the castle were erected in the Old Russian period (11th-12th century). Fortifications made of stone are built by Lithuanian feudal lords Koriatovichi, who owned the town since the middle of the 14th century. However, only in the 16th century, already under the Poles, all wooden structures were replaced with stone ones. The fortress served the development of the city. Under his protection, Kamenets became the main city of the region and the capital of the Podolsk voivodeship, and the fortress became the "extreme bastion of Christianity", i.e., a strategic object in protecting the region from the raids of the Tatars and other armies. However, in 1672 the Turks captured the fortress, but two decades later the Poles returned the fortress (and the region) to themselves. During the period of tsarist Russia, the fortress lost its defensive significance and was used as a prison. In particular, the leader of the popular uprisings in Podillya, the national hero Ustim Karmelyuk, served his sentence here. Since 1928, the fortress has been a museum. It is not only a well-preserved example of fortification architecture of the 15th-17th centuries and a popular tourist attraction, but sometimes also a site for filming historical films.

The complex of the Kamenetsky fortress consists of two castles: the Old and the New. The old castle is located directly at the bridge on the rocky high shores of Smotrich. It stretches 180

meters long and 50 meters wide, surrounded by high walls topped with towers. There are 11 towers on the walls of the fortress, each of which has a name. They are not the same in size, architectural design, and some for their intended purpose. Two gates led to the Old Castle. Part of the Old Fortress complex is an additional wall covering two towers from the south, as well as a Castle bridge connecting the fortress with the Old Town, and a Water Tower near the river bank. The new castle adjoins the Old One from the northwest and is a trapezoidal stone-earth bastion with moats and ramparts. It was built in the 17th century.

The Bagçesaray Palace of the Crimean Khans is a compact architectural ensemble consisting of 17 buildings and 9 inner closed courtyards. The total area of the ensemble is about 500,000 square meters (including 7,190 m of the built-up area). The Bagçesaray Palace of the Crimean Khans was built in the third-fourth decades of the 16th century. The oldest dated construction of the initial ensemble bears the date of 1532, while the written records mention the Palace under 1539. The Palace built as the main residence of the Crimean Khans (the monarchs of the Crimean Khanate – the state of the Crimean Tatar people) kept this meaning during about 250 years – from the 1530s till the collapse of the Crimean Tatar statehood in 1783. The architectural ensemble includes two religious buildings (Big and Small Palace Mosques), official halls (Hall of the Divan or State Council, Hall of Embassies), living buildings of the khans, their retinue and families (Living and Retinue Blocks, Harem), recreational premises (Summer Arbor, Falcon Tower), auxiliary outbuildings (chambers for guards, bathes, stables, kitchen yard etc.), small architectural forms (portals, fountains and basins) and closed inner courtyards with gardens and parks. Basically, the architecture of the Palace belongs to the general cultural tradition of the Middle East harmonically interlaced with original local Crimean Tatar tradition. Decoration of the palace buildings and interiors represents various architectural and art styles spread in the Crimean Khanate in the 16th-18th centuries. Playing the role of the main residence of the Crimean monarchs the Bagçesaray Palace (along with neighboring capital town) was the political, religious and cultural center of the Crimean Tatar people in the times of the Crimean Khanate.

Archaeological site "Stone Tomb" is located in the central part of this property presents a mound like hill of 12 meters in height and 2,5 hectares in area. This mound is made up of individual somatic sandstone clods or blocks, with a great number of caves and grottoes between them. On the grottoes' stone walls; there are over 1,000 petroglyphs with symbolic, anthropomorphic, and zoomorphic images. The oldest of them – a mammoth – without any doubt could be referred to the Late Stone Age. Most of the petroglyphs were created in the Bronze Age. On the whole, the Stone Tomb images represent traces of religious exercises of the hunters and cattle-breeders of this steppe zone of southeast Europe from the 20th century B.C. to the 17th century A.D. Sorne caves are of artificial origin; their cultural strata have been fixed as the Neolithic, Bronze and Early Iron Ages as well as of Middle Ages. The property has survived in a good condition, some caves and grottoes have not been dug up yet. In the vicinity of this rock mound, there are remains of several sites and settlements of the Mesolithic and Neolithic periods making up, beyond any doubts, a single whole.

The Mykolayiv Astronomical Observatory is a cultural property of national level, the oldest naval observatory in south-eastern Europe. It was founded in 1821 by the Commander-in-chief of the Black Sea Fleet Admiral O.S. Greyg. The Observatory was built to the design of the Chief

Architect of the Black Sea Admiralty F.I. Wunsch. Its ensemble consists of the Main Observatory Building built in the style of Classicism in 1821-1829, astronomic pavilions of the early 20th century where historic astronomic instruments and other museum exhibits are kept. There are also three modem pavilions with working telescopes used for research and observations, outbuildings and service premises for scientific laboratories and management functions and needs, housing of four buildings, as well as historic and cultural park landscape. The total area of the ensemble is 7.1 hectares including 2.1 hectares of built-up area. The historic-and-astronomical complex of the Mykolayiv Astronomical Observatory has no analogues in Ukraine. In the world, the best-known analogues to the Mykolayiv Observatory are the Royal Observatory of Great Britain in Greenwich established in 1675 and the USA Naval Observatory established in 1830.

The Sudak Fortress Monuments is a unique complex of the monuments of medieval archaeology and architecture of the 6th-16th centuries. The total area of the fortress is 27,9 hectares. The overwhelming majority of the architectural monuments located on this territory are included into the State Cultural Heritage List: The Port Fortification (the 3rd-9th centuries), Frederico Astaguerra Tower (1386), Twelve Apostles Church (14th century), The Lower Tier Defense Tower (14th-15th centuries), Baldo Guarko Tower (1394), Giovanni Marione Tower (1388), The Barbican (14th-16th centuries), Jacobo Torsello (1385) and Bernaba di Franci di Pagano (1414) Towers, Battista di Zoalio Gate (1389), Pascuale Giudice Tower (1392), Semicircular Tower (14th-15th centuries), Lucini di Fiesco di Lavani Tower (1409), Corrado Chigala (1404), The Northern Tower of Citadel (14th-15th centuries),The Southern Tower of Citadel (14th-15th centuries), The Consular Tower of Citadel (14th-15th centuries), St. George's Tower with a Chapel (14th-15th centuries), Dozorna Tower (14th-15th centuries), Church on the Console (13th-14th centuries), Nameless Towers no. 1-7 (13th-14th centuries), Cisterns no. 1-2 (14th century), Temple with an Arcade (14th-16th centuries), Defensive walls 14th-15th centuries), Building with Fireplace (14th-15th centuries), Barracks (18th century), Church of the Virgin Mary (15th century), complex of burial constructions on the 14th curtain (8th century), a Church on the 15th Curtain (14th-15th centuries).

Towers, walls, complex of city gate and other defensive constructions, compose a unique, well-preserved fortification system, which skillfully harmonises with a natural relief. The basic material of masonry is local dense sandstone the extraction of which was carried out not far away from a city. The masonwork of the walls, merlons and parapets, construction of loop-holes and other architectural elements enable to study the building techniques applied at their creation, tactical methods of defense and also stages of fortifications construction.

The remains of early, mainly fortification architectural buildings according to the latest researches of the 3rd-7th centuries, which are located in port part of ancient city, tasteful to the existence of settlement here. Till the second half of the 8th century Byzantine Sugdeia (Sudak) was a fortress, which guarded anchorage, the place of repair and wintering of ships. In the 8th-10th centuries, Sugdeia became one of the largest city centers of Taurida. Not later than in the 9th century, there appeared powerful defensive constructions on the north slopes of the Kriposna mountain, which protected the territory of an area about 20 hectares. In the 11th-12th centuries the city turned into one of the most important international trade centers of Byzantine Empire in a region. This circumstance became the main reason of permanent disputes for the

dominion of the city. From the middle of the 13th century, Sugdeia as well as all the Crimea was under Golden Horde dominion, remaining one of the largest ports of the North Black Sea region.

Since the end of the 13th century, a military confrontation between the Italian city republics of Genoa and Venice has begun, for the exclusive right to trade in Sugdeia. In 1365, Genoa gained a victory and had control over the city until 1475. Most of the architectural buildings of the Sudak Fortress, which have survived till nowadays, date from the Genoese period. At present, they constitute the unique complex of fortification buildings of the times of Italian colonization of the North Black Sea region. After accession of the southern coast of the Crimea to Ottoman Empire in 1475, Sudak did not lose its significance. At the early 17th century, began the decay of the city and at the time of the Russian troops' invasion (1771), it was a small, but picturesque settlement.

Cultural Landscape of "Cave Towns" of the Crimean Gothia appeared as a specific polity in the 3rd-4th centuries AD as a result of the Gothic tribes' migration to the northern Black Sea area. In the 6th century, the Goths and the Alans became phoideratoi (allies) of the Byzantine Empire and therefore numerous fortresses and fortified settlements were built in the mountainous Crimean area to protect the local population and the Empire's northern frontiers. During the complicated historical events of the 13th-14th centuries, an autonomous principality of Theodoro appeared in this area. This principality is considered to be the legal successor of the Crimean Gothia. The most important medieval settlements of the Crimean Gothia have acquired a specific naming, that of "cave towns", due to their specific nature. Today we know about 10 sites of this type that look like monadnocks covered by the remains of the urban buildings and numerous cave constructions that sit on the tops and slopes of the plateau they occupy. Among the numerous settlements situated in the area there are two – Mangup-Kale and Eski-Kermen, which are the largest in size and the most outstanding in value for the Crimean Gothia, the land with deep historical roots and unique natural landscapes.

Hence the object "Cultural Landscape of 'Cave Towns' of the Crimean Gothia" is a serial one and belongs to the mixed type of nominations (that have cultural and natural heritage characteristics). The object consists of the sites that are unique remains of the mediaeval settlements located on the slopes and plateau of the two natural monadnocks, Mangup-Kale and Eski-Kermen. Composed of bryozoan limestone and located at a distance of 5 km from each other within the Outer Ridge of the Crimean Mountains, these monadnocks have been announced as natural sites because of their picturesqueness supported by the cuesta landscape that surrounds them. The importance of the sites is significantly enforced by the historical name of "cave towns" that they bear and which appeared as a result of hundreds of man-made caves carved by humans at the slopes and plateau. The object has also the archaeological value because of the numerous cave constructions and ground-based buildings from the Mediaeval Period that are still planted in the area. The results of the archaeological research show that Mangup-Kale and Eski-Kermen were the main centres around which the mediaeval Crimean Gothia polity and then the Theodoro Principality – formations that played an outstanding role in the contact zone of the Byzantine civilization and the barbarian world, have been formed (*Cultural Landscape …, 2021*).

