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General Trends in Art Education Development in the Territory of Ukraine As Part of the Russian Empire in the Second Half of the 19th and Early 20th Centuries

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Abstract

The article aims to determine the main stages of teaching fine, decorative, and applied arts in the context of art education development in Ukraine, which in the second half of the 19th – early 20th centuries was part of the Russian Empire. The methodology of the study consists of a set of methods of analysis, synthesis, comparison, generalization, interdisciplinary synthesis of historical-cultural, historical-artistic, and historical-pedagogical approaches. The scientific novelty lies in generalizing comprehension of art education progressive development in Ukraine in the 19th – early 20th centuries, expanding theoretical ideas about peculiarities of the stages of teaching fine, decorative, and applied arts in the territory that was part of the Russian Empire. The study of the main trends – changes in social conditionality, requests of society for skilled handicraft and pedagogical staff of artistic and crafts profile, processes of art education formation and development of cultural-artistic trends in the field of fine, decorative, and applied arts, using a number of socio-economic, educational, cultural-artistic criteria, allowed to distinguish the stages of the process of organizing the teaching of art disciplines in the specified region of the second half of the 19th – early 20th century. At the same time, the forms of connections and mutual influences formed in the course of a general historical-pedagogical process between vocational and art-crafts education and in the unity of cultural-educational and educational-artistic processes reflected in the normative-legal base of national art education development were taken into account. Analysis of research results gives an opportunity to understand the trends in national art education development in Ukraine as part of the Russian Empire in connection with the current social processes.

Keywords: Art education, Teaching of fine, Decorative arts, Applied arts, Ukraine as part of the Russian Empire.

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Introduction

The leading feature of any culture is its national identity. The Ukrainians, who lived in the territory that had long been part of the Russian Empire, maintained their identity, which manifested itself in the outlook of the nation. These factors, first of all, were embodied in traditional art, which was initially taught in the family, by an experienced master. Subsequently, with the development of the economy, changes in social formations in the Russian Empire, in particular, the emergence of capitalist relations in the early 19th century, increased the demands of society for beautiful and functional artistic products. The demands of the new realities required training of highly skilled specialists in the field of fine and decorative arts in the region.

The urgency and expediency of research is the need to substantiate scientifically the issue of art education development in Ukraine, to study the positive pedagogical and creative experience of previous generations in order to actualize the artistic-educational heritage of predecessors in the contemporary cultural-artistic space. It should be emphasized that the outlined problem requires careful study in the field of art education of Ukraine in such fields as history of culture, history of pedagogy, and history of art.

Methods

In the study, the following methods were used:

1) *bibliographic-chronological*, by which literary sources, archival materials, important legislative documents in the field of art education of Ukraine as part of the Russian Empire were analyzed;

2) *historical-retrospective*, which made it possible to distinguish the stages of implementation of teaching art disciplines of visual arts direction in the territory of Ukraine as part of Russian Empire in the second half of the 19th – the beginning of the 20th centuries;

3) *cultural-historical*, which enabled to determine the specifics of teaching fine, decorative and applied arts in the context of art education development in the region of the studied period.

Discussion

It is worth noting that education in the Russian Empire in the 19th century was managed by a district trustee with Russian language teaching and a scientific and cultural-intellectual center of the historical regions of the Empire (Lipnik, 2003). In addition to adjusting development of science and general education, district trustees organized various forms of vocational arts and crafts education, including teacher training courses for primary and secondary school teachers, as well as preschool education institutions and various forms of adult education (classes, Saturday and Sunday schools, evening courses, additional classes, craft workshops) (Hurkina, 2001).

The crisis of the feudal serfdom in the Russian Empire forced the tsarist government to implement the peasant reform, which was regulated by the Tsarist manifesto of February 19, 1861, “The regulations on peasants who came out of serfdom” and “The regulations on the purchase of peasants’ estates” (1861), which contributed to the rapid development of crafts in Ukraine as part of Russian Empire in various fields of fine and decorative art, which in turn required quality of specialists training (Complete Collection of Laws, vol. 28. 1830-1885).

