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Genesis of the Idea of Using Folk Arts and Crafts Elements in Teaching and Upbringing in Classical Ukrainian and Western European Pedagogical Thought

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Abstract

The article aims to identify the origins and analyze the development of the idea of applying folk arts and crafts elements in teaching and upbringing in the works of Ukrainian and Western European classical educators. The conceptual analysis of the classical national and foreign pedagogical thought, taking into account the specificity of the studied artistic-educational phenomenon, allowed determining the foundations of scientific-theoretical understanding of decorative and applied arts as a subject of pedagogical research. In the course of the study, a positive attitude of the outstanding figures of education and culture towards the introduction of folk pedagogy elements, in particular traditional arts and crafts, was revealed, namely the views of prominent figures of Ukrainian national pedagogy, writers, philosophers (Hryhorii Skovoroda, Oleksandr Dukhnovych, Lesia Ukrainka, Ivan Franko, Anton Makarenko, Vasyl Sukhomlynskyi, Taras Shevchenko); Ukrainian and Russian teacher of Ukrainian origin Konstiantyn Ushynskyi, who first introduced the concept of “folk pedagogy” to scientific discourse; Russian Soviet scholar-teacher, researcher of Chuvash folk pedagogy, founder of the term “ethno-pedagogy” Hryhorii Volkov; Western European theorists-philosophers, scientists-pedagogues (I. Bazedov, B. Blache, H. Campe, H. Saltzman, D. Diderot, J. Comenius, J. Locke, R. Owen, J. Pestalozzi, J.-J. Rousseau, I. Heusinger). At the same time, the article analyzes the works of foreign art theorists, propagandists of the world movement for the unity of arts and crafts (G. Semper, V. Morris, A. Riegl, J. Ruskin), whose scientific-theoretical works have contributed to the improvement of the status of decorative and applied arts in the history of art education development in Ukraine in the 19th – early 20th centuries. The findings of the study traced general features of the genesis of pedagogical ideas of foreign and domestic scientists on the development of art education in the field of arts and crafts as a basis for introduction of decorative and applied arts in the institutions of art and general education in Ukraine.

Keywords: History of art education, Progressive ideas of teaching and upbringing, Traditional arts and crafts, Folk pedagogy, Ethno-pedagogy, Decorative and applied art, Ukraine as part of the Russian Empire.

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Introduction

In the current conditions of Ukrainian education development, the study and rethinking of the experience of domestic and foreign scientists, who stood at the origins of the education system creation, has gained great importance. Consequently, we consider it impossible to become a good arts and crafts teacher without learning scientific heritage of the pedagogues who generated ideas of love for their native land and implemented the ideas of folk pedagogy in teaching and upbringing.

The relevance of the study lies in the need to identify the origins of the idea of using folk art in the educational process in the scientific-theoretical heritage of the prominent figures of Ukrainian and Western European pedagogy. The expediency of research is intensified by the contradictions between the historical-pedagogical requests for the use of national and foreign pedagogical heritage regarding the application of folk arts and crafts in the educational process and absence of a thorough historical-pedagogical study of the genesis of the outlined ideas concerning the introduction of arts and crafts teaching in arts and crafts education institutions in the territory of Ukraine which was part of the Russian Empire in the 19th – early 20th centuries.

Methods

In the study, the following research methods were used:

1) *bibliographic-chronological method*, by which literary sources from the scientific heritage of the prominent figures of Ukrainian, Russian, and Western European pedagogical thought on the specified problem had been analyzed;

2) *specific historical*, which made it possible to determine the influence of folk arts and crafts and achievements of foreign educators-theorists on the development of Ukrainian art education;

3) *cultural-historical*, which enabled to characterize peculiarities of art education in the 19th – early 20th centuries in Ukraine as part of the Russian Empire in the context of the foreign pedagogical science development.

Discussion

Most of the scholars in art education emphasize that arts and crafts are a particular area of artistic activity, which results in a combination of practical expediency with aesthetic design (Short Dictionary, 1983, p. 36). When manufacturing a product, the primary task is to create a useful (utilitarian) thing and at the same time an object that has aesthetic value. I. Ya. Bohuslavska rightly emphasizes that “everything touched by the hands of folk masters turned everyday things into the phenomena of art. The object acquired the form which was convenient and most expedient in its direct purpose and at the same time artistically expressed, figurative and aesthetically valuable” (Bohuslavska, 1986, p. 10).