The first settlements in Mangup-Kale that date back to the Aeneolithic Period appeared in the area at least 5,000 thousand years ago. Later on, in the Bronze and Early Iron Age, the place functioned as a temporary refuge. However, a permanent settlement appeared on the plateau as early as the second half of the 3rd century AD, when the first Goths migrated to the Crimea. From this moment on, there started the formation of the administrative centre of the Crimean Gothia polity, which established federative relations with the Byzantine Empire. A mighty fortress was constructed on the Mangup plateau in the 6th century with the help of Byzantine architects. Since the 6th century the settlement atop Mangup-Kale started acquiring the characteristics of the capital of the "Crimean Gothia" polity which it had fully gained by the end of the 9th century. Then, due to the expansion of the Khazars, the city got into a temporary decline period which lasted until the end of the 13th century and caused the reversed changes in Mangup-Kale that again turned it into a small settlement. Its fast development started after the invasions of Mongol khan Nogai in the late 13th century, and it became the capital of the independent princedom of the Theodoro that in the 14th-15th centuries had the entire south-western part of the Crimean Peninsula in its possession. In 1475, the principality was destroyed as a result of the Theodoro capital siege exercised by the Ottoman army. The settlement in Mangup-Kale then gradually declined, so did the life on the plateau. Though the final glimpses of life in this area were fixed only in the 18th century.

The groups of caves of defensive, religious, and administrative purpose stretch along the whole perimeter of the plateau rocky precipices. There are also numerous man-made caves, which served as the cellars in the mediaeval houses. They are scattered all over the top of the plateau too. The total number of the ancient rocky caves in the Eski-Kermen plateau is more than 300. There is a unique siege well among them and a few cave churches that keep the remains of the 13th-14th century frescoes. There are also the archaeological remains of the mediaeval ground-based buildings, such as fortifications, basements and walls of the residential houses and churches, including the remains of the great basilica located on top of the plateau.

Eski-Kermen was first inhabited in the 6th century AD when Byzantine emperors ordered a mighty fortress to be constructed there for a garrison of the Goths, phoideratoi (allies) of the Empire. Although the fortress of Eski-Kermen was initially subordinated to Mangup-Kale, later on, after the Khazarian expansion, it became the capital of the Crimean Gothia. Eski-Kermen was a flourishing town with dense and complicated system of urban planning. In the end of the 13th century, it was ruined by the Mongol khan Nogai army. Eski-Kermen has never revived as a capital city since then, instead turned into a small settlement of religious interest. The settlement was finally abandoned in the late 15th century because of the Ottoman conquest of the northern Black Sea area.

The Greek colony of Tyras was established in the 6th century BC on the banks of the Dniester Estuary. Through centuries, it served as an important trade port, with routes connecting to the Silk Road, the Baltic, and the Mediterranean. The city, now known as Bilhorod-Dnistrovskyi, was shaped by numerous communities that lived there through centuries (*Tyras – Bilhorod, 2021*).

Derzhprom is located on the southwest side of the circular part of the Svobody Square, which is one of the largest in size in the world. Its building is the most prominent architectural complex of 1920-1950. The State Industry Building takes a central position in the ensemble of

the square buildings. It is located at the fan-shaped area divided into three cross passages that form the frame of the Zaderzhpromia residential area. The construction consists of three H-shaped nine buildings radially placed in the plan. Buildings are grouped in three blocks, on three buildings in each. The building height increases from the periphery to the center from six to eleven floors. The main focus of the artistic decision is building bridges hanging over the radial passages at the height of three, five, and six floors. The building composition is dynamic, built on a zigzag rhythmic increase of masses with contrast decline in the center. The building facades are solved in the most laconic way and demonstrate aesthetically meaningful work of concrete structures. The building demonstrates basic techniques of the modernist architecture – flat roof, entire glazing, utilitarian elements serve as architectural details – the entrance canopies, balconies, roof fencing elements and glazing of different shapes and articulations.

Discussion

Speaking about the relevance of studying the problem of preserving the cultural heritage of Ukraine, it is necessary to monitor and audit the fund of tangible cultural heritage of all regions of the country and update the classification of cultural heritage objects. In this regard, it is necessary to apply a klironomical worldview (outlook) to this topic and rethink the essence of cultural heritage in its preservation in conditions of direct danger of extinction.

A broad discussion is also required on the creation of new methods of guaranteed preservation of objects of tangible cultural heritage using the latest technologies that can protect significant objects from total destruction, which in turn will make restoration work impossible and replace them with reconstruction.

Conclusion

Thus, the relevance of the research of the fund of Ukraine's tangible cultural heritage objects is obvious due to the ongoing military operations on the territory of the country and the use of modern military technologies of high-precision weapons of destruction at long distances. This poses a direct threat to any objects throughout the territory of Ukraine, regardless of their purpose and the causes of potential damage.

Cultural heritage, studied within the framework of the complex of klironomical sciences, is a category of irreparable damage in the event of significant destruction, since this leads in the future to the replacement of restoration work with reconstruction, which is only a secondary representation of the object on the spot and instead of the original, which has historical and cultural value.

It is also necessary to consider that the category of cultural heritage includes various objects of a certain age of construction and having the value of preservation in a single copy. Even if it takes as landmark objects erected 100 years ago and earlier, then on the territory of Ukraine as a state with a centuries-old history there are thousands of such historically valuable attractions that require restoration, cosmetic or security work.

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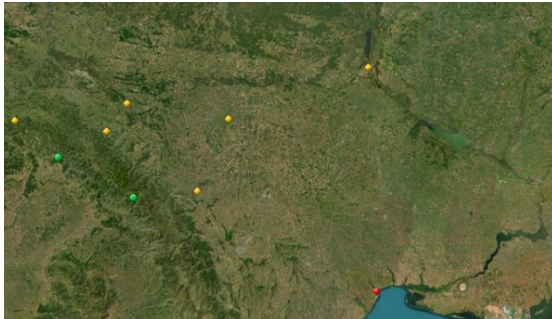
Appendix

Figure 1. Map of the placement of the UNESCO list cultural heritage objects on the territory of the Republic of Ukraine
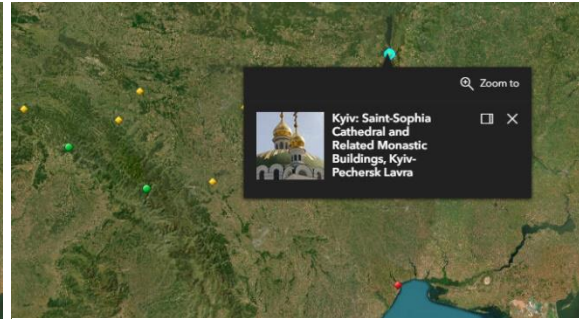

Figure 2. Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra location in the map of the Republic of Ukraine
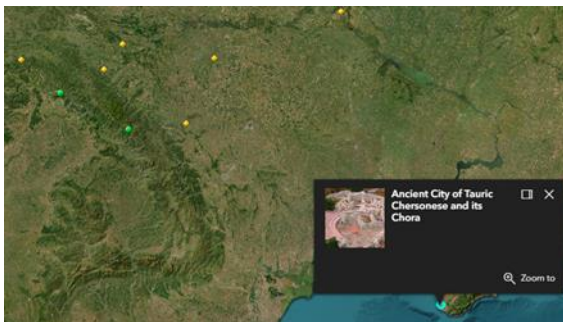

Figure 3. Ancient City of Tauric Chersonese and its Chora in the Crimean Peninsula
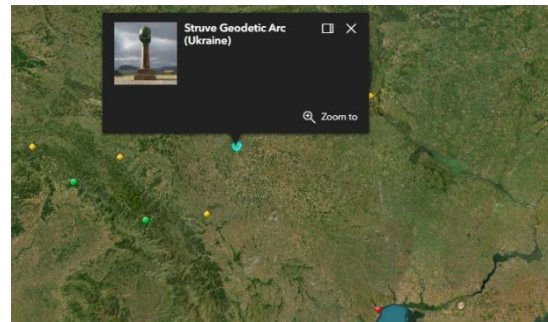

Figure 4. Struve Geodetic Arc location in the map of the Republic of Ukraine
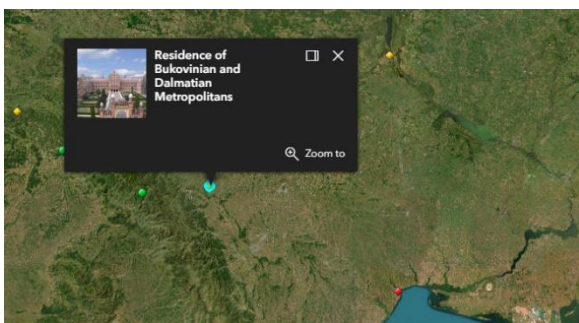

Figure 5. Residence of Bukovinian and Dalmatian Metropolitans location in the map of the Republic of Ukraine
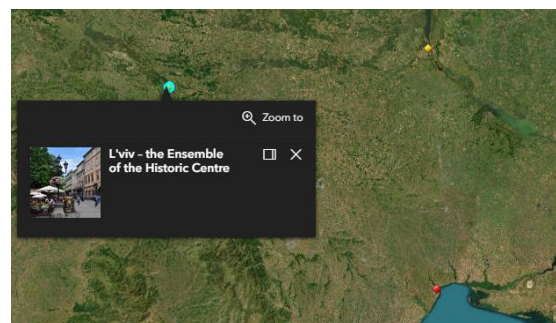

