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BACKGROUND TO THE AESTHETIC NOTIONS' RISING

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ПЕРЕДУМОВИ ВИНИКНЕННЯ ЕСТЕТИЧНИХ ІДЕЙ

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The notion of “aesthetic education” has been formed over the course of history; every historical era contributed something new to the understanding of the content, of the task and of the role of aesthetic education of a personality. The object of the article is to consider the background to the aesthetic notions' rising, to study the role of mythology and the early poetry.

Archeologists and historians refer first signs of artistic and aesthetic activity of primitive people to the Paleolithic age. Significant monuments of the Stone Age represent the aesthetic activity of primitive people and were found within the territory of modern Ukraine (Kamyana Mogyla (nearby Melitopol), Mizyn site (Chernigiv district), Mezhyrich site (Cherkasy district), Kyryliv site (Kyiv), Luka-Vrublevetska site (nearby Kamianets-Podilskyi)). Sumerolog and professor A. Kyfishyn notes that Kamyana Mogyla contains thousands of unique ancient petroglyphs; it could be an important sanctuary for protosumer tribes, and could compile vital information for the development of diverse ethnic groups and civilizations [4]. Within the territory of Mizyn site, apart from residential and household outbuildings, there were found different creative and highly artistic works made of mammoth tusk: idol sculptures, female figurines, animals and birds' figurines, fancy bracelets. One of the bracelets is decorated with the first known meander image, another – with the first known image of swastika. Geometrical ornaments are done with red ochre and deep carving on mammoth bones. Bracelets are believed to be made of straight pieces of mammoth's fangs that were bent in an unknown way. Extraordinary bone articles (with ornaments also) are findings of a great value in Mizyn site. Those articles were music instruments used for dancing accompaniment. “Noisy” bracelet of Mizyn site, consisting of five unlocked rings, belongs to so-called sounding instruments. They are specific castanets that so far are the only evidence of dances in Eastern Europe. Here were also found and deciphered the ancient graphical music recordings that were musical notes of that time. Within the framework of our research, set of large bones – decorated with patterns and images of fire – is of great interest, but the most important is the oldest set of musical instruments, including drum decorated with mammoth skull, found in Mizyn site. In the territory of Kyryliv site were found mammoth fangs covered with chased ornament.

They are the most valuable things for the intellectual culture of the Paleolithic Age. As a result of Luka-Vrublevetska site excavation adornments and terracotta figurines of people and animals were revealed. Thus, aesthetic consciousness was natural to the ancient Ukrainians, declaring itself in artistic and aesthetic activity.

The rudiments of aesthetic ideas are revealed also in ancient Egypt and China (the Bronze Age) and later – in Sumer and Babylon. Architecture, sculpture, arts of handicraft, literature development is an evidence of high aesthetic consciousness of people in this period. However, there are no significant monuments that can theoretically prove aesthetic ideas of that time. People's conception of beauty, harmony, measure, aesthetic categories (“beautiful” – “ugly”, “high-minded” – “low-minded”, “comic” – “tragic”) had begun to form long before philosophy. It is reflected in myths – condensed forms of cultural experience which gave the beginning to the forms of cultural activity (philosophy, science, religion, morality and art). Myth in general was represented by aesthetic component; it is myth where we find the elements of aesthetic evaluation of reality.

L. Smorzh points out that ancient Greek mythology enclosed themes which did not only take interest in aesthetics and high artistic value, but also fixed its comprehension and essence. For instance, in the myth of Apollo and the Muses, where Melpomene personified tragedy, Euterpe and Erato were the embodiments of lyric and love poetry, Terpsichore ruled over dance, Thalia presided over comedy, Calliope impersonated epic poetry, and Polyhymnia was the muse of hymns, they make an attempt to clear up the matter of the beauty emersion and its connection with the art, and to look into the comprehension of aesthetics and high artistic value as both sides of the art and its multifunctional nature [6].

The oldest extant monuments of Greek literature are poems “The Iliad” and “The Odyssey” (VIII–VII centuries BC), attributed to Homer, ancient Greek poet. There we can find such aesthetic notions and terms as “beauty”, “beautiful”, “wonderful”, “adornment”, “pretty”, “art” etc. Homer sophisticatedly describes gods and diverse fine arts such as architecture and art products including those, used in everyday life (for example marriage bed, different chairs, tables, drinking utensils (kraters), presents), weapon, and musical instruments. For instance, in the poem “The Iliad” we can find the lines describing the beauty of Agamemnon: “Who is yonder huge hero so great and goodly? I have seen men taller by a head, but none so comely and so royal. Surely he must be a king...” [2]. In “The Odyssey” the description of the protagonist is the following: “She glorified him about the head and shoulders... Then he went and sat down a little way off upon the beach, looking quite young and handsome, and the girl gazed on him with admiration” [3]. The author lyrically describes the beauty of Helen mentioning her name together with words “beautiful”, “beauty”, “fair-haired” etc. [2]. In both poems Homer pays special attention to music, singing, dancing and shows the role of these arts in the life of the Greeks, he reproduces the vivid images of singers, describes the dances: “The youths danced to the music of flute and lyre, while the women stood each at her house door to see them”; “All

things pall after a while – sleep, love, sweet song, and stately dance – still these are things of which a man would surely have his fill rather than of battle” [2]; “As soon as they had had enough to eat and drink they wanted music and dancing, which are the crowning embellishments of a banquet” [3]. Poems “The Iliad” and “The Odyssey” represent the integrity of art, nature, craft, science, and life in Homer’s aesthetics; illustrate the formation of his notion of beauty, which are gods, as well as show social and historical conditions of his beauty conception. M. Ovsiannikov states that “On the one hand Homer is implied to regard notion of aesthetics as sensual and conceptual, on the other – artistic and aesthetic activity is considered to come from divinity. Homer’s rational thoughts of are inventively connected with the mythological conceptions” [5, с. 16].

Another ancient Greek poet Hesiod, founder of didactic epos and the author of the poems “Works and days” and “The Theogony” (725–650 BC) also connects mythological elements with rational. In Hesiod’s opinion, it were gods who initiated the beauty, the good, and the truth: “But after the earth had covered this generation – they are called pure spirits dwelling on the earth, and are kindly, delivering from harm, and guardians of mortal men”; “But to mankind he gave right which proves far the best. For whoever knows the right and is ready to speak it, far-seeing Zeus gives him prosperity” [1]. Hesiod considers vigorous activity and art work to be divine acting: “That man is altogether best who considers all things himself and marks what will be better afterwards and at the end; and he, again, is good who listens to a good adviser” [1].

Thus, the rise of aesthetic theory, which had originated from antiquity, was preceded by a prolonged period of human development since the beginning of civilization. The further research will be based on the development of aesthetic ideas in antique philosophy.

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