Folk arts and crafts of Ukraine as part of the Russian Empire of the 19th – early 20th centuries are represented by multi-vector varieties depending on the material, technique of production, as well as functional purpose of the products. The specificity of arts and crafts varieties in the studied region has always influenced the peculiarities of teaching the specified art. Traditional arts and crafts along with other types of folk art (fine art, music, dance, oral folk art, crafts) have become an integral part of folk pedagogy.

Use of the folk arts and crafts elements in teaching and upbringing in classical Ukrainian pedagogical thought

The first of the classical pedagogues who understood the essence of folk pedagogy was Hryhorii Skovoroda (1722-1724). He emphasized that ordinary people were able to independent

pedagogical creativity: “proper education lies in the nature of the people themselves” (Sbruieva, 1998). However, the first to introduce the concept of “folk pedagogy” to the broad scientific circulation was Kostiantyn Ushynskiy (1824-1870), who argued that education should not be invented, because it existed in the people for as many ages as the people themselves (Berezivska, 2005, p. 284). K. Ushynskiy emphasized the importance of oral folk art in education and upbringing, and preferred folk tales. Among the pedagogical heritage of the teacher, there are textbooks for elementary education “Children’s World” (1861) and “Native Word” (1864), in which the author combined scientific level of knowledge with accessibility, brightness of presentation and accomplished the task of moral and aesthetic upbringing (Bohush & Pikiner, 2017).

The author of the first Ukrainian textbook on pedagogy “Folk pedagogy for the benefit of rural schools and teachers” is Oleksandr Dukhnovych (1803-1865) (Dukhnovych, 1857). In this work, the author summarized and further developed the best achievements of the centuries-old experience of the people in the field of teaching and upbringing. In the context of our study, it is necessary to name the creative heritage of Taras Shevchenko (1814-1861), in particular, his “South Russian ABC book” (Shevchenko, 1861). It contains many folk sayings and proverbs, which testifies to the combination of the artist’s creativity and folk wisdom – an integral component of folk pedagogy. It should be noted that Taras Shevchenko sent most of his books to his acquaintances for distribution among the pupils of Sunday schools in Kyiv, Poltava, Chernihiv, and other cities of Ukraine, which was part of the Russian Empire.

Numerous works for children, written in the folk style by Lesia Ukrainka (1871-1913), children’s folklore and folk games, collected by the author in the book “Children’s games, songs and fairy tales of Kovel, Lutsk and Novohrad-Volyn counties of Volyn province” (Ukrainka, 1903), testify to her interest and respect for folk pedagogy.

Ivan Franko (1856-1916) wrote about the educational impact of folk pedagogy, which proved that true education could be built on the best achievements of folk pedagogy (Sbruieva, 1998). He criticized the separation of education from the urgent needs of the Ukrainian people in stories about children and school: “Little Myron”, “To the Light”, “Mustard Grain”, etc. I. Franko’s pedagogical ideas were revealed not only in articles where he analyzed shortcomings and advantages of the education system of that time, but also in fiction (Antonova & Pavlenko, 2016).

Anton Makarenko (1888-1939) considered folk pedagogy to be the “golden fund” of scientific pedagogy, rethinking folk educational wisdom and interpreting it in a new form. An object for the scientific generalizations and conclusions for A. Makarenko was the practice of raising children in working families, which he studied through observations, conversations and correspondence with parents (Yarmachenko, 2008, pp. 471-472). In creating new foundations of pedagogy, he defined and introduced such benchmarks as “more democracy”, “more humanism”, “more spirituality”, “more trust in the pupil”. A. Makarenko noted that “the family is a natural human collective, so education is a social process, with parents and teachers in the first place” (Pavlova, 1972).