Figure 6. The L'viv Ensemble of the Historic Centre location in the map of the Republic of Ukraine
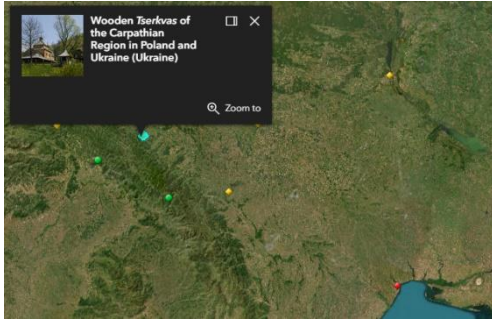
Figure 7. Carpathian Region Wooden Tserkvas in Ukraine
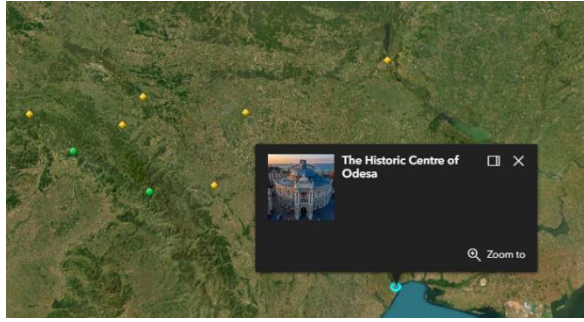
Figure 8. The Historic Center of Odesa location in the map of the Republic of Ukraine
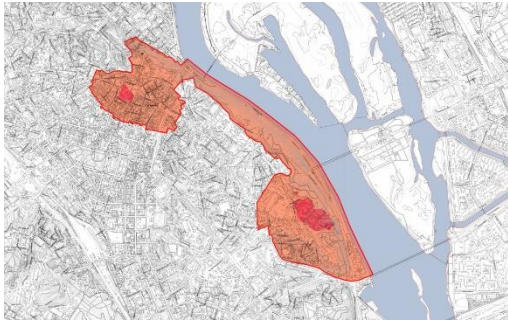
Figure 9. Saint-Sophia Cathedral and Related Monastic Buildings, Kyiv-Pechersk Lavra territory in the plan of Kyiv

Figure 10. Ancient city of Tauric Chersonese and its chora (5th century BC – 14th century AD) in the Tauric Chersonese National Preserve

Figure 11. The Struve Geodetic Arc in Ukraine

Figure 12. The Residence of Bukovinian and Dalmatian Metropolitans in Chernivtsy in Ukraine

Figure 13. The Ensemble of the Historic Centre in L'viv

Figure 14. Wooden Tserkvas of the Carpathian Region in Ukraine

Figure 15. The Historic Centre of Odesa

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Western European philosophy on folk art as the basis of the national cultural heritage

Abstract: Scientific research should always be based on some kind of philosophical basis. Since ancient times, philosophy has also tried to find its answers to questions about pressing social problems, about the relationship of the universe with its laws and people. This fully applies to klironomy as well. Can cultural heritage be considered a philosophical problem? Undoubtedly, after all, figuratively speaking, the philosophical problem is knowledge about ignorance and some subjective assumption about an unknown phenomenon to be disclosed. Cultural heritage is not limited only to the presence of any historical ruins or texts of classical writers. At its core, the cultural heritage of the nation is folk traditional art. It is precisely this that should be considered as the fundamental basis of klironomy. The study object was the Western European philosophical thought about folk art. The study subject was the view of various representatives of Western European philosophy about folk art as the basis of the national cultural heritage. The study purpose was to present the evolution of Western European philosophy about folk art as the basis of the national cultural heritage. Logical, historical, comparative and deductive methods were used to achieve the set goal and solve the research tasks. The study used materials from prominent experts in philosophy of art, culture, and cultural heritage, e.g., Johann Gottlieb Fichte, Jurgen Habermas, Immanuel Kant, Friedrich Schiller, Valentina Maksimovich, Alexander Buychik, Elena Borzova. The author concludes that for the philosophy of klironomy to be born and develop, it is necessary to first create a philosophy of folk art as part of the philosophy of art. This is the task facing philosophers in the age of globalisation.

Keywords: philosophy of art, Western European philosophy, cultural heritage, klironomy.

Introduction

The cultural heritage of each nation is based not only on the texts of textbooks, museums, and historical monuments. At the heart of the culture of every nation is always something elusive. In the 19th and the 20th centuries, both scientists and cultural figures widely used the concept of "spirit of the people" ("*Volksgeist*") (*Lebedev, 2021*). This is the name of the most characteristic people's features, which find expression in their culture and language. At the same time, the "spirit of the people" is often aimed at clarifying the meaning of its existence, at fulfilling a certain mission in the world. A systematic generalisation of national identity and awareness of this mission is called a "national idea". Just as an individual thinks about what he lives for in this world, what he can get from this world and what he can give him, so nations think about their idea, their path and their mission on their home planet. Each nation, of course, has its own national idea. Of course, national ideas can change in different historical epochs.

Scientific research should always be based on some kind of philosophical basis. Since ancient times, philosophy has also tried to find its answers to questions about pressing social problems, about the relationship of the universe with its laws and people (*Buychik, 2021a*) This fully applies to klironomy as well. Can cultural heritage be considered a philosophical problem? Undoubtedly, after all, the philosophical problem is, figuratively speaking, knowledge about

ignorance and some subjective assumption about an unknown phenomenon to be disclosed. Cultural heritage is not limited only to the presence of any historical ruins or texts of classical writers. At its core, the cultural heritage of the nation is folk traditional art. It is precisely this that should be considered as the fundamental basis of klironomy (*Buychik, 2019*; *Buychik, 2021b*). It is necessary to consider what Western European philosophy has expressed about traditional art – the beginning of the cultural heritage of any country, any people.

The study object was the Western European philosophical thought about folk art.

The study subject was the view of various representatives of Western European philosophy about folk art as the basis of the national cultural heritage.

The study purpose was to present the evolution of Western European philosophy about folk art as the basis of the national cultural heritage.

Based on the study purpose, the following tasks were set:

– trace the transformation of the philosophical thought of Western Europe in art and culture;

– analyse the evolution of the philosophy of traditional applied art;

– determine the main reasons for the formation of the philosophy of cultural heritage from the philosophy of art.

Logical, historical, comparative, and deductive methods were used to achieve the set purpose and solve the study tasks.

The study used materials from prominent experts in philosophy of art, culture, and cultural heritage, e.g., Johann Gottlieb Fichte, Jurgen Habermas, Immanuel Kant, Friedrich Schiller, Valentina Maksimovich, Alexander Buychik, Elena Borzova.

Three revolutions of the 18th century and the birth of the philosophy of art

Up until the 19th century, when the philosopher spoke about cultural heritage, it basically meant only the ancient heritage in its classical forms. Philosophical thought also did not consider folk traditionally applied art for a long time, but not because it arrogantly ignored it. It is just that the concept of "folk art" and art in general were largely synonymous until the industrial revolution of the late 18th century. The difference between the way of life and the culture of the social "upper" and "lower" differed little from each other. Privileged groups of the population wore more expensive outfits made of exquisite fabrics, ate more delicious food from expensive and high-quality dishes, but in general, a person's place in society and, accordingly, the possibility of joining culture was determined by his class affiliation. Recall that estates are a legal category that denoted the rights or duties of a person belonging to this estate. And yet, under the conditions of the domination of handicraft production, it was difficult to talk about any fundamental difference between "folk" and "elite" art (*Lebedev, 2021*; *Lebedeva, 2020*).

In the Middle Ages, art was considered both by artists, who belonged to artisans by their class status, and their main customer, the church, as a means of communion with the divine principle. Art is an imperfect image of spiritual, incorporeal beauty. In the Renaissance and in the 17th century, artists still referred to artisans, although the customers of artworks were, along with the church, also royal courts and estates of the aristocracy.

The situation changed only in the second half of the 18th century. During this historical period, three revolutions took place that completely changed the thoughts and deeds of the inhabitants of Europe and, in part, the whole world. It was a philosophical intellectual revolution

that remained in history as the "Age of Enlightenment". Also, the Industrial Revolution played a truly revolutionary role, which meant the transition from handicraft production to factory production. Finally, as the end of the era with the noise of battles, the political Great French Revolution thundered, changing the entire society in Western Europe. Recall that revolution is a qualitative leap in the development of something. It is no coincidence that scientists talk about the cultural, scientific, technical, and computer revolution. The revolution concept is most widely used in the cognition of social and historical processes as stages of the acquisition and disclosure of productive forces and abilities of mankind. In the era described, everything dramatically changes, and the changes were truly revolutionary. And it is now possible to talk about folk art.

It is necessary to consider all these revolutions in more detail.

What is the essence of Enlightenment philosophy? As it is easy to conclude from the name, enlightenment philosophers proceeded from the idea that all the disasters, sufferings, and misfortunes of mankind are caused solely and exclusively by people's ignorance. Therefore, it is necessary to educate the people. Some educators even believed that as soon as the number of literates in Europe exceeds 51% of the population, all vices and crimes will immediately disappear. At the same time, the enlighteners themselves considered the people to be a bunch of unreasonable people, resembling children in their intelligence. It is clear that it is impossible to give free will to the people, just as it is impossible to give matches or weapons to children. All hope is for a philosopher on the throne, for enlightened absolutism, who will have enough power to enlighten the people and prevent any shocks caused by the darkness and rudeness of the social lower classes (*Lebedev, 2013, p. 43*). In general, educators paid considerable attention to the upbringing of a person. At the same time, all pedagogical directions of the enlighteners were characterised by a sharply negative attitude to folk traditions and everyday life. It is not by chance that in their pedagogical writings, the enlighteners, in particular, J.-J. Rousseau generally wrote that a child should be brought up on the island, so that no traditional customs, rituals and religion would interfere with the formation of a person's personality. The ideal of man for the enlighteners was a kind of "natural man", not connected with the whole antiquity. The "tradition" concept was evaluated by the enlighteners as something very negative, preventing the development of "natural man".

The enlighteners were the first to use the "progress" concept, believing that humanity is moving forward to a brighter future, overcoming the inertia of religiosity, old prejudices and traditions. The "progress" concept in the historical conditions of the century sounded truly revolutionary. Thinkers of previous eras proceeded from the fact that the mankind development goes in a circle, everything repeats itself and there is nothing new under the sun. More pessimistic thinkers generally believed that the "golden age" was in the past, and now everything is getting worse and worse. It is no coincidence that the ancient Greek poet Hesiod wrote, "The earth is now inhabited by iron people. There will be no respite for them either at night or during the day from work and from grief, And from misfortunes. The gods will give them heavy cares" (*Hesiod, 2001, p. 180*). Thus, the best life of mankind was in the mythologised past.

In the Bible, in the book of Ecclesiastes, it was said, "What has been, will be; and what has been done, will be done, and there is nothing new under the sun. There is something about which they say, "look, this is new, but it was already in the centuries that were before us..."

(*Bartholomew, 2009, rh. 9-10*). Such were the judgments of the thinkers of traditional society. Over the past many centuries, most thinkers have continued to believe that the "golden age" can be returned only by returning to the bright past.

