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The Philosophical and Pedagogical Heritage of Yakiv Mamontov:
The Concept of Pedagogical Creativity

Filozoficzne i pedagogiczne dziedzictwo Jakowa Mamontowa
Koncepcja twórczości pedagogicznej

Abstract. The article considers Mamontov's philosophical and pedagogical heritage through the prism of modern approaches to the development of pedagogical creativity. The aim is a deeper understanding of the topic in the context of actualising the issues of organising the activities of the participants of the educational process in the frames of the creation of a new educational paradigm. The philosophical and pedagogical heritage of the teacher has been singled out as an important component of their integral system of views on the meaning of pedagogical creativity and the system of education and upbringing of children and youth. Materials: monographs, educational publications, scientific articles, reviews, are presented and analysed in the article – altogether, 21 works can be attributed to the little-known or unpublished pages of the creative heritage of Mamontov. All these works were considered *de visu*.

A historiographical analysis of the latest works of researchers who studied the pedagogical work of the teacher was carried out and, on this basis, the special contribution of Mamontov to the progress of pedagogical science was revealed. It was concluded that the current creation of a new pedagogical paradigm contributes to a wider acquaintance

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with the creative work of the teacher and makes prerequisites for considering the concept of pedagogical creativity as a basic component of the advancement of modern education. Through historical-pedagogical knowledge and rethinking, sufficient ideas, forms and methods of organising the educational process are introduced, which contribute to the establishment of the view of Mamontov as a philosopher-thinker, humanist and reformer of pedagogy.

Keywords: philosophical and pedagogical heritage, Y. Mamontov, pedagogical concept, pedagogical creativity, education.

The Philosophical and Pedagogical Heritage of Yakiv Mamontov The Concept of Pedagogical Creativity

Pedagogical science is a special field of human knowledge due to the fact that the manifestations of individual-personal relations and the worldview attitudes of the teacher are of primary importance. Complete training of future teachers for creative pedagogical activity is impossible without reference to the fundamental works of classical teachers, relying on the historical achievements of pedagogical science. For young people who are just starting out on their pedagogical path, teachers, as well as for the younger generation in general, the personality of a teacher-thinker is an important motivator for the development of cognitive interests, value orientations, aesthetic views, motives for choosing a profession, etc.

In the history of global views and ideas, great potential has been accumulated for understanding the essence of the individuality of a person in general and the teacher in particular; in philosophy, there are studies that perceive individualisation as one of the main methods of social cognition (existentialism, hermeneutics, etc.). A popular tendency in the modern history of pedagogy is the hard work of scientists to find, collect and introduce into the scientific circulation of works, the pedagogical portfolio of teachers whose work was banned or falsified in the past. The socio-political, economic and ideological events and changes in the post-Soviet territory at the end of the 20th century created an opportunity to study the heritage of teachers whose lives and activities were therefore not known even to a narrow circle of specialists.

With the revival of Ukraine's independence, the creative pedagogical ideas of the classics of pedagogical thought, outstanding scientists, well-known pedagogues-practitioners, who spoke powerfully about the development of the national education system, are gaining special importance. Modern historical and pedagogical science is rediscovering the names of prominent Ukrainian figures and thinkers. The creative team of the laboratory of the history of pedagogy at the Institute of Pedagogy of the Academy of Pedagogical Sciences of Ukraine, under the leadership of the academic O. Sukhomlynska, is implementing a systematic personalised study of national pedagogical thought.[1] The study of pedagogical personality, as noted by Sukhomlynska:

> will always be one of the leading areas of historical and pedagogical research, especially in critical times, when the canons are revised and when it is the personality that we take out of non-existence along with their life and ideas, [and] confirms the movement of the history, its changeability, unpredictability and vulnerability.[2]

After many years of artificial oblivion or, more precisely, a ban during Soviet times, the creative heritage of Mamontov is once again becoming an organic part of Ukrainian pedagogical science and culture. Mamontov was a bright representative of the community of prominent figures of the Ukrainian cultural revolution of the 1920s. The circle of interests of this outstanding artist was wide: teacher, scientist, publicist, poet, playwright, historian and theatre theorist. Mamontov devoted a significant part of his creative career to pedagogical activity, which was closely related to publishing activities in various pedagogical journals of the time.

The scientific output of this outstanding scientist covers the most diverse areas of pedagogical science and other fields of knowledge: theory, methodology and history of pedagogy, theatre pedagogy, art history, etc. However, he is primarily known as the founder of the scientific concept of pedagogical creativity, the core of which was the understanding of pedagogy as an art.

1 *Ukrainska pedahohika v personaliiakh*, ed. O. V. Sukhomlynska, Knyga 2, Kyiv 2005, p. 552.