A. Makarenko’s ideas on folk pedagogy were further developed in the activities of his followers. The most famous among them is the prominent Soviet educator Vasyl Sukhomlynskyi (1918-1970), who emphasized that “people are a living, eternal source of pedagogical wisdom” (Sukhomlynskyi, 2018; Smetanskyi, 1990, p. 43; Okolnychy, 2013, p. 256). His correspondence with the Soviet scientist, the famous researcher of Chuvash folk pedagogy Hryhorii Volkov (1927-2010), who believed that it was folk pedagogy that would save children from insensitivity, testifies to close attention of V. Sukhomlynskyi to folk pedagogy. It is important to note that in the second half of the 20th century H. Volkov introduced the term “ethno-pedagogy” – the science about folk pedagogy, which includes the experience of the people, defines the possibilities and effective ways of

implementing progressive pedagogical ideas of the people in modern scientific-pedagogical activity, explores ways of establishing contacts between folk pedagogical wisdom and pedagogical science. In his work “Ethno-pedagogy”, the scientist enlarged three basic provisions of K. Ushynskyi, which played a decisive role in the work:

- “people have their own special system of education and upbringing”;
- “in the soul of a person the trait of nationality goes deeper than all others”;
- “educational ideas of each nation are imbued with nationality more than anything else”.

H. Volkov, as a representative of the Chuvash people, began with the study of the issues of ethno-pedagogy of the native people, and later summarized the educational experience and created “Ethno-pedagogical pansophia”. In this generalizing work he wrote: “Ethno-pedagogical culture of any people is a pansophic phenomenon of world, universal human civilization” (Volkov, 2009, p. 9). The aforementioned work is aimed at solving the educational problems of the present, focusing on upbringing content and conceptual provisions of ethno-pedagogy, which despite time and territorial borders contains pedagogical information in the general structure of human cognition (Tsallagova & Khairullin, 2014, pp. 13-14).

Thus, an analysis of the works of the native pedagogues-predecessors makes it possible to state that the issue of upbringing by folk art (a significant section of which is traditional decorative and applied art) was largely investigated by the outstanding pedagogues, that proves the importance of the specified field of knowledge as an object of pedagogical science.

Concerning the basic concepts – folk pedagogy and ethno-pedagogy – we consider it expedient to emphasize that they have a similar meaning, but the first one is more commonly used in the pedagogical literature to refer to scientific-pedagogical knowledge and facts that exist beyond theories and scientific systems and derive from the living experience of preparing younger generations for life; the second one mainly refers to the national identity, ethnic specificity and originality of traditional pedagogical knowledge. If the term “folk pedagogy” is used mainly to compare traditionally popular folk knowledge with scientific ones, then the term “ethno-pedagogy” emphasizes the local peculiarities of this knowledge.

In folk pedagogy, upbringing is regarded as the first social necessity that is closely connected with teaching. Upbringing practice in different regions of Ukraine generated ideas and tools that were applied in a specific territory. It should be noted that there are some peculiarities of teaching arts and crafts in Ukrainian territories which were part of the Russian Empire of the 19th – early 20th centuries within the framework of the national labor, aesthetic, emotional, moral, religious, spiritual, civic, social, family and physical education.

In addition, as a result of scientific search and analysis of the aforementioned scientific works, it is established that arts and crafts are one of the significant educational and upbringing means of ethno-pedagogy in the treasury of folk pedagogy together with national traditions, customs and rituals, folk games and toys, native history, native language, oral folk art (folklore), national mythology and symbolism, local lore, nature of native land, national calendar, folk signs, beliefs, religious traditions, family tree, family culture.

Use of the folk arts and crafts elements in teaching and upbringing in classical Western European pedagogical thought

In addition to Ukrainian pedagogues, a significant impact on the process of teaching arts and crafts in the territory of Ukraine that was part of the Russian Empire in the 19th – early 20th centuries made foreign scientists.

The analysis of the works of the prominent pedagogues and researchers-comparativists (M. Kozhevnikova, V. Kravets, M. Levytska, A. Sbruieva, A. Piskunov, M. Rysina, R. Shmahalo and others) helped to identify the attitude of foreign pedagogues to the artistic-creative activity in the field of arts and crafts.

We agree with R. Shmahalo that only the study of historical experience will enable us to really solve the problems of developing and applying a new methodology for art education research, which arises around the need to coordinate the efforts of related sciences (Shmahalo, 2005).

In particular, the analysis of scientific works of such art theorists, philosophers, pedagogues as I. Bazedov, B. Blache, H. Campe, H. Saltzman, D. Diderot, J. Comenius, J. Locke, R. Owen, J. Pestalozzi, J.-J. Rousseau, I. Heusinger, and others made it possible to distinguish elements of ethno-pedagogy in pedagogical ideas and views on education and upbringing of foreign figures, which in some way influenced the implementation of teaching arts and crafts in Ukraine as part of the Russian Empire.