Now, enlightenment philosophers have given a very optimistic picture of the future mankind development. Progress, according to the enlighteners, goes linearly, i.e., a continuous line up. At the same time, the enlighteners introduced the "civilization" concept. This word itself comes from the designation of civil law. Thus, it was not the arbitrariness of the monarch, not religious prohibitions and permits, but the decisions of the citizens themselves about their fate – that meant a civilised country that had reached the highest level of social development. However, at that time, no country in the world met these criteria (*Lebedev, 2013, p. 43*). The famous Brockhaus-Efron Encyclopedic Dictionary gave its classical definition of "civilization" from the viewpoint of 19th-century enlighteners and thinkers. With all categoricity, D. Karinsky. the author of the article claimed that "civilization is from the Latin word "*civis*", "citizen" (adj. *civilis*, *civil*, from where "*citizenship*" is) is the state of the people, which they have achieved through the society development, life by society, and which is characterised by a departure from the original simplicity and savagery, improvement of the material situation and social relations and high development of the spiritual side" (*Brockhaus and Efron Encyclopedic Dictionary, 1903, p. 144*). The words "simplicity and wildness" in this definition meant, among other things, all folk art.

It should note that the "civilization" concept was originally inherent in French, and then British philosophical thought influenced by it. German philosophers continued to use the word "*culture*".

The philosophy of the enlighteners was based on free thinking, i.e., there were no authorities for them, and rationalism, i.e., the desire to proceed from common sense in everything. The French enlightenment philosophers further elevated the authority and importance of reason and science. The enlighteners developed the "new society" concept, the core of which consisted of universal principles, ideals, and values: freedom, equality, justice, reason, progress, etc. The most important feature of this concept was futurism in the broad sense of the word, i.e., a radical break with the past and an aspiration to a "bright future" in which these ideals and values should prevail. Traditional culture, from the viewpoint of educators, also referred to "remnants of the past".

Enlightenment philosophers believed that the ideals and values they proclaimed, thanks to the progress of reason and enlightenment, would cover all of humanity, since all people have the same nature, the same mind. The enlighteners sincerely believed that reason would provide solutions to all problems and tasks, three of which were the main and fundamental. Firstly, the highest form of reason – science – will give a rational explanation of the laws of nature and will open access to its untold riches. Nature will be conquered. Secondly, science will make interpersonal relations clear and understandable, which will allow building a new society based on the principles of freedom, brotherhood, and justice. In the new society, all national and religious differences between people will disappear. Thirdly, thanks to science, a person will finally be able to know himself, master himself, put all his actions and actions under conscious, rational control.

As it can see, the enlighteners were fundamentally against tradition and traditional culture. However, since it was the enlighteners who laid the foundation for the entire modern philosophy of culture, it is necessary to state their views in detail.

Many educators considered the gap between the culture of the "upper" and the culture of the "lower" to be the main drawback of their time. The art separation from the people, their interests and needs, was first thoroughly considered in the treatise J.-J. Rousseau's "*Discourse on the Sciences and Arts*", written in 1750. In 1750, in Dijon, the local academy held a contest of scientific papers on the question "Did the revival of sciences and arts contribute to the purification of morals?" Most of the enlighteners, of course, said that material progress leads to progress in morality. J.-J. Rousseau negatively answered. He wrote, "Our souls have become corrupted as our sciences and arts have advanced to perfection" (*Berthier, 1789*). What gives rise to science and art? Only pride, vanity, and idle curiosity cause the science development. However, these vices lead to a weakening of courage and, ultimately, to slavery. J.-J. Rousseau noted that the sciences and arts serve despotism, "Sciences, literature and art... they cover the iron chains with which these people are entangled with garlands of flowers; they suppress in them the feeling of that primordial freedom for which they seem to have been born; make them love their slave state" (*Berthier, 1789*). So, J.-J. Rousseau rigidly opposed the natural, created by nature, and the cultural, created by man. Rousseau came to the conclusion that contemporary "learned", "elite", "high" art is useless for the people, lives at their expense and serves idleness and luxury. Therefore, art, divorced from the existence of the plebeian strata of the lower social classes, J.-J. Rousseau believed, should be abolished (*Lebedev, 2013, p. 119*).

At the same time, it is necessary not forget about the noble intentions of the enlighteners in their works and deeds.

However, it is not for nothing that Dante wrote that the road to hell is paved with good intentions. It appeared, if we literally proceed from the enlighteners' philosophy, then the carriers of "wrong", from their viewpoint, knowledge, should simply be destroyed in the name of a bright future. That is how the ideas of the physical elimination of "wrong-thinking" people who stood on the progress way were justified. Such indicator was the Great French Revolution of 1789. This revolution was the first example of an attempt to reorganise society on the basis of a predetermined scheme, based on the most advanced progressive principles of rationalism, which sharply opposed itself to all ancient traditions, e.g., during the revolution, a policy of "de-Christianisation", during which many ancient Catholic churches and monasteries were destroyed and public buildings symbolising the "old regime" were ruined, was performed. The division of France into historical provinces was eliminated. Instead, departments bearing purely geographical names, such as the Upper Alps and the Lower Pyrenees, were formed. However now a man cannot see any Brittany, Provence and Languedoc on the administrative map of France.

A new revolutionary calendar, which abolished the chronology of the birth of Christ, was introduced. The new year began on September 22, the day of the proclamation of the republic. Instead of weeks, decades (ten days) were introduced, months were named like "*Germinal*" (spring shoots), "*Floréal*" (month of flowers), "*Prairial*" (month of meadows), "*Thermidor*" (month of heat), etc. The revolutionary calendar did not last long (from 1792 to 1806), but people still use the metric system of measures introduced during the Great French Revolution.

The modern legal system of the West except for the Anglo-Saxon countries is based on the Code of Napoleon, which, strictly speaking, is the brainchild of the revolution generated by the philosophy of Enlightenment.

At the same time, the revolutionary authorities attacked provincial local cultural traditions and dialects. In the name of "progress", the revolutionaries fundamentally eradicated all local customs and crafts. One may be surprised that, despite two centuries of persecution, some artistic crafts have still been preserved in France.

The ideals of the Age of Enlightenment were widely spread in Russia throughout the 18th century. With all the enthusiasm of the neophytes, the Russian nation, more precisely, the enlightened nobility, attached to the latest achievements of Western civilization since the reforms of Peter I, caught all the latest innovations of philosophical thought emanating from France, the center of Enlightenment. The noble "Gallomania" became an occasion for ridicule by D. Fonvizin and some other writers of Catherine's time.

However, in general, the philosophy of the French Enlighteners was met with the sincerest respect, since Empress Catherine II the Great herself set an example in respect for philosophers to her subjects (*Lebedev, 2007, pp. 21-22*).

The best agitation against the Enlightenment and the revolution was the revolution itself, the symbol of which was the guillotine. According to demographer B. Urlanis, 40% of the revolutionary generation of French men, who lived in 1789-1815, died. Even the height of the average Frenchman became less by six centimeters because all the tall ones were taken into the army, and they died under the tricolor banners, leaving no offspring, and the undersized stragglers remained in the rear, breeding their own kind. Facts such as the genocide in Vendee, a historical region in the west of France, in which at least 15% of the population was destroyed by the authorities of the republic during the pacification of the royalist rebellion, mass executions in Lyon and Nantes are widely known (*Lebedev, 2007, pp. 22-23*).

The following details were given in the book of the great English thinker Thomas Carlyle: "Let us note... two things, no more: blond wigs and leather production in Meudon. There was a lot of talk about these blond wigs. Oh, reader, they are made from the hair of guillotined women! … The leather workshop in Meudon, which is not mentioned among other wonders of the leather business, strikes the human heart even more deeply. In Meudon … there was a tannery for the manufacture of human skins; amazingly good suede-like leather was made from the skin of those guillotined who were found worthy of being stripped" (*Carlyle, 2007*). And then the Napoleonic Wars, which were a continuation of the wars of conquest of the French Republic, followed. In 1812, the whole of Europe tried to bring Western democracy to Russia with bayonets (*Lebedev, 2007, p. 23*).

The terror of the French Revolution was caused not only by the rampant passions or the response to the counter-revolution. In many ways, the future terror was justified, contrary to their own desires, by the ideologists of the Enlightenment. Since, roughly simplifying their philosophy, all the troubles and sufferings of humanity are caused by ignorance and superstition, it will be enough to divide all the ideas into right and wrong, and expose the latter. And what about the supporters of "wrong" ideas? The enlighteners themselves were models of tolerance and tolerance, but not their epigones in politics. Terror is a natural means of affirming any "true" and "only correct" teaching (*Lebedev, 2007, p. 23*).

The end of the Enlightenment century caused N.M. Karamzin, an eyewitness to the events of the French Revolution, a remarkable Russian writer and thinker, very bitter feelings, "Who more than ours praised the advantage of the 18ᵗʰ century, the light of philosophy, the softening of morals, the widespread spread of the spirit of the public, the closest and friendliest connection of peoples, the meekness of governments?... We considered the end of our century to be the end of the most important disasters of mankind and thought that it would be followed by a combination of theory with practice, speculation with activity... Where is this consolation system now? It has collapsed at its base. The 18ᵗʰ century is ending, and the unfortunate philanthropist measures his grave with two steps to lie down in it with his deceived, torn heart and close his eyes forever... The Age of Enlightenment, I do not recognise you; in the blood and flames among the murders and destruction, I do not recognise you" (*Karamzin, 1964*). Many other great thinkers of Europe experienced similar feelings.

As a reaction to the French Revolution with all its terror, Romanticism arose in the countries of Europe, glorifying the primordial national roots of culture. All the events described in many ways also created the German classical philosophy.

The second half of the 18ᵗʰ century and the beginning of the 19ᵗʰ century were also marked by the Industrial Revolution. The main result of this revolution, which was not immediately appreciated by thinkers, was industrialisation, the transition from manual labour to machine production. Actually, industrialisation, which began in England, later spread to the countries of Europe and North America, encompassed the entire 19ᵗʰ century. The industrialisation result was not only the transition to mass machine production, but also a radical change in the whole society. A class society has come in place of the good old traditional estates.

The beginning of the industrial revolution was the weaving industry development in which machine tools began to be used. At the same time, the widespread use of the steam engine began, which, in turn, caused the rapid development of metallurgy, coal mining, the appearance of the first steamships and steam locomotives. Smoky chimneys, the whistle of locomotive horns, the fetid slums of big cities increasingly came in place of bucolic landscapes. The traditional society with its old customs and traditional art was a thing of the past. Modernity was coming. It was not just the industrial revolution that was taking place. Together with it, market relations triumphed, subjugating all previous human ties. There was a society secularisation, which largely displaced religion from public, cultural and political life. Man's attitude to nature has also changed. Now everything natural was viewed from utilitarian positions. Tradition has become considered something outdated, worthy at best to be placed on the pages of textbooks.