2 O. V. Sukhomlynska, *Istoryko-pedahohichnyi protses: novi pidkhody do zahalnykh problem*, Kyiv 2003, p. 68.

The prominent scientist's pedagogical legacy is large and diverse, which during his lifetime impressed and influenced his colleagues with its multifacetedness, thoroughness of research, boldness of argumentation and scientific foresight. According to his contemporaries, it was Mamontov who proposed the 'best available in pedagogical literature' classification of pedagogical ideas and directions presented in the historical diachrony.[3]

Mamontov's main pedagogical works were published in the period 1914–1927 and were scattered in the columns of various newspapers and magazines. Most of them were not republished, with the exception of the chapter 'Artistic Didactic Method' from the book *The Teacher as an Artist* and the article 'The Law of the State and the Right of the Child', which were included in the anthology *Little-known Sources of Ukrainian Pedagogy (second half of the 19th century–20th century)*.[4] The entire archive of the scientist was destroyed in a fire in Kharkiv during the Second World War. We provide a list of works by Mamontov, available in the funds of the State Print Archive of the Book Chamber of Ukraine, the fund of periodicals and the fund of the department of newspapers, funds of the National Library of Ukraine named after V. I. Vernadskyi, funds of the State Scientific and Pedagogical Library of Ukraine named after V. Sukhomlynskyi and the Pedagogical Museum of Ukraine.[5]

The formation of Mamontov as a scientist-pedagogue, his scientific and worldview positions are due to the years of study and work at the Moscow Commercial Institute at the Department of Pedagogical Psychology under the leadership of Professor P. Sokolov (1912–1914). In the 1920s, Mamontov worked at the Kharkiv Institute of Public Education, then at the Kharkiv Pedagogical Courses named after H. Skovoroda; and from 1926, at the Ukrainian Research Institute of Pedagogy (URIP). Mamontov was forced to leave his scientific and pedagogical activities in 1929, when the URIP, due to the direction of ideology at the time, began to develop 'a single scientific and pedagogical system of the proletariat – the pedagogy of Leninism'.[6]

3 V. Ya. Strumynskyi, *V poshukakh marksystskoi metodolohii v pedahohitsi*, Moskva 1930, pp. 79–80.

4 *Malovidomi dzherela ukrainskoi pedahohiky (druha polovyna XIX–XX w.)*, eds. L. D. Berezivska and others, Kyiv 2003, pp. 252–279.

5 Referens – Sources.

6 O. Popov, *Lenin i pedahohika*, „Radianska osvita", 4 (1929) p. 3.

With the strengthening of party pressure and repression in all spheres of social life in the early 1930s, Mamontov completely stopped his scientific and pedagogical activities and became involved in artistic creativity. The scientist's literary output is impressive. Mamontov is the author of more than 30 plays and opera librettos, which were successfully performed on the national theatre scene, as well as abroad in Canada.[7] On 25 June 1941, according to the resolution of the Soviet People's Committee of the Ukrainian SSR, the opening of the 'Room-Museum of the Playwright Y. Mamontov' was scheduled.[8] Despite world recognition, the artist's dramatic works in the early 1930s were criticised for the 'lack of [a] Marxist-Leninist worldview, political inertia, insufficient public activity and a certain academic isolation' and were later completely removed from the repertoire of theatres.[9]

The teacher increasingly withdrew from active social life, becoming ill. On 30 January 1940,Mamontov passed away, without the opportunity to implement many of his plans.

The revival of the memory of this outstanding artist of Ukrainian culture began in the 1950s with the republishing of his literary heritage and works on the history and theory of theatre art.[10] Moreover, only after Ukraine had gained independence, and on the wave of national revival, did a truly thorough study of Mamontov's scientific and pedagogical heritage began.

In the early 1990s, interest in the personality and scientific output of Mamontov significantly increased thanks to the research of Sukhomlynska, H. Golovko, G. Kusa, V. Lozova, H. Trotsko and others.

Due to the efforts of Sukhomlynska, Mamontov's reviews of the works of foreign teachers were introduced into scientific circulation.[11]

7 A. Hak, *Zhyttia i tvorchist Ya.A. Mamontova*, „Literaturnyi zhurnal", 8–9 (1940) pp. 12–17.

8 M. F., Harmsen, *O Yakove Mamontove*, „Sovetskaia Ukrayna", 6 (1957) pp. 133–143.

9 Y. Kiselyov, Y. A. Mamontov, *Pershi zaspiwuwachi*, Kyiv 1964, pp. 71–136.

10 Y. A., Mamontov, *Twory*, Kyiv, 1962; Y. A. Mamontov Y. A., *Twory* Kyiv 1988.

11 O. V. Sukhomlynska., *Ukrainski vcheni pro zarubizhnyi pedagogichny ruch (1920–1929): [O. F. Muzychenko, Y. A. Mamontov, A. G. Gotalov-Gotlib, S. A. Ananyin]*, „Pedagogika", 32 (1992) pp. 106–114.