The analysis of the scientific literature has shown that J. Comenius (1592-1670) considered education to be the most important means of preparing a person for practical life. In particular, the book "The Visible World in Pictures" (a kind of illustrated children's encyclopedia of basic knowledge, containing 150 short articles, illustrated with pictures) covers information about the nature, human activities, gets readers acquainted with the world of professions, crafts and social life. This first-ever illustrated textbook for children was first published in Ukraine at the beginning of the 19th century. In the works "Great Didactic" and "Laws of a Well-Organized School", J. Comenius substantiated the ideas of personality upbringing, cultivation of humanity in a person, and distinguished four basic virtues: wisdom, moderation, courage, and justice; in moral education, he attached great importance to the positive example of teachers and parents (Comenius, 1982). J. Comenius, along with the main virtues, recommended to develop modesty, respect for elders, diligence in children.

The purpose of education, according to J. Locke (1632-1704), is to prepare a "gentleman" who is able to create a healthy spirit in a healthy body and able to behave in society. J. Locke devoted his work "Thoughts on Education" to the issues of family education of the "gentleman" (Piskunov, 1981). Public education should follow family, because family life, according to the scientist, should be recognized as the only higher basis of education.

R. Owen (1771-1858) in his pedagogical views emphasized the need to bring up in the child public feelings for neighbors and all humanity and came to the conclusion that it was necessary to create conditions under which the personal interest of the individual would coincide with the public (Kravets, 1996). In addition, the scientist believed that the teacher should alternate mental and physical exercises, combine learning with productive work.

J.-J. Rousseau (1712-1778) in his works distinguished three tasks of moral education: cultivation of good feelings, good judgments, and goodwill. The scientist emphasized that in the third period (from 12 to 15 years), the adolescents should develop observation, amateur activity, they should be taught to work in the garden, kitchen-garden, field, workshop (i.e. to carry out artisan training) (Rousseau, 1981). It should also be noted that the main function of a woman, in J.-J. Rousseau's opinion, is to be a wife and a mother, and it is necessary to worry about her physical health and aesthetic education.

In 1770, I. Bazedov (1724-1790) published "Methodological Guide for Fathers and Mothers of Families and Nations" and "Elementary Manual" – the kind of a children's encyclopedia with numerous illustrated tables. In his "Book of Methods" he indicated that children should be accustomed to manual labor in an early childhood, as early as possible. He believed that the purpose of such assignments was to engage children in work that would benefit themselves and others. Proponents of I. Bazedov's doctrine – B. Blache, H. Campe, H. Saltzman, and other philanthropists developed the doctrine, which

postulates included elements of visualization (the study of things in nature), the use in the process of learning of the visual aids that are always interesting for children. The main features of philanthropy teaching are: using teaching methods appropriate to the children's psychology (for example, active use of visual aids and game teaching methods), focus on practical, necessary in life knowledge (natural sciences, modern languages), physical development along with mental and work skills formation (Piskunov, 1981). Much attention was paid to the improvement of labor education. Children were accustomed to the manual labor of agricultural and handicraft nature. They made toys, practiced modeling. The philanthropies were first in history to introduce labor training as a school subject.

B. Blache (1766-1832) was one of the first pedagogues, who investigated the issues of labor education in a comprehensive school. He is the author of the first manuals in Germany on manual labor. According to B. Blache, manual labor and its results should serve not so much for the development of physical forces, but for the development of the skills of handling different tools, for the visual processing of a large part of the educational material (making by children of different models and so on). The main type of work for young children B. Blache considered work with cardboard:

- firstly, these works do not require availability of special workshops with expensive equipment;
- secondly, from cardboard, children can make various beautiful objects relatively quickly and then use them for their own needs;
- thirdly, cardboard work is much easier for children to do than wood or metal, and allows faster achieve immediate results, which helps support children in their interest in working.

Educational importance of crafts B. Blache saw in the fact that children develop aesthetic taste (Bim-Bad, 2002). H. Campe argued that "children who have to study at school should master at least one craft before it" (Kravets, 1996).

H. Saltzman's pedagogical ideas are very close to those of J.-J. Rousseau, who also argued for the need to teach crafts by referring to the fact that people (dominant layers of society) often find themselves in a position where they are forced to earn a living for themselves. For younger children, H. Saltzman recommended starting manual labor with making various toys of paper and threads. As children grow older, the types of work should become more complicated: cardboard works, carving toys, basket weaving, metalwork, and turning. In contrast to I. Bazedov, who proposed to involve different artisans in teaching children to work, H. Saltzman believed that the teachers had to do it themselves, having previously mastered this or that kind of craft (Sbruieva, 1998).