The birth of the philosophy of art. Immanuel Kant

The new era has affected both philosophy and art. Actually, it has only now become possible to talk about the philosophy of art. An indicator of social changes was, e.g., a change in the meaning of the old philosophical concept of "techne". Previously, the word "*techne*" and its Latin translation "*ars*", as already mentioned, meant art in the broadest sense of the word, including science and intellectual activity. It is no coincidence that seven liberal arts (in Latin, *Septem Artes Liberales*) were taught in medieval educational institutions. These were the arts of words (grammar and rhetoric), thinking (dialectics) and numbers (arithmetic, geometry,

astronomy), and, finally, music. It should note that only music can be attributed to art in the modern sense.

Thus, *techne* is everything made by human hands. However, in the second half of the 18th century in Germany, reflecting the new reality, the word "*technology*" appeared. This word still meant art, but was increasingly regarded as an applied science. The main difference between technology and art (*ars*) was that technology means collective work, and is based on the material progress of mankind, while art remains the work of a single creator. That is how techne and ars concepts, which previously had a common meaning, diverged.

The creators of the new philosophy were outstanding German thinkers, the first of whom can be called Immanuel Kant (1724-1804). Among his works, one can single out the book "*Criticism of the Faculty of Judgment*" (in German, "*Kritik der Urteilskraft*"), dedicated directly to the theory of art. In aesthetics, I. Kant distinguishes between two types of aesthetic ideas – the beautiful and the sublime. Aesthetic is what one likes in an idea, regardless of the presence. Beauty is perfection associated with form. Sublime is perfection associated with infinity in power (dynamically sublime) or in space (mathematically sublime). An example of the dynamically sublime is a storm. An example of the mathematically sublime is mountains. A genius is a person capable of embodying aesthetic ideas (*Borzova, Buychik et al., 2015, p. 163*; *Kant, 2012*). According to the philosopher, "art refers only to the fact that the most perfect knowledge, which does not immediately give the ability to make it. Kamperer (a Dutch doctor, an acquaintance of I. Kant) describes very precisely how the best shoe should be sewn, but he himself, of course, could not sew any" (*Kant, 1963-1966, pp. 318-319*). I. Kant noted that technical industrial production requires the fulfillment of certain rules, while genius itself gives art a rule (*Kant, 1963-1966, p. 323*). About these rules, he said, "Since the natural gift of art (as fine art) should give a rule, what kind of rule is this? It cannot serve as a prescription expressed by any formula, otherwise the judgment of the beautiful would be defined by concepts; this rule should be abstracted from the case, that is, from the work" (*Kant, 1963-1966, p. 32*). A genius is able to create rules where there are no pre-established rules.

At the same time, Kant noted the difference between the work of a craftsman and a lone genius: "imitation becomes aping when the student repeats everything exactly up to the ugly" (*Kant, 1963-1966, pp. 335-336*). This is how the period of contrasting "high art" and artistic crafts begins with him. Strictly speaking, such an opposition was characteristic of Renaissance thinkers, but I. Kant gave it a clear definition and philosophical interpretation. The activity of a craftsman working for the sake of income is opposed to the artist's creativity, since, according to I. Kant, the artist performs "expediency beyond any purpose", "the realm of visibility" (*Kant, 1963-1966, pp. 223-224*).

This is how I. Kant approached the theory of "pure art", the meaning of which is that aesthetic pleasure is disinterested pleasure. The beautiful is not a property of things (*Kant, 1963-1966, p. 214*). Beauty is only beautiful; it is neither good nor bad as an end in itself.

As it can see, the philosopher contrasted the art of the artist and the work of the craftsman including the craftsman who creates in the field of artistic craft. "Art for art's sake" is the goal of the artist's creativity.

However, I. Kant did not strictly distinguish between "pure art" and products of folk-art crafts. It was no accident that he emphasised that every artist begins with imitation, that is, at

the beginning of his creative path, he "fills his hand" by copying the works of his predecessors. At the time of I. Kant, it was folk art that was the most accessible and understandable for all novice artists. Thus, it is possible to trace from Kant the ingrained idea that folk art is only an "early stage", the beginning of "real" and "pure" art (*Lebedev, 2020*).

"Letters on Aesthetic Education from Munich" by Friedrich Schiller

Friedrich Schiller (1759-1805) was not only an outstanding German poet and playwright. Schiller can also be considered an outstanding philosopher. Among the theoretical works of Schiller, "*Philosophical Letters*" ("*Philosophische Briefe*") and a number of essays stand out – "*On the Tragic in Art*" ("*Über die tragische Kunst*"), "On Grace and Dignity" ("Über Anmut und Würde"), "*On the Sublime*" ("*Über das Erhabene*"). The main work of F. Schiller on art was "*Letters on Aesthetic Education from Munich*" ("*Briefe über die ästhetische Erziehung des Menschen*"). The Letters, published in 1795, formed the first programmatic work containing aesthetic criticism of modernity (*Habermas, 1990*).

Schiller's philosophical views were strongly influenced by I. Kant. It is no accident that F. Schiller wrote in terms of Kantian philosophy and attributed a socio-revolutionary role to art. Art, he believed, can act as a unifying force instead of religion if it is understood as a "form of communication" that actively participates in people's intersubjective relationships. F. Schiller understood art as a kind of communicative intelligence that would be realised in the "aesthetic state" of the future (*Habermas, 1990*). The philosopher understood art as the true embodiment of the collective mind of the nation. He justified the transition of a person from the physical to the aesthetic, and then to a reasonable state.

F. Schiller wondered whether it is timely to allow the beautiful to precede freedom, if "the events of the moral world are of much greater interest and the circumstances of the time so persistently urge philosophical curiosity to engage in the most perfect of works of art, namely the construction of true political freedom" (*Schiller, 1875*). As it can see, he believed that art is an environment in which the human race is preparing for true political freedom. The process itself does not relate to the individual, but to the collective interconnection of the life of the people (*Habermas, 1990*).

F. Schiller had a negative attitude towards highly specialised science, which is eliminated from the problems of everyday life: "The spirit of speculation sought eternal acquisitions in the world of ideas, but at that time it became an outsider in the sensory world and lost content for the sake of form. The spirit of practical activity, limited by a monotonous circle of objects, and in this circle even more limited by formulas, inevitably loses sight of the free whole and becomes impoverished with the whole sphere... The abstract thinker therefore often has a cold heart, because he dissects impressions that can touch the soul only in their integrity. The practitioner very often has a narrow heart, because his imagination, enclosed in the monotonous sphere of his studies, cannot adapt to someone else's way of representation" (*Schiller, 1875*).

According to F. Schiller, only aesthetic education can make a person truly reasonable, since the aesthetic state of a person is in relation to a reasonable state intermediate between it and sensuality. It acts as a bond between the physical (passive) and moral (active) life of a person: "... the transition from the passive state of sensation to the active state of thinking and will is accomplished only through the medium of the average state of aesthetic freedom, and although

this state in itself does not affect our understanding or the our beliefs and, consequently, leaves our intellectual and moral dignity completely unaffected, yet this state is a necessary condition without which we cannot achieve understanding and beliefs in any way" (*Schiller, 1875*). To evaluate a person in a rational sense, one should first evaluate him as an aesthetic being. To bring up aesthetically means to bring up free, because beauty is always free (*Antiseri & Reale, 1997, p. 20*).

Romanticism and creating the foundations of the traditional applied art philosophy

I. Kant, F. Schiller and a number of other thinkers and cultural figures laid the foundations of the philosophy of art. Although they opposed the artist and the craftsman, but the very fact of comparison meant to recognise folk art as an independent direction in the artistic life of a person. A trend could have appeared in philosophy that made folk art central in its philosophical reflection.

However, European thinkers sooner or later should have paid their attention to the "low" art of the social lower classes. More precisely, initially philosophers paid attention to national identity, which largely determines folk art (*Lebedev, 2020*).

Johann Gottfried Herder (1744-1803) was the first to do this. A native of East Prussia, who studied at Kant's courses at the University of Konigsberg, Herder lived in Russia for 12 years (from 1764 to 1776) and returned. J.G. Herder reproached scientists for not collecting the songs of their peoples. According to him, folk songs "... they would thereby give into their hands a living grammar, the best dictionary and the natural history of their people". J.G. Herder's philosophy was based on the concept of the "people's spirit" ("*Volksgeist*"). This is the name of the most characteristic features of the people, which find expression in their culture and language. He was one of the first to use the concept of "culture" in its modern meaning – as a set of customs, rituals, value orientations. Previously, this concept, known since the time of Ancient Rome, meant what is done by man, as opposed to what is done by nature.

J.G. Herder's philosophy of history looks completely different from the enlightenment one. Since nature is an organism developing according to the finalist project, then history can be explained only within the framework of this project, where God rules everything. Therefore, history necessarily realises the goals of Providence and God, and progress is driven not by human will, but by God, who leads humanity to the realisation of goals in their entirety. In the historical path, each phase has its own meaning. In contrast to the educational idea of the state, he puts forward the concept of "people" as a living organic unity (*Antiseri & Reale, 1997, p. 27*).

J.G. Herder preached the national identity of art, asserted the historical originality and equivalence of various epochs of culture and poetry. He noted there is no supranational or superhistorical criterion for assessing happiness and beauty. Each nation contains the center of its happiness within itself, just as a ball contains its gravity center within itself. All criteria are determined by historical and geographical circumstances. The philosopher believed that natural conditions have a predominant influence on the individuality of peoples. Climate, geographical conditions and habitat determine the nature of various historical phenomena. When the "distance" between two nations is large enough, they mutually evaluate each other's ideals as prejudices. However, such prejudices are not necessarily negative. According to him, "prejudice is good in its place and in its time, because it makes us happy" (*Lebedev, 2013, p. 119*).

However, how can we come to a genuine historical understanding of other unique nations and cultures? According to J.G. Herder, this understanding or assessment cannot be based on general or universal standards. He also rejects the notion that one era or nation can serve as the norm or ideal for others. In this one can clearly see the criticism of the fascination with classical antiquity, which was so characteristic of thinkers and artists of that era. J.G. Herder also opposed the negative attitude towards the Middle Ages inherent in the philosophy of Enlightenment. In his opinion, the Middle Ages cannot be placed either above or below any other epoch. Like all historical epochs, it is an end in itself.

He introduced the concept of "folk song", interpreting it very broadly – as "folk art". In his opinion, the "folk song" is designed to revive the "imitative" forms of "learned" art, to give it a national identity. Composing the collection "*Voices of Peoples in Songs*" ("*Stimmen der Völker in Liedern*") (1807), he included in it, along with ancient and contemporary folk songs, authors poems including Johann Wolfgang von Goethe, thereby striving to emphasise the unified nature of folk poetry and "high art". At the same time, J.G. Herder collected folk songs of the Western Slavs.