Golovko in her two articles, published in the magazines *Pedagogy and Psychology* and *Native School*, covered the life of the teacher and artist, and also briefly disclosed the theoretical ideas of his main pedagogical works.[12,13]

Kusa, having introduced into scientific circulation the materials of the textbook and scientific articles of the scientist from 1926–1927, proved the absolute leadership of Mamontov regarding the application of a systematic approach to the analysis of pedagogical phenomena and the scientific justification of the genesis of pedagogical directions as a system of pedagogical views, that is, a pedagogical attitude to society.[14] Proposing the 'pedagogical current' as a system-forming principle of the classification of pedagogical ideas, in contrast to the local studies principle, which is preserved in the educational literature on the history of pedagogy until today, is the leading idea of Mamontov's scientific output, and the idea that the development of pedagogical science is conditioned by the development of culture and socio-economic factors, expressed by the scientist in many of his works, is a cornerstone for modern pedagogy.

In 1997, the book by Kharkiv scientists Lozova and Trotsko *Theoretical Foundations of Education and Training*,[15] was published, in which the leading ideas of Mamontov's theory of aesthetic education were used and applied on a modern basis: the importance of educational and extracurricular activities in the issue of personality education, the importance of the application of different genres of art in the educational process and the need to use the artistic and didactic method, etc.

Since 2000, three PhD dissertations have been defended, devoted to the study of Mamontov's pedagogical heritage of creative ways, methods and means of teaching and education, as well as the problem of education[16] and

12 H. O., Holovko, *Pedahohichna spadshchyna Ya. Mamontova i yii rol u rozvytku ukrainskoi pedahohiky*, „Pedahohika i psykholohiia", 2 (1994) pp. 150–157.

13 H. O. Holovko, *Teoretyko-metodolohichni problemy pedahohiky u tvorchii spadshchyni Ya. A. Mamontova (1888–1940): dysyrtatsiia kandydadata pedahohichnykh nauk*, Kyiv 1995.

14 H. O. Kusa, Ya. A. *Mamontov – zasnovnyk systemnoho pidkhodu do analizu pedahohichnykh yavyshch v ukrainskii pedahohitsi*, „Pedahohika i psykholohiia", 3 (1995) pp. 172–181.

15 V. I. Lozova, *Teoretychni osnovy vykhovannia i navchannia: navch. posib. dlia stud. ped. navch. Zakl*, Kharkiv 1997, p. 338.

16 H. F. Hrynko, *Nash put na Zapad*, „Shliakh osvity", 7–8 (1923) pp. 1–19.

the problem of the formation of a teacher's creative personality.[17] The scientist attributed the main role in the formation of a complete personality to the development of an aesthetic culture.[18]

Mamontov was the first in the Ukrainian pedagogical area of the 1920s who gave a full justification of the problem of a teacher's pedagogical creativity. Analysing the national and foreign pedagogical literature of that time, the scientist emphasised the derogatory attitude towards the issues of a pedagogical calling.

As an example of insufficient understanding of the artistic nature of the pedagogical calling, Mamontov gave a vivid description of a teacher of the late 19th and early 20th centuries, supporting his ideas with the views and quotes of M. Saltykov-Shchedrin, L. Tolstoy and A. Chekhov.[19] The outstanding Czech teacher J. Comenskyi was one of the first to propose an educational system based on humanism and a teacher's pedagogical ethics. The basis of the pedagogical systems of M. Montessori and R. Steiner (Waldorf Pedagogy) are: the spiritual unity of teachers and students; the pedagogy of relationships, but not demands; the culture of creativity; freedom as a means of education; the figurative, emotional presentation of the material; the absence of marks; the student's freedom to choose a type of activity, etc.

Grounded in the works of German pedagogues – individualists, as well as representatives of Russian pedagogical anarchism who were in tune with them on issues of pedagogical self-awareness – Mamontov was the first in the Ukrainian pedagogical realm of the 1920s to give a full justification of the problem of a pedagogical calling.[20,21,22]

17 V. F. Khomych, *Problema formuvannia tvorchoi osobystosti vchytelia (na materiali vitchyznianoi pedahohichnoi spadshchyny 1917–1930 r.*), Pereiaslav- Khmelnytskyi 2000, pp. 160–176.