An important event after the abolition of serfdom in the history of the Russian Empire, which influenced the development of public education in Ukraine as its part in the second half of the 19th – early 20th century was Zemstvo reform. Activation of the democratic movement among the intelligentsia facilitated adoption on January 1, 1864, “The regulations on Provincial and County

Zemstvo Institutions” (1864) approved by the decree of Alexander II and “Rules on the procedure for their implementation” (1865) (Complete Collection of Laws, vol 28, 1830-1885). Thus, the Russian Empire began the reform of local government on the basis of Zemstvo self-government. For the first time in provinces and counties were created elected (from all states) local self-government bodies – provincial and county assemblies (legislative bodies) and provincial governments (executive bodies). In 1865 Zemstvos emerged in Poltava, Kharkiv and Chernihiv provinces (Svitlychna, 2005).

Analysis of the legal framework, archival sources, and relevant scientific materials made it possible to distinguish the stages of implementation of fine, decorative, and applied arts training in Ukraine as part of the Russian Empire of the second half of the 19th – early 20th centuries within the legal framework of the national art education development: the first stage (1851-1868) – education and upbringing in the process of mastering artistic craft; the second stage (1869-1899) – development of specialists vocational training in the field of fine and decorative art; the third stage (1900-1917) – art and crafts education development. We will characterize these stages in more detail below.

I. Stage “education and upbringing in the process of mastering artistic craft” in Ukraine as part of the Russian Empire (1851-1868)

The economic growth of the region contributed to the need to expand the network of arts and crafts establishments among the wider layers of rural and urban populations. In each district, since the 1860s, journals of Zemstvo assembly meetings, annual reports on the activity of the trustee and memorial books on the state and development of educational institutions in its territory had been published, with statistics on the number, social origin and gender of pupils and teachers, historical information on establishing gymnasiums, colleges, various schools (elementary, secondary, private, Zemstvo, general or vocationally oriented), their staff composition. Also, there were published departmental publications, annual circulars of trustees and their indexes, decrees, laws, information about the staff of educational institutions. Estimates, reports, as well as the results of revisions were published for general information in the “Provincial News” – this was stipulated by the Regulations of 1864. The official printed organ of the district was “Circular on Kharkiv Educational District”, published from 1861 to 1916 (Educational Districts, 1890-1907).

After the abolition of serfdom (1861), the population of cities in the Russian Empire increased significantly. Increased industrial potential, growing spiritual and material demands of society required both an increase in urban development and providing the population with products of decorative arts and crafts. Active development of crafts in the early 60’s of the 19th century contributed to progressive changes in all spheres of life, in particular in the economy of the state, for example, the cost of producing manufactured goods increased from 4.1 million to 23.6 million rubles (Moleva & Beliutin, 1967). This necessitated the development of educational institutions that would provide workers with necessary knowledge and skills in all fields of production, including arts and crafts.

In 1864, as a result of introduction of the “Charter of gymnasiums and progymnasiums of the Ministry of Public Education”, changes in the education institutions management occurred. In Zemstvo provinces, they were removed from the provincial directorates of public schools and subordinated to county and provincial school councils. Each gymnasium had its own library with textbooks for students and manuals for teachers, as well as a set of visual aids in science, history, geography, mathematics, drawing and physical study (Lipnik, 2003, pp. 43-44). Since 1867, the “Journal of the Ministry of Public Education” had been edited, which published government orders, documents of departments of pedagogy and science, reviews and bibliography, and a modern chronicle of educational affairs in Russia and abroad.

The government did not neglect homeschooling. Thus, in 1863 and 1868 the tsarist government introduced a number of amendments to the “Regulations on home tutors and teachers” (1834) to specify the status of these persons. It has been confirmed that the title of a “home tutor” was granted only to the person who had higher education (On home tutors, 1868). According to the new regulation on women’s gymnasiums (1870), the 8th (additional) pedagogical grade was introduced, which included fine arts (drawing, painting) and decorative art in the form of needlework (sewing, embroidery, etc.). Pupils who completed elementary and 8th grade, and were awarded gold or silver medals, were awarded the title of home tutors, and those who did not have medals became home teachers. Both titles gave the right to teach in the relevant specialty in urban schools and junior grades of gymnasiums, as well as to conduct educational work in families and private boarding houses (Pedagogical, 1964, vol. 1). We would also like to mention the fact that the tsarist government of the Russian Empire constantly took care of homeschooling, creating during the 19th century the legal basis for the comprehensive development of homeschooling and activities of home tutors and home teachers. The decrees, orders, and circulars set rigid and well-controlled imperial governance structures for this category of individuals.