I. Heusinger (1767-1837) addressed the issues of practical skills development in children through manual labor. He believed that the children's activity instinct should be maximally developed and used in the process of teaching and upbringing. The scientist emphasized that manual labor was an important means of developing the aesthetic taste, ingenuity, which were necessary for crafts. He noted that the beauty of material things affects children more than artistic paintings. Therefore, self-made products of clay, wax, plaster, etc. should take a significant place in the content of educational work with children. I. Heusinger outlined six basic principles:

- compliance of this type of work with the physical forces of children and the needs of their development;
- its usefulness not only for those who devote themselves to craft or art, but also to any "father of the family" who will have to deal with repair and production of small things;
- possibility to use available materials;
- connection of manual labor with learning, increasing interest in knowledge and facilitating its acquisition;

- providing elements of aesthetic education;
- use of the laws of mechanics and chemistry in these types of work.

Such a plan of education I. Heusinger considered effective for any profession, and its level should allow the student either to continue his education as an office-holder, or to work in a craftsman's workshop/to study in an art academy (Piskunov, 1981).

The importance of aesthetic education was propagated by D. Diderot (1713-1784) – the editor of the “Encyclopedia of Sciences, Arts and Crafts”. He shared his thoughts on this issue in the work “The plan of the university or school of public teaching of all sciences for the Russian government” (Sbruieva & Rysina, 2000), where he urged to take into account the natural peculiarities of the child, to develop his/her personality; to the subjects of the main cycle of high school he added the lessons of drawing, music, dance. D. Diderot was one of the first to urge artists-educators and teachers of fine arts academies to “pay attention to the artistic values of crafts” (Shmahalo, 2005).

His rich pedagogical experience Swiss educator J. Pestalozzi (1746-1827) theoretically substantiated in the works “Lingard and Gertrude”, “How Gertrude teaches her children”. The scientist believed that at the heart of the concrete knowledge lie its elements, and it is important to choose the simplest ones from which any peasant mother can start teaching her children. So, in the novel “Lingard and Gertrude”, while children were working (spinning), Gertrude was teaching them to read and count. In the school, organized for peasant children by the landlord, they spent all their days working on spinning and weaving machines. Thus, the scientist showed how it was possible to improve the life of peasants through the organization of children's teaching and upbringing in the family and school, while working, doing crafts. Elementary labor education, according to J. Pestalozzi, should help young people master the basic techniques and general culture of work. According to J. Pestalozzi, religious and moral education provides cultivation of humane feelings for people, active love for them. The family plays a major role in this, and maternity upbringing is of particular importance (Sbruieva & Rysina, 2000). It should be noted that in 1774 J. Pestalozzi opened a boarding school for the children of peasants, where he combined training with productive labor and considered labor education in connection with moral upbringing.

Summarizing the facts mentioned we can conclude that advanced pedagogical ideas of Western European pedagogues (D. Diderot, J. Comenius, J. Locke, J. Pestalozzi, J.-J. Rousseau and others) on implementing arts and crafts activities in the educational process (manual labor: work in the workshops, handicrafts; using in the process of teaching fine arts means: graphic and illustrative drawing, etc.) identified effective ways to activate progressive ideas of Ukrainian folk pedagogy and ethno-pedagogy in such areas as social, labor, family, moral, religious, aesthetic, ethical, civic, physical education.

The theoretical discourse on the relation between arts and crafts has intensified in the nineteenth century in connection with the development of industrial production and capitalist relations. By this period, the dominant thought of the scientific community was the prevalence of “higher” fine arts over “lower” handicrafts (which is one of the manifestations of decorative and applied arts). Since the second half of the 19th century, more and more theorists and practitioners began to assert the position of superiority of artistic content over the utilitarian in the works of artisans. As R. Shmahalo noted: “In keeping with these new trends, new views on art education were formed, as declared in England by artists and art theorists J. Ruskin (1819-1900) and V. Morris (1834-1896)” (Shmahalo, 2005). The study of decorative art in the European institutions of art education in the second half of the 19th century was reduced to copying ornamental schemes and museum specimens, and this seemed more important than independent manual work. In V. Pevzner's view, both decorative and fine arts were infused with pernicious pride when all students and teachers

wanted to be artists, not masters (Pevzner, 1940). Therefore, they were only interested in decoration and thought that this was enough. Yet, the ideas of V. Morris implemented in England regarding the well-established relationship between material, workflow, purpose, and aesthetic form were gradually winning in the Western European countries.

