

"dream-delirium" and a set of issues related to the logic of the creative process and psycho-physiological states of the artist who carries it out (inspiration, imagination, fantasy, "sensuality - rationality").

The special significance of the last two decades of the 19th century is noted, when, on the one hand, the scientific space includes "intuitionism" - the theoretical concept of H. Bergson - thus defining the emergence of a new "problem field", and on the other, exhibits "fauvist" paintings of H. Matisse (1905) that witnessed the emergence of "avant-garde".

**Maryna Ternova**  
**English humanistics of the second half of the 19<sup>th</sup> – early 20<sup>th</sup> centuries**  
**in the logic of the formation of a paneuropean dialogue of cultures**

The article reconstructs the main directions of development of English humanistics during the second half of the 19th century. It has been shown that the achievements and mistakes of the English model of humanism should be considered as the basis that, at the turn of the 19th - 20th centuries, contributed to its entering to the European cultural space, where the commitment to Franco-German culture creation was quite powerful.

The importance of the concepts of neo-Hegelianism, positivism, and “synthetic philosophy” has been highlighted, on the foundation of which “aestheticism”, “neo-positivism”, and “educating through art” were formed, which played a significant role in the formation of the fundamental principles of the European philosophical and aesthetic platform of the first half of the 20th century.

English humanistics of the second half of the 19th - early 20th centuries developed in several directions, actively using the principle of “marginal analysis”, combining a number of human sciences while studying complex problems. This tendency had both positive consequences: one area of knowledge complemented the research space of another; and the negative ones: sometimes “marginal analysis” “dissolved” the content of a particular humanitarian sphere.

Besides, the English humanistics revised both problems that rested on certain traditions of national humanism, as well as fundamentally new ones, the

understanding of which formed links with the theoretical searches of representatives of other European countries, namely, the origin of art, the correlation of aesthetic, moral and psychological, “psychic distance”, etc. On top of that, English humanistics of a given period requires a personalized approach.

The efforts of English theorists to maintain theoretical parity in the research area were not justified, they were deformed toward aesthetic and psychological analysis when sociology and physiology were on a periphery. The idea of Spencer’s “synthetic philosophy” was not widely supported either. Instead, in the first decades of the twentieth century, thanks to the English model of neo-positivism, the philosophy of positivism reinforced its position in the European cultural space.

**Oleh Badalov**

**Activities of Chernihiv branch of the «Ukrainian women’s union» in the context of the national-cultural renaissance of Chernihiv region the end of the 20<sup>th</sup> – the beginning of the 21<sup>st</sup> centuries**

*The purpose of article is to find out the contribution of Chernihiv Branch of the “Ukrainian Women's Union” in the process of national and cultural revival of Chernihiv region at the end of the 20<sup>th</sup> – beginning of the 21<sup>st</sup> centuries. In the field of view of the author – the study of the main forms of organization’s activity since its formation in 1990: the resumption of activity by Ukrainian Orthodox Church in Chernihiv, the revival of religious holidays and traditional rites, the return of name and heritage of Sophia Rusova to the national-cultural and educational space. Methodology. Historical, chronological, source-based and logical-restorative methods form the methodological basis for the study of Chernihiv Branch of the “Ukrainian Women's Union”. The scientific novelty of the research is conditioned by the fact of the first researches in the national cultural studies of the contribution by Chernihiv Branch of the “Ukrainian Women's Union” as the first Left-bank-Ukraine’s democratic women's organization to the development of the national cultural space of Chernihiv region.*