Thus, democratic reforms in all sectors of the 1960s helped to expand the network of schools in Ukraine as part of the Russian Empire, where drawing and handicraft lessons were introduced.

II. Stage of “development of specialists vocational training in the field of fine and decorative art” (1869-1899)

The second stage of organization of teaching fine and decorative arts began in 1869 with the opening of a private Kharkiv Art School, the first in Ukraine “school of drawing and painting” with a department for training artisans. It should be noted that the beginning of vocational training of artisans of art profile led to the intensive development of crafts, due to the rise of the economic and educational industry in Ukraine as part of the Russian Empire. Socio-cultural changes also had intensified: peasants began to move away from agricultural work and gave preference to handicraft work, including arts and crafts. Due to intensive development of the economy, there was a need for highly qualified personnel to meet the demands of a more educated and cultural level of the population.

The analysis of the studies has revealed that with the beginning of the educational reform in the 19th century in three largest cities of Ukraine in the lands of the Russian state – Kyiv, Kharkiv, and Odessa – Ukrainian artists established institutions of art education, which differed among themselves and became centers of art education in regions. The emergence of these provincial art schools, namely Odessa Art School (1865), M. Murashko Kyiv Drawing School (1875), and M. Raievska-Ivanova Kharkiv School (1869), led to preservation of independence of the national tradition (Averianova, 2010). These private schools of fine arts contributed to the development of national vocational artistic training and general aesthetic education of artists and craftsmen, specialists in decorative arts in schools in the middle of the 19th century, which brought them closer to the traditions of vocational training in leading European education institutions. Only Kharkiv could compete with artistic-educational initiatives of Kyiv in Ukraine in the late 19th – early 20th centuries (Averianova, 2010). For the implementation of the higher art school, there was already the basis, laid by the activity of the Higher classes of drawing and painting at the Kharkov Collegium (1770).

The analysis of the complex of sources has shown the growth of industrial and urban development, an increase in the level of general education and understanding of the achievements of national culture, which led to the need for specialists in art production. These factors outlined the necessity and expediency of mastering by students of theoretical and subject knowledge, graphic and compositional skills, techniques of drawing and painting, perspective and color solutions on the

plane. These requirements constituted a content component of the study of fine and decorative art in the institutions of artistic education in Ukraine as part of the Russian Empire of the studied period. At the same time, as O. Kovalchuk notes, classes of art training of the general (public) school were opened. Their number in the second half of the 19th century was so significant that the St. Petersburg Academy of Fine Arts in 1873 proposed to introduce “Regulations on drawing schools and classes”, whose main purpose was to unify the activities of educational institutions of this type. In accordance with the implementation of the Regulation, classes of drawing, sculpture, painting, and architecture were opened in art schools (Kovalchuk, 2003). The graduates received a certificate of graduation from the institution according to the chosen specialty and a diploma of a teacher of drawing in secondary schools.

In the second half of the 19th – early 20th centuries, a private and public initiative was a significant factor in the development of the system of vocational and special education (with arts and crafts in the curriculum). By joint efforts of the leading part of educators, scientists, engineers, public and political figures, in 1862 the “Permanent Commission on Technical Education” was created, and in 1866 the “Russian Technical Society” (Historical Essay, 1900) was created, which facilitated artisans training.