In his main work "*Ideas for the Philosophy of the History of Mankind*" ("*Ideen zur Philosophie der Menschheitsgeschichte*"), J.G. Herder outlined the project of a universal philosophical history of mankind. From his viewpoint, there is not and cannot be a single progress for all peoples. To the Slavs, as the young peoples of Europe, unburdened by centuries of "civilization", the philosopher predicted a great future.

J.G. Herder sought to draw the attention of the Slavic peoples to their own national culture, which, undoubtedly, will soon bear abundant fruit. It was the Slavs, Herder believed, who would show the way "... to Europe immersed in sleep and force it to serve the same spiritual principle" (*Herder, 1959, pp. 324-325*). In that work, he devoted a special chapter to the Slavic peoples, noting the diligence of the Slavs, their desire for peaceful relations, condemning the enslavers, including the German ones.

However, J.G. Herder attributed only folk poetry and music to the folk spirit. In his opinion, language is a great humanity organiser. It is thanks to a common language that a nation arises. In folk poetry and song, the "spirit of the people" is manifested. However, J.G. Herder ignored folk art crafts (*Lebedev, 2013, p. 120*).

An incomparably more important contribution to the philosophical understanding of folk traditional art was made by Johann Gottlieb Fichte (1762-1814). He was one of the most prominent philosophers, notable even for the era when German classical philosophy was developing and rising. However, his first works were devoted to very abstract topics. Nevertheless, the defeat and occupation of the German states by Napoleon in 1806 dramatically changed J.G. Fichte both as a person and as a philosopher. From now on, the German nation and its "people's spirit" became the basis of his creativity.

In the Age of Enlightenment there was no Germany as a state, there were many states of various sizes and political arrangements. The fragmentation of Germany was out of the ordinary: in 1789 there were 366 German states. Among them were Prussia and the Austrian Empire, which had the category of great powers, but most of Germany was a tiny entity. The "average" German state had several square kilometers of territory and several hundred subjects. Germany was also divided religiously: the Protestant north and the Catholic south had been at

war with each other for centuries. At the same time, the Germans spoke a variety of mutually intelligible dialects, and the literary language created by Martin Luther was still quite artificial at that time, in which only educated people communicated with each other. Finally, in a country with centuries-old fragmentation, there were local cultural peculiarities. The Germans themselves half-jokingly, half-seriously say that there are four Germanies: Germany of dark beer and Germany of light beer, Germany of red wine and Germany of white wine. And what united the Germans? Not citizenship, not religion, but culture. Germany was created not by rulers and generals, but by philosophers and poets.

In 1808, in French-occupied Germany, J.G. Fichte made his famous "*Speeches to the German Nation*" ("*Reden an die deutsche Nation*"), in which he expressed views not only on the nation as an object of research, but also on the role of folk art, including folk crafts, in which the "people's spirit" was manifested. Since the Germans had no single state, no legal unity, or even a single religion, the foundation of the nation is determined through something that was not political, which, however, was then redefined as political. This something that united all Germans became language.

J.G. Fichte also drew attention to the need to educate national feelings. He noted, "... The means of salvation ... consists in the formation of a completely new self, which existed before, perhaps, only as an exception among individuals, but never as a universal and national self, and in the education of a nation whose past life has faded away and has become an attachment to someone else's life, which either will belong exclusively to her, or if it has to extend from it to others, it will remain intact at any division and will not suffer damage.; in a word: what I propose as a means of preserving the existence of the German nation is a complete change of upbringing" (*Fichte, 1808*). Fichte bluntly said that "my speech addresses this proposal primarily to the educated estates of Germany, since it is from their side that one can hope for understanding, and calls mainly on them to become the authors of this new creation and thereby, on the one hand, reconcile the world with their former activities, on the other – to deserve the continuation of their existence in the future" (*Fichte, 1808*).

He said that "... we are not talking about the upbringing of the "people" as opposed to bringing up the "upper classes", because we do not want to use the word 'people" in the sense of "common people", and it is not in the interests of the German nation to tolerate further use of this word in the latter meaning; we are talking about the education of the nation as a whole. If it ever comes true, there will be no need for a verbal designation of the miserable dream of finishing the child's education as soon as possible and sending him back to work; this word usage will be eliminated as soon as they begin to study the essence of the matter" (*Fichte, 1808*).

According to the philosopher, "the education of the whole nation will not be expensive; the relevant institutions will be able to pay for their maintenance to a large extent, and their effectiveness will not suffer from this... However, even if this did not happen, the pupil, of course, unconditionally and at any cost, must receive a full and completed education. For half-upbringing is not one iota better than his perfect absence: it does not change anything, and if anyone demands such a half-upbringing, then it would be better if he also refused this half and from the very beginning would clearly state that he does not want humanity to be provided with assistance. Well, if we assume that the student remains in school until his education completion,

then for the upbringing of the nation as a whole, while it is not yet fully implemented, teaching reading and writing alone is useless" (*Fichte, 1808*).

J.G. Fichte wrote about the active role of the German people, who themselves created history: "... in Germany, all education came from the people and succeeded only because it became their business" (*Fichte, 1808*).

He somewhat idealised the ancient Germanic tribes, believing that, living in the forests, they were at the same stage of culture that the Greeks were at in their heroic period. He believes that thanks to the ancient Germanic peoples, the best features were preserved in the national character of the European peoples, and these peoples themselves differed from others by the presence in their character of such traits as the love of freedom, equality, independence. According to J.G. Fichte, "for the emerging state not to return to Asian despotism, but to take in itself the universal equality of law already developed among the Greeks and Romans, it was necessary that its main elements imbued with a common European national character, a lively sense of law and freedom and love for them and combined with these features there is also a subtle sense of honor to make the state susceptible to the above-mentioned legitimate influence of Christianity on public opinion" (*Fichte, 1806*). The philosopher noted with patriotic pride that "It was precisely such elements that appeared on the face of the Germanic peoples, as if they had been preserved for these great purposes. I call here only the Germanic peoples; for the devastating invasions of other tribes did not have lasting effects, while the states of other origin that became part of the then European republic of peoples adopted Christianity and culture, for the most part, from the Germanic peoples" (*Fichte, 1806*).

J.G. Fichte had a huge influence not only on German thought during the struggle against the Napoleonic conquests, but also on philosophy as a whole. The comprehension of folk art that he started was developed by new generations of thinkers.

At the very beginning of the 19th century, under the influence of disillusionment with the Enlightenment philosophy with its belief in boundless progress, which ended with the French Revolution and the Napoleonic Wars, Romanticism emerged – a special trend in art that opposed itself to Enlightenment in philosophy and classicism in art. If in Russia romanticism was primarily a literary trend, then in Western European countries, especially in Germany, romanticism embraced almost all aspects of human artistic activity.

For this topic, it is especially important that, in contrast to the enlighteners with their calls to discard everything old in the name of progress, the romantics, on the contrary, paid great influence to national folklore and traditional crafts. Representatives of the romantic school emphasised the primordial character of folk art, contrasting it as something natural, refined professional art. This was especially notable for the circle formed in 1805-1809 in Heidelberg, whose members turned to antiquity and folklore. For example, two of the members of the circle, brothers Wilhelm and Jacob Grimm, diligently studied the peculiarities of the language and folklore of the German people.

The emphasis on language learning was not accidental. As the great scientist of that time, the founder of the University of Berlin, the outstanding philologist Wilhelm Humboldt put it, "language is the spirit of the people, and the spirit of the people is its language". W. Humboldt's thesis about language as the spirit of the people should be understood in such a way that language finds its embodiment in the way of thinking of the people, and the way of thinking of

the people is embodied in its language. Therefore, language is an external manifestation of the "people's spirit", since it reflects its national character, a complex of intellectual values and the totality of the culture of the people, its spiritual education.

Romantics, however, looked at folk art only as a source of their inspiration and as a manifestation of the "folk spirit". They began to explore folk art somewhat later.

The 19th century was the time of forming most modern humanities, including ethnology. In Germany, not without the influence of J.G. Herder, J.G. Fichte and the Romantics, two scientific disciplines that study folk art have developed at once – ethnology proper, which studies the way of life and culture of the peoples of the planet, and the "science of the people", or "folk studies" (in German, *Volkerkunde*), describing the folk culture of the German lands.

The most prominent of the German classical philosophers, Georg Hegel, was also interested in the "people's spirit" and its reflection in folk art. The content of the national spirit, from the Hegelian viewpoint, had three sources:

1) "the initial disposition of the national character", as something innate. Anthropology serves as the basis of scientific knowledge. The initial ones are racial differences that are modified into a national character;

2) they are directly related to the second source – the natural environment. The natural environment influences the process of formation of national character. G. Hegel considered the natural environment an important factor, although he attached less importance to it than J.G. Herder. He distinguished three types of natural environment – mountains, plains and the coast and tried to show how a certain type affects the specifics of the national character;

3) the conditions of time, i.e., traditions and historical circumstances.

G. Hegel believed that every nation has its special spirit, but not everyone is aware of it. Peoples with a developed culture can realise the uniqueness of their own spirit. The national spirit is aware of itself in religion, art, the system of law, politics, philosophy. The state is an organisation of a certain people, an objectified expression of the originality of the national spirit.

Speaking about the problem of intercultural dialogue, G. Hegel noted that a developed culture accepts foreign cultural elements externally, while undeveloped ones perceive other people's ideas organically. He emphasised that people who actively accumulate other people's ideas receive a kind of double upbringing (*Timofeev, 1996*). Thus, borrowing elements of someone else's culture is a very useful phenomenon for people who are strong in their spirit.

Gottfried Semper and the definition of "artistic crafts"

The rapid development of the factory industry in Europe led to a rapid decline, and then to the almost complete disappearance of traditional artistic crafts. Meanwhile, even factory products need their own beauty, their own aesthetics. The good old examples of the art of classicism, dating back to ancient samples, in the new conditions clearly could not satisfy the craving for beauty, especially among the mass consumer who had just moved to a big city. Thus, a crisis has arisen in the art industry caused by the need to create a new art that requires establishing a relationship between artistic creativity, aesthetic awareness of the world and rapidly developing technological progress. Along with the revival of interest in various historical national styles, industrial products imitated the works of artistic craft of past eras.

The first to draw attention to this in 1805 was in Napoleonic France, when the work of the French writer Toussaint-Bernard Émeric-David (1755-1839) *"On the Influence of Painting on the Art Industry"* (*"Recherches sur l'art statuaire, considéré chez les anciens et chez les modernes, ou Mémoire sur cette question proposée par l'Institut national de France: Quelles ont été les causes de la perfection de la sculpture antique et quels seroient les moyens d'y atteindre?"*) was published. However, David was somewhat ahead of his time, the real interest in the art industry manifested itself somewhat later. Since 1849, the Journal of Design, published by art theorist Henry Kohl, has been published in London on aesthetic problems of the subject world. At this time, the concept of "industrial art" came into use – industrial art, and even earlier "applied art".