In the early twentieth century, training in specialized workshops became the most popular at various levels of arts and crafts education – from vocational schools to art and industrial schools. “The only, very important and correct method of teaching in arts and crafts schools is teaching through workshops”, emphasized architect H.-U. Obrist in 1901 (Pallat, 1929). Over the next five years, educational workshops for various arts and crafts were established in schools in Nuremberg, Weimar, Breslau, Darmstadt, and other cities in Germany (Shmahalo, 2012).

Increasing socio-economic need for joining arts and industries caused introduction of teaching crafts in vocational schools (Europe) and even in the Academies of Arts. A new look at the value of the handicrafts was initiated by G. Semper (1803-1879) in the “Practical Aesthetics” of such a field of the material-artistic activity, which was later defined as “design” (Silko, 2008).

Austrian art critic A. Riegl (1858-1905) distinguished ornamental arts (decorative-applied sphere of creative activity) as a separate group of visual arts, in which, according to the author, the artistic abilities of a person are much brighter than in visual arts (2017).

The works of such foreign art theorists as G. Semper, V. Morris, A. Riegl and J. Ruskin contributed to:

- raising the status of the applied arts to the level of fine arts;
- improving the theoretical and methodological foundations of teaching arts and crafts in educational institutions;
- spread in the Russian Empire of the movement for the unity of “arts and crafts”.

In general, in the works of foreign philosophers and educators, art theorists can be traced the idea that an educated person should have the knowledge, develop the ability to work (mental and physical), to master a certain craft.

These factors have positively influenced the organization of teaching arts and crafts in the art, art-handicraft, and general education institutions of Ukraine, which was part of the Russian Empire in the 19th – early 20th centuries.

Research Results

Taking into account the specific nature of the studied artistic and cultural phenomenon as a subject of pedagogical research, we have determined a positive attitude of prominent representatives of both Ukrainian and Western European pedagogy to the introduction of ethno-pedagogical elements (despite the fact that the term appeared much later) in the educational process.

As a result of the analysis of scientific works of foreign educators, we have found out progressive pedagogical ideas on the application of artistic and artistic-craft activity in the educational process: 1) work with students in creative workshops with the use of manual labor of crafts and artistic-creative nature; 2) using fine arts elements (illustrative drawing) in the process of teaching.

It is found out that Ukrainian cultural and art figures, philosophers, theorists-pedagogues have determined effective ways of activating the progressive ideas of foreign theorists, classics of pedagogical thought on the basis of Ukrainian folk pedagogy and ethno-pedagogy using the means of traditional arts and crafts in family, moral, religious, aesthetic, ethical, civil, physical education and upbringing. The highlighted pedagogical ideas of teaching and upbringing in the works of domestic and

foreign educators, art theorists were an objective historical and educational factor of the introduction of the objects of decorative and applied arts in the educational institutions of Ukraine as part of the Russian Empire in the 19th – early 20th centuries.

Conclusions

The analyzed works of predecessors-philosophers, classics-theorists of pedagogical science, creative heritage of the prominent figures, presented in the national and world historical, historical-artistic, pedagogical literature have confirmed the existence of a support base for the development of the educational processes in the field of decorative and applied arts in Ukraine as part of the Russian Empire in the 19th – early 20th centuries.

It is noted that the outlined issue is becoming more and more interesting for many contemporary domestic researchers. This is evidenced by the increase in the number of scientific works of the beginning of the 21st century on the problems of introduction of traditional folk arts and crafts into the educational process of Ukraine as part of the Russian Empire in the 19th – early 20th centuries and their role in contemporary art education curriculum, deeper studies of the previously set issues, expanding the topics and areas of scientific research.

The practical significance of the obtained results is that the revealed materials on the theory and practice of the art education development in Ukraine can contribute to the enrichment of historical and pedagogical knowledge, completion of educational courses in the history of pedagogy, development of courses in the history of art pedagogy.

The prospects for further scientific research are seen in the study of the aesthetic and philosophical concept of art education development in the territory of Ukraine as part of the Russian Empire in the 19th – early 20th centuries.

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