It is important to note that participation of Zemstvo institutions in the development of public education was governed by two provisions: “Regulations on elementary schools” of 1864 and 1874 (Kudrytskyi, 1992) and two statutes (The charter of gymnasiums, 1864; The charter of gymnasiums, 1871). Consequently, the rights of Zemstvos to participate in education management were reduced to determining the content and order of reporting for the funds spent, recommendation of candidates for teaching positions, election of school trustees, which were maintained at the expense of Zemstvos. Management reports, estimates, and audit results for the general public were published in the “Provincial News” (History, 2004). According to the “Instruction for two-class and one-class rural schools” (1875) the study of needlework (for girls), handicrafts (for boys), horticulture, beekeeping was envisaged provided there were funds and pedagogical staff. The introduction of such innovation was envisaged at the expense of Zemstvo institutions or philanthropists. It is important to note that in 1877 teaching of drawing and painting was introduced as compulsory subjects into curricula of gymnasiums of the Russian Empire, as evidenced by the government decree “On the introduction of compulsory subjects in the gymnasiums”. It should be noted that the teaching of fine arts in all types of educational institutions in the Russian Empire was under the direct control of the Petersburg Imperial Academy of Fine Arts. As a result of liberal socio-political processes in the Russian Empire, the tsarist government during the 1860s and 1870s implemented a number of reforms that had a positive impact on education development, including primary and secondary education, in the regions. The impetus for educational reforms of the 1860s in the Russian Empire (and accordingly in Ukraine) was the abolition of serfdom, socio-economic changes in the country, which resulted in an active search for new forms of pedagogical, general and artistic education (Hurich, 2017, p. 76). Thus, the 60–70’s of the 19th century were the turning points in the development of Ukrainian socio-economic life, which at the legislative level was reflected in the formation of education in general and introduction of teaching fine and decorative art in Ukraine as part of Russian Empire of the studied period in particular. It is appropriate to emphasize that the main tasks in the field of arts and crafts education in the 80–90’s of the 19th century in Ukraine as part of Russian Empire were: increase in the number of educated people required by the production, and, consequently, development of institutions of elementary education aimed at the broad strata of the poor; increasing attention to women’s education (In the Society for the Guardianship, 1899); creation of handicraft departments and classes of manual labor that prepared students for future vocational activity (Kasian, 2016). The introduction of manual labor as an independent discipline in

1884 also had an impact on Zemstvos' activities, which paid great attention to the issue of students' labor education at the end of the 19th century (Historical essays, 1900).

In addition to art and crafts in the education institutions began to open drawing classes. In their study N. Moleva and Ye. Beliutin state that "... the Petersburg Academy of Fine Arts, which after its reform in 1894, took care of dissemination of art education in the provincial cities of the Russian Empire provided methodological and material support to (...) the drawing classes" (Moleva & Beliutin, 1967). From provincial news, we can trace that evening drawing classes already existed in 1894 under a charter approved in 1893 (Svitlychna, 2005). In drawing classes elementary knowledge and skills in drawing, sketching, ornaments, stylization and molding from clay were formed. They prepared drawing artists and ornamentalists for the Russian manufactories (In the Society for the Guardianship, 1899). In 1896, the Kharkiv School of Art was awarded the status of a state institution of art education and official right to train art teachers (Hurich, 2014).

In the late 19th century, in the period of growing economic progress in Ukraine as part of the Russian Empire in order to train specialists in the field of decorative arts to meet the needs of production, training workshops were organized in the centers for the development of folk crafts. In addition, artisan schools of all types and specialties were opened to train artisan specialists, including art and craftsmen.

It should be emphasized that philanthropists and philanthropic societies provided a great deal of financial assistance to art education institutions. In this context, it is important to note that in 1897, the above-mentioned Charter on Public Care (1857) was improved, in this regard, the creation of charitable societies was possible only after the approval of the standard statutes for societies of this type (Educational districts, 1890-1907).

Therefore, as a result of the reforms of the second half of the 19th century, which contributed to the introduction of fine and decorative art teaching in Ukraine as part of the Russian Empire of the studied period, there was certain democratization of society, which positively influenced the formation of arts and crafts and development of art education. Thus, the consequences of reforms contributed to:

- 1) laying foundations for the transition from the feudal system of the Russian Empire to the bourgeois-representative;
- 2) economic and political development of the state;
- 3) at the legislative level – defining and consolidation of civil rights of the population of Ukraine as part of the Russian Empire to receive education, in particular, in the field of arts and crafts.