In 1851, the *World Industrial Exhibition* was held in London, which had a huge impact on many types and trends in art. Industrial goods and various handicrafts, machines, production methods, as well as minerals and works of fine art were presented at the first world exhibition. Although the main sensation of the exhibition was the Crystal Palace (a structure made of glass and metal, which became the 20th-century architecture prototype), great interest was aroused by works of folk art from different countries, and those that were quite combined with the most modern for that historical period.

Among those who were able to appreciate the results of the exhibition was the German architect Gottfried Semper (1803-1879). A participant in the revolution of 1848-49, a friend of the composer Richard Wagner, well acquainted with Michael Bakunin and Alexander Herzen, a renowned architect who influenced Art Nouveau artists who turned to applied art and the creation of everyday things, in the ideas of functionalists, Le Corbusier, Bauhaus, etc., G. Semper became famous as an art theorist. Shortly after the London exhibition, he published the book "*Science, Industry and Art*" ("*Wissenschaft, Industrie und Kunst*"), which provides a comprehensive artistic analysis of all contemporary culture through the analysis of those works of art that were presented at the exhibition in London. In it, G. Semper tried to give an analysis of modern culture from the point of view of the connection between mass industrial production and artistic creativity. Semper wrote that "Science is constantly developing and enriching life with newly discovered materials and natural forces that perform miracles, as well as new methods and technologies, new tools and machines. It is already clear that it is not the discoveries of science that now serve to satisfy demand, as it used to be in former times. On the contrary, demand and consumption cause the emergence of more and more new discoveries. The order of things has turned upside down" (*Semper, 1852*). Semper considered the style as a historically established phenomenon; he saw the reasons for the decline of architecture and crafts in the 19th century in the separation of technology and art, in the separation of decoration from construction. Linking the laws of shaping with the functions of works of art, Semper understood the artistic principle as a symbolic "garment" of construction and materials (*Lebedev, 2013, pp. 124-125*). He argued that there are and cannot be fundamental differences between architecture and applied art. There is no "high" or "low" art. All of them are equal in that they completely obey the general laws of nature and cannot go above it.

According to G. Semper, the shape of each thing is determined, firstly, by its function; secondly, by the material from which it is made; thirdly, by the technology of production of this thing.

Practically only G. Semper gave the concept of "artistic craft" ("*das Kunstgewerbe*"), reflecting the artist's intervention in the production of material things to achieve a lost correspondence between the aesthetic and purely physical qualities of the forms of the objective world.

John Ruskin, William Morris and attempts to revive folk art crafts in Western Europe

In England, John Ruskin (1819-1900) was a prominent art theorist who turned to folk traditional art. One of the most famous classics of the history of art and the theory of aesthetics, the first professor of the Department of Fine Arts at Oxford University, J. Ruskin was very critical of mass factory production, which killed traditional crafts. Factory production, in his opinion, led to the degradation of both the creator and the buyer of the goods. Ruskin not only wrote solid scientific articles, he also founded the monthly publication "*Fors Clavigera*", published from 1871 to 1886, addressed to the workers and artisans of Great Britain.

J. Ruskin urged artisans to defeat the dehumanising effects of mechanised labour with the help of art and industrial workshops. Ruskin himself headed a craft workshop, in which wonderful examples of decorative and applied art were created. Ruskin said this about his views on science, art and literature, "Science is the knowledge of objects, both ideal and real. Art is the modification of real objects by our real power. Literature is a modification of ideal objects by our ideal power" (*Pisigin, 2018*).

J. Ruskin's merit lies in the fact that he was the first to address the issues of industrial art. Before him, philosophy dealt only with the "fine arts" – music, poetry, painting. He, on the other hand, considered the art of everyday things to be a kind of fundamental in the hierarchy of arts. As he explained, clothes, utensils, furniture appear first, and only then paintings and statues. Thus, J. Ruskin attracted public attention to the art of household items. So, one of the main and first design theorists drew attention to folk art in the homeland of the industrial revolution.

J. Ruskin's friend and follower, William Morris (1834-1896), a poet and artist, considered the forerunner of design, created the Arts & Crafts Movement, whose participants were engaged in the manual production of objects of decorative and applied art, striving to bring art and craft closer together. The movement aim was to popularise traditional handicraft production. The movement members were artists, architects, writers, designers, artisans, united by the belief in the superiority of handmade items over factory-made products. The Arts and Crafts Movement supporters' works were distinguished by external simplicity, conciseness of forms, the desire of the creators to harmoniously combine form, functionality and decor. Following the example of medieval craft workshops, the movement supporters created guilds and craft societies, each with its own style, specialisation and leaders, in which they discussed their ideas and shared their experience. W. Morris, being a socialist in political views, demanded full equality of the movement members, the absence of official positions in it. The movement was organised according to the principle of the commune, in which the harmony of two types of labour – physical and intellectual – was realised.

It was not possible to create socialism in a single organisation of artists and artisans, but the contribution to the art of the Morris Movement was enormous. Furniture design, interior design, new approaches in a number of other applied arts – all this had an impact on many areas of 20th-century art.

Morris advocated the upbringing of the people's artistic taste, the interpretation of creative work as the basis of morality, while offering a practical program for creating a new lifestyle. He proved that there is a relationship between the beautiful and the useful, that art can be socially useful, that the aesthetic is always connected with work. Morris was able to clearly prove that many elements of folk art can not only be preserved, but also develop new artistic products and entire trends in art based on them.

It should note that similar organisations have arisen not only in the United Kingdom. So, back in 1882, the international organisation *Les Arts Décoratifs*, which exists to this day, appeared in France. It was created with the aim of preserving works of decorative arts, as well as strengthening ties between authors-designers and manufacturers.

To a modern reader, it may seem strange that G. Semper and W. Morris are so fiercely committed to manual labor. This may look especially strange, given that many of the artistic achievements of their followers from among the artisans then began to be widely used in factory production. However, in reality, this is one of the reasons for artistic achievements. According to the doctor of pedagogical sciences, professor V.F. Maksimovich, "the basis and essence of each type of traditional applied art is manual labour and the conditions of creative success that follow from this: concentrated attention, perseverance, tension, endurance, passion for work, desire and ability to correct what is spoiled, incorrectly performed; search for a historical and theoretical basis or the basis of centuries-old artistic heritage; fatigue and joy of what they saw, performed of their own labour, and most importantly, after all this, there should be a desire to do this and nothing else again" (*Maksimovich, 2008, p. 9*).

Thus, contrary to the simplistic vision of the "progressives" who believed that the inexorable pace of technological progress would sweep away "backward" forms of artistic life from the face of the earth, even in European countries traditional art turned out to be very capable of existing and flourishing in conditions of industrial production.

20th-century Western Philosophy: Oswald Spengler, Julius Evola and the "new right"

The last century, with its wars, genocide, environmental problems, had a hard impact on art and philosophy. The names of the largest philosophical works devoted to the state of art are indicative – Oswald Spengler's "*The Decline of the West: Outlines of a Morphology of world history*" ("*Der Untergang des Abendlandes: Umrisse einer Morphologie der Weltgeschichte*") (1918), Jose Ortega y Gasset's "*Dehumanization of Art*" ("*La deshumanización del arte*") (1925), Reinhold Niebuhr's "*Moral Man and Immoral Society*" (1932), Vladimir Weidle's "*The Dying of Art*" (1936), Romano Guardini's "*The End of the New Time. An Attempt to Navigate*" ("*Das Ende der Neuzeit. Ein Versuch zur Orientierung*") (1950), Paul Tillich's "*The Courage to Be*" ("*Der Mut zum Sein*") (1952). The dominant theme of philosophy was the problem of the crisis of arts and culture in general, as well as the search for the root causes of this. The legacy of the 20th-century philosophy of art is very great, but practically none of those who wrote on the topic of understanding the state of art did not touch folk art. If the previous 19th-century philosophers sharply distinguished "high" art from "common people", then due to historical and economic circumstances it became meaningless to write about folk art in Western European countries due to the almost complete disappearance of folk art as such. Actually, folk art still existed in some lands of Germany, Spain, Italy, although

the First World War of 1914-1918. The 1929-33 Great Depression, large-scale urbanisation largely finished it off.

In addition, folk art still existed in the countries of Eastern and Southern Europe until the Second World War. Moreover, in peasant countries folk art generally remained the only art available to the bulk of the population. However, the ruling elites of these countries pursued a policy of "modernisation", "Europeanisation", subjecting folk art to real persecution, imposing very simplified versions of Western art. In the Balkans or in the foothills of the Carpathians, folk homespun clothes, home-made shoes on their feet, a traditional musical instrument in their hands, along with the local dialect in their mouths, were the main difference between a "simple" person, separating him from gentlemen dressed "urban", in bowler hats and ties. Most thinkers in these countries also saw folk art as evidence of backwardness. It is significant that even the deep researcher of archaic myths and cultures, the Romanian-French philosopher Mircea Eliade, almost completely ignored Romanian folk art.

The 20th century was a century of great ideologies. Communism, fascism, social democracy, anarcho-syndicalism, various nationalist theories, possessed the masses. At the same time, all these ideologies shared an enlightening idea of the "civilization" progress and triumph, in which the "primitive" art of ordinary people was considered a relic of the past.

One of the most significant philosophers of the first half of the 20th century was Oswald Spengler (1880-1936). In 1918, when Germany was defeated in the First World War, Spengler published the first volume of the book "*The Decline of the West: Outlines of a Morphology of world history*", which instantly became a sensation. This book was one of the most significant works of the last century. The philosopher opposed the single world-historical progress concept. According to O. Spengler, concepts like "humanity", "progress", etc., are empty words that generally need to be eliminated from the circle of historical problems. Only by getting rid of the magic of words a man can see the amazing wealth of "real forms" of cultural life. He understood history discretely (from Latin "*discretus*"). He believed that world history is not a single, infinitely ongoing process. On the contrary, world history itself is indefinable. It can be understood only as a set of neighbouring and changing each other, local cultures. These cultures are subject to certain laws in their development, passing through the stages of origin, development, flourishing and decline. Each local culture develops according to the laws of the development of a living organism and is endowed with its own soul. World history, according to Spengler, has only eight great cultures. All of them have passed, are passing or will pass the era of their own heyday (*Spengler, 1993*).