III. Stage of "art and crafts education development" (1900-1917) in Ukraine as part of the Russian Empire

The third stage of introduction of fine and decorative arts training in the regions of Ukraine that were part of the Russian Empire began with the opening in 1900 of a number of art-industrial schools in the region. At this stage, the leading art and craft schools with basic training of specialists and art-pedagogical staff were created. At the turn of the century, the social and political conditions of the formation of capitalist relations significantly increased the demand for improvement of the aesthetic image of industrial production, which led to the growing importance of artist's profession in society and in production, which contributed to the expansion of the boundaries of art education in the field of traditional folk crafts and development of curricula, scientific-theoretical and methodological works on specialist training (Rusakova, 2017).

An important role in this process, as during previous stages, played Zemstvo institutions, which invited foreign teachers-technologists to the newly established institutions to improve technical and technological foundations of artistic production of decorative artworks. Local patrons and philanthropists continued their active work. Due to significant systematic financial donations, art education institutions were opened and operated. In 1906, a generalized law on charitable communities “Temporary Rules on Societies and Unions” was adopted. Sunday and evening schools, public universities, as well as folk readings, public lectures, public libraries, public museums, reading rooms, additional art classes, courses of mastering various kinds of arts and crafts were opened at public and private funds at education institutions, public organizations; village manufactories, educational art, and craft workshops, and schools for the development of some crafts were also established (Reports of the Akhtyrka Zemstvo council, 1911-1913). Schools established traditional museums of arts and crafts and established school libraries.

In 1909, in accordance with the “Program” approved by the Zemstvo Assembly and General Directorate of Land and Agriculture (St. Petersburg), the first school of pottery instructors training was opened in the region (Kocherzhenko, 1991). In Kharkov, in 1912, the State Art School hosted opening of an art college affiliated with the St. Petersburg Imperial Academy of Fine Arts, which gave the institution a new higher status as an institution of art education.

In 1913, on the pages of the first professional Ukrainian-language edition in the territory of Ukraine that was part of the Russian Empire – the magazine “*Svitlo*” (Light) – the “Project of the Ukrainian School” by Ya. Chepiha was published (Chepiha, 1913). In this, there were also published articles, speeches, and reports by S. Rusova on labor education and upbringing of traditional folk arts and crafts as a realization of the possibility of free development of a child’s personality in accordance with his/her individual interests, inclinations and abilities (Rusova, 1911; 1914; Sylko, 2016). Leading educators used the experience of foreign scholars in the field of teaching arts and crafts (J. Dewey, G. Kerschensteiner), and introduced innovative technologies in fine and decorative arts teaching in education institutions (based on the principles of M. Montessori’s “New School”): commercial activities, advertising, and sale of artistic products made by students (Nykyforov, 2016).

In the early 20th century, the Ministry of Public Education actively prepared for the reform of the education system, which was caused by the inadequacy of the level of public school organization, the need to update pedagogical approaches, forms, and methods. According to new regulations, the content of training has expanded. The list of compulsory subjects included painting, drawing, singing, exercise, needlework, handicraft. In 1915, “Materials for the reform of secondary education” were published.

The third stage of introduction of fine arts training in Ukraine as part of the Russian Empire (1900-1917) – development of vocational arts and crafts education – ended with the opening of the Ukrainian Academy of Arts. On December 3, 1917, at a meeting of the General Secretariat, the draft of the Ukrainian Academy of Arts was approved and the Secretary of Education was instructed to submit it to the Central Council. And two days later, on December 5, 1917, the first inauguration (scheduled originally for December 1) of the first-ever higher art education institution – the Ukrainian Academy of Arts in Kyiv – was held. On December 18, 1917, the Central Council adopted a law regulating activities of the Ukrainian Academy of Arts (Kovalchuk, 2003). Thus, the process of forming a national higher education institution of art education was completed. Ukrainian Academy of Arts and its subordinate structures were entitled to receive from abroad, without any duties, all the materials, books and pictures needed for the work. Printing houses were obliged to submit to the library of the Ukrainian Academy of Arts one copy of books and magazines concerning fine arts. It should be noted that the Academy received state funding.