Culture, according to O. Spengler, is a historical and cultural integrity that has developed over the centuries, a kind of internal unity of thinking, imprinted in the forms of economic, political, spiritual, religious, practical, and artistic life. The movement of history, its logic is the development and natural transformations (youth, flourishing, decline) of extremely generalised cultural and historical forms. However, at the same time, the philosopher used the concept of "culture" in a different way: a single culture of the same historical whole (according to him, a millennium is allotted to it) to the boundary that separates it from "civilization" within this millennium – a late stage of development, the rebirth of culture, a sharp fracture of all creative forces and the transition to processing already the material used by history. Civilization is a

symptom and expression of the withering away of the whole as an organism, the decay of the culture that animated it (*Arndt, 1995*).

At the stage of civilization, O. Spengler believed, culture is only capable of improving technology and organisation. This temporarily allows her to even increase her own power. However, this will inevitably be followed by a complete collapse of civilization. At the same time, culture falls into a state of "fellahship". So, by the name of fellah, an Egyptian beggar peasant, a direct descendant of the ancient Egyptians, who did not retain any memories of the great past of his country, his language and ancestral religion, O. Spengler called the state after the collapse of civilization. "Fellahship" precedes the birth of culture, and it also absorbs the remains of culture.

Although O. Spengler, who was clearly inspired by the ideas of Russian Slavophiles about a multitude of local civilizations, singling out culture as the basis, or "soul" of a separate civilization, still ignored folk art. The reason was simple: characteristic of the philosophers of Western Europe contemptuous attitude towards the peasantry, and it is the peasantry – the main creator of folk art.

The philosopher wrote about the villagers: "The peasant has no history. The village stands apart from world history, and all development, from the Trojan to the Mithridatic Wars and from the Saxon kings to the World War, bypasses these points of the landscape, sometimes destroying them, using their blood, but not touching the inner in them. A peasant is an eternal person, independent of any culture nesting in cities. It is a mystical soul, it is a dry, practical reason, the original and ever-flowing source of blood that makes world history in cities. He preceded culture, and he will survive it, stupidly continuing his kind from generation to generation, limited by grounded professions and abilities. Everything that culture invents there, in the cities, in the sense of state forms and economic customs, dogmas of faith, tools, knowledge and art – all this he eventually takes over incredulously and hesitantly, without, however, changing his essence... Remove the oppression of big cities from him, and he, having lost nothing, will return to his primitive state. His real ethics, his real metaphysics, which no urban scientist considered worthy of discovery, lie beyond any history of religion and spirit" (*Spengler, 1993*).

O. Spengler explained his contemptuous attitude towards the peasantry as follows: "The decisive and unappreciated fact is that all great cultures were urban. The "tall" man of the second millennium is an animal that builds cities. This is its own criterion of "world history", radically different from the history of mankind in general. World history is the history of the urban man. Peoples, states, politics and religion, all kinds of arts, all sciences are based on one ancient phenomenon of human existence – the city" (*Spengler, 1993*).

As it can see, one of the greatest thinkers of the last century, who put the development and decline of culture as the basis of his work, nevertheless defiantly ignored folk art.

The Italian Julius (Giulio Cesare Andrea) Evola (1898-1974) can be attributed to the number of the century thinkers who turned to the primordial traditions, but again did not see and did not appreciate folk art. He is considered one of the founders of philosophical traditionalism, skeptically assessing progress and putting forward the idea of reviving ancient traditions. Culture and society are interpreted by J. Evola as traditional, "if the latter are guided by principles that simply transcend the human and individual level; if all public spheres are

formed by the influence from above, are subordinated to this influence and are oriented towards the highest world" (*Evola, 1961*). In 1934 his book "Revolt against the Modern World" ("*Rivolta contro il mondo moderno*") was published. J. Evola examined in detail the history of traditional societies, among which he particularly singled out the Indian caste society (*Evola, 2013*). The deep essence of his anti-modern traditionalism was that the traditionalist approach to history was not limited to the desire to preserve the outgoing image of social and political existence and the fear of the further development of technical civilization. J. Evola also raised problems unknown to the progressive paradigm of thinking, in particular, the problem of the correlation of politics, tradition and history, which later, at the end of the century, were destined to be firmly rooted in Western philosophical thought. However, the thinker and his very numerous followers and epigones talked about some abstract Tradition (with a capital letter), representing a very subjective interpretation of the traditional values of various societies. Italian folk art (at that time numerous artistic crafts still existed and were created in the country) did not receive attention in the works of the thinker.

In the second half of the century, the philosophy of art basically stopped writing about the crisis of culture. This, however, did not mean the beginning of a new prosperity. Political correctness, which in fact introduced the most severe self-censorship for any artist, the ideology of postmodernism, which fundamentally abandoned the search for truth, and the policy of "*multiculturalism*", led to the fact that the meaning between the categories of beautiful and ugly, between national and international culture, was lost. The philosophical thought of Western Europe in the late 1960s tried to find its answer to overcoming the spiritual and artistic crisis, to the loss of identity, eroded by mass immigration from non-European countries, as well as "pan-European" cultural policy. The result was the emergence of an intellectual group of the "new right". The "new ones" differed from the usual rightists in their critical attitude towards capitalism as an economic system and liberal democracy. The main idea of the "new right" is that the modern West is experiencing a regression, which is reflected in the decline of culture, the degradation of education, the dominance of primitive tastes and the complete oblivion of historical traditions. The "new right" criticised individualism, universal "European values", which from their point of view were only "metaphysics of subjectivity". As one of the main theorists of the "new right" Alain de Benoit wrote in an article under the meaningful title "*The Religion of Human Rights*", "Man is a cultural being. However, at the cultural level, there is no model for all of humanity. Historically, cultures have always developed in large numbers. In a purely human cultural sense, talking about "humanity" does not mean anything other than reducing culture to nature, simplifying history to biology. It is quite remarkable that adherents of the ideology of human rights fall just under this biological "reductionism" when they derive moral precepts from a circumstance related only to zoology" (*Benoist, 2011*).

As a positive ideal, the "new right" proposed a return to the original values of Europe, including even paganism. It would be logical to appeal to the "new right" to support and develop folk art in European countries, but this art is practically gone. There are interest groups that, in their free time, are engaged in, say, lace weaving, but this is only a hobby. In tourist centers, all visitors are offered "real" works of art crafts, but this is only kitsch. Unfortunately, in European countries folk art disappeared before philosophy paid attention to it.

Conclusion

So, for the philosophy of klironomy to be born and develop, it is necessary to first create a philosophy of folk art as part of the philosophy of art. This is the task facing philosophers in the age of globalisation. This does not negate the relevance of developing the direction of the philosophy of klironomy (klironomical philosophy), or the philosophy of cultural heritage, but warns of the need for an integrated approach to various areas of this direction, which for the 2020s have been developed and developed with varying degrees of depth and in some cases are extremely poorly developed.

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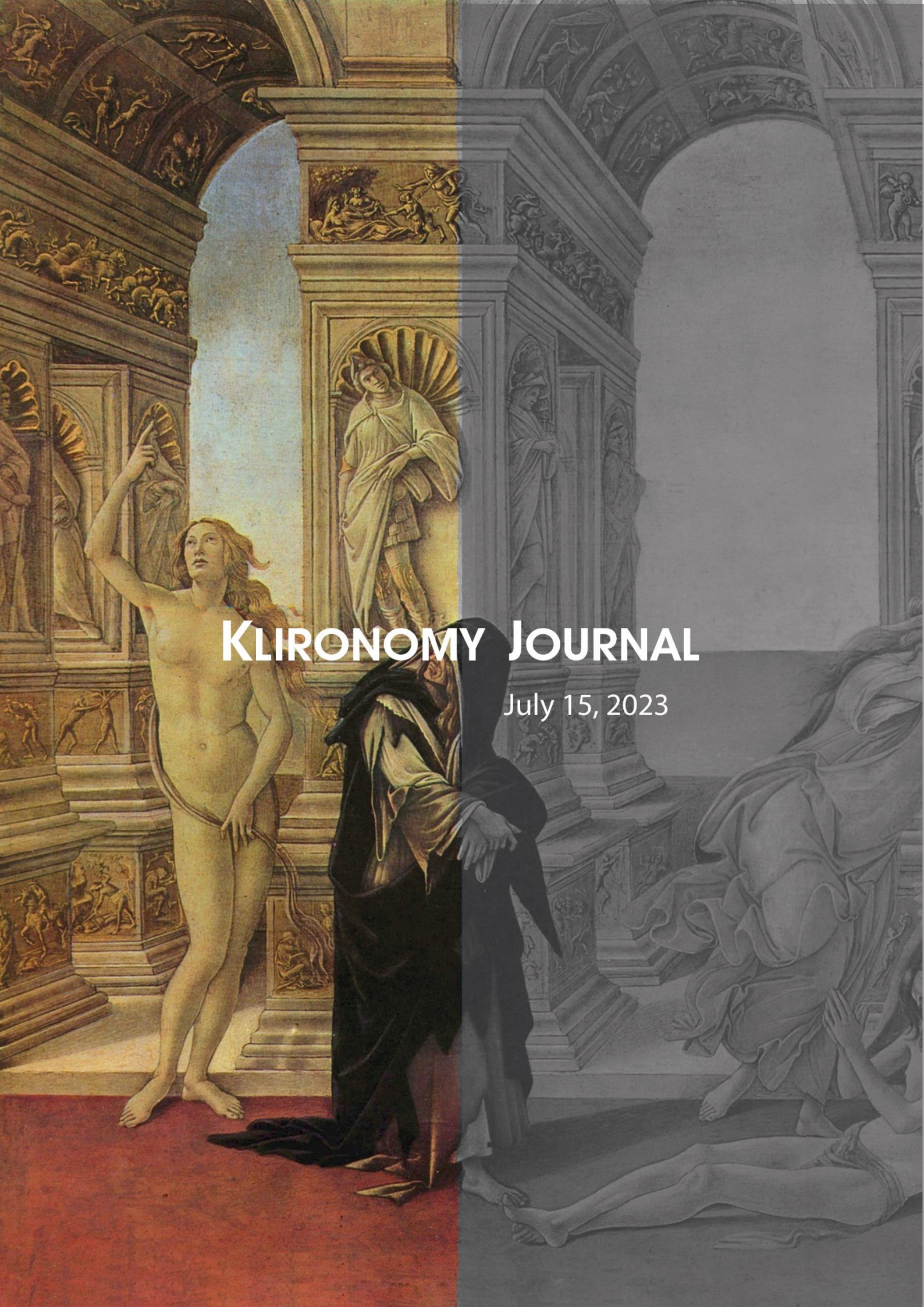
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July 15, 2023