Research Results

The study has found out that legal and regulatory support for the implementation of fine arts teaching in the territory of Ukraine as part of the Russian Empire (second half of the 19th and early 20th centuries) in the field of decorative and applied arts were reflected in government regulations of the Ministry of Public Education, circulars, orders, charters, rules, curricula of the institutions of art education.

It is stated that the first stage of introduction of fine arts teaching Ukraine as part of the Russian Empire (1851-1868) – education and upbringing in the process of mastering artistic craft – was characterized by:

- training of apprentices-serfs in landlords' private arts and crafts workshops;
- individual education of children of free peasants while working with an experienced master, the use of apprentices in the economic needs of the master;
- lack of systematic training in fine and decorative arts and crafts;
- people's thirst for knowledge, expanding the network of educational institutions where drawing and handicraft lessons were introduced;
- popularity of homeschooling for the wealthy (with fine and decorative arts and crafts training: needlework for girls and crafts for boys);
- emergence of the national cultural elite, movement to preserve the works of traditional fine and decorative arts and crafts, search for new forms of artisans training;
- introducing of teaching art disciplines in education institutions.

It is found out that the second stage of art education development in Ukraine as part of the Russian Empire (1869-1899) – development of specialists vocational training in the field of fine and decorative art in the field of the legal and regulatory support was marked by:

- spread of the social and pedagogical movement;
- introduction of artisans vocational training in art education institutions;
- improvement of the curriculum for fine art specialists by supplementing it with the tasks of the decorative arts (the study of ornaments);
- opening of a network of arts and crafts workshops, courses of crafts study;
- involvement women in education – creation of women's educational institutions with such arts disciplines as needlework, writing, drawing, sketching;
- development of scientific-theoretical basis and educational-methodological works in the field of fine and decorative arts and crafts for private institutions of art education;
- introduction of the state status of art education institutions;
- introduction of pedagogical staff training of artistic profile in the field of arts and crafts;
- introduction of artistic disciplines (drawing and sketching) and decorative and applied arts subjects (needlework) into the curricula of secondary schools;
- strengthening of the legal basis for the role of home tutors and private teachers;
- active involvement of Zemstvos' provincial and county institutions;
- the growing role of private patronage initiative.

It is proved that the third stage of organization of teaching fine and decorative art in Ukraine as part of the Russian Empire, the stage of art and crafts education development (1900-1917) at the legislative level was characterized by:

- increased interest in traditional art products in connection with industrial development;
- creation of special institutions of art and craft education;

- reorganization of art school into institution of a higher level of art education – art college;
- development of scientific and theoretical foundations of craftsmen vocational training;
- combining the teaching of technological fundamentals (foreign teachers) with traditional foundations of folk art (domestic masters-teachers);
- introduction of pedagogical staff training in the field of fine arts and instructors of arts and crafts;
- active search for new forms of arts and crafts education;
- implementation of Western European experience in the field of arts and crafts training (J. Dewey, G. Kerschensteiner);
- introduction of innovative technologies into decorative and applied arts teaching in education institutions (based on the principles of the “New School” by M. Montessori): commercial activity based on the study of the traditions, production, advertising and sale of arts and crafts products;
- the founding of the Ukrainian Academy of Arts (1917), which gave the opportunity for specialists of fine and decorative arts and crafts to obtain a higher art education in the Motherland.

Conclusions

As a result of a scientific search, it has been found out that the state’s need for skilled artisans necessitated the improvement of the legal framework for teaching fine, decorative, and applied arts in the second half of the 19th – beginning of the 20th century. strengthening of practical component of arts and crafts curriculum, updating of methods of educational-production activity, adaptation of art-industrial schools and art-production workshops to the peculiarities of a particular area, in particular Ukraine that was part of the Russian Empire.

The practical significance of the obtained results is that, on the basis of scientific analysis of regional peculiarities of Ukrainian educational and cultural space development, the stages of art education development in the territory that was part of the Russian Empire in the 19th – early 20th centuries are theoretically substantiated and characterized.

We believe that further scientific research in this area should focus on the need to establish organizational and methodological foundations of teaching and upbringing by means of fine and decorative art in the territory of Ukraine as part of the Russian Empire.

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