18 A. V. Sokolova, *Formuvannia estetychnoi kultury osobystosti v naukovo-pedahohichnii ta tvorchii spadshchyni Ya. A. Mamontova*, Kharkiv 2001, pp. 160–184.

19 A. V. Sokolova, *Pohliady Ya. A. Mamontova na problemu vyboru pedahohichnoi profesii*, „Visnyk Zhytomyrskoho derzhavnoho universytetu imeni Ivana Franka", 6 (2000), pp. 113–116.

20 Y. A. Mamontov, *Retsenziia na stattiu Lemana „Uchenye o pedahohicheskykh typakh"*, „Shliakh osvity", 4–5 (1924) pp. 248–253.

21 Y. A. Mamontov, *Retsenziia na knyhu Ernsta Vebera „Lychnost pedahoha"*. – Yzd. 3-e. – Leiptsyh 1922, „Shliakh osvity", 8 (1924) pp. 176–178.

22 Y. A., Mamontov, *Retsenziia na knyhu N. Iurskoho „Kultura tvorcheskoi lychnosty"*. – M.–P., 1923, „Shliakh osvity", 10 (1924) pp. 226–228.

Before determining the essence of a pedagogical calling, the scientist considered it in a general sense and as a mental phenomenon. In everyday life, the concept of a calling is mainly associated with a skill or talent. The scientist noted that, firstly, not every person is given an opportunity to fully determine their calling; secondly, one person can achieve significant success in various spheres of their life, but 'work according to a calling is only the highest, ideal form in every profession'.[23]

Investigating the meaning of the general concept of calling, and relying on the theory of calling by H. Ibsen, who characterised it as a self-manifested fulfilment of the earthly purpose of a person's life, which is a necessary condition for happiness and harmonious development, Mamontov gave his definition.

According to the scientist, the pedagogical creativity of a teacher is an individual creativity, the content of which depends on their psychophysical nature, that is, their abilities and is realised in their personal worldview. Because of this, according to the scientist, the problem of a pedagogical calling acquires extraordinary importance in pedagogical science and in the consciousness of any teacher. Considering that a person perceives the world from a scientific, artistic, practical and religious point of view, resulting in the distribution of human creativity accordingly, Mamontov defined four types of human calling: scientific, artistic, practical and religious.

Characterising the scientific calling, he believed that it is implemented in a person's ability to narrow the variety of life objects and phenomena to general laws, abstract formulas, and typical conclusions. A person with a scientific mind is not interested in the essence of things, but in determining their natural connection.

The scientist noted that the artistic type of calling is most vividly revealed in art or artistic creativity. A person with an artistic outlook perceives the world in all its diversity of forms, colours and sounds. An artist, through analysis and due to their imagination, like a person with a scientific outlook, does not create anything general, but a specific artistic image with individual features.

23 Y. A. Mamontov, *Suchasni problemy pedahohychnoi tvorchosti. Ch. I. Pedahoh yak myctets*, Kharkiv 1922.

> In the artistic perception of the world, we do not discover the supernatural in the terrestrial, as in the religious perception of the world, and we do not find the abstract in the real, as in the scientific perception of the world, but accept the surrounding world as it is revealed to the organs of our external sensations and our free imagination.[24]

Mamontov considered practical calling as the ability to adapt cultural heritage, facts, and phenomena to human life and human use. He said that the practical genius of a person is revealed in the transformation of the heavenly into the earthly, the abstract into the concrete, the beautiful into the useful.

Mamontov defined his understanding of religion not as the cult of a specific deity, but as a combination of human existence with the being of the Space, as a certain feeling, thanks to which a person has an opportunity to move from the relative to the absolute, from mental knowledge to an intuitive one. 'A religious calling can appear only in such creativity, where every phenomenon of the real world seems to be projected into the surreal world, and is perceived only in this mystical form.[25]

The scientist emphasised the equality of different types of callings in human life and the possibility of combining them in one person. 'One calling is absolutely not excluded by another,... different talents can be combined in one individual.'[26] Mamontov emphasised that any profession can be located within the limits of this classification. To add, if a calling is its highest form, a person, who chooses a profession carefully, analysing and taking into account their inclinations with full self-awareness as 'the business of his or her whole life', must determine their type of calling.

In order to find out the type of calling of a person who picks a teaching profession, the scientist proposed considering the concept of pedagogical activity itself, which, in his opinion, is a series of consecutive pedagogical acts.

Analysing the pedagogical act in its normative, creative form, without the influence of external conditions, Mamontov characterised it as a volitional act that has a final goal and leads to a joint movement of three pedagogical

24 Ibid., p. 6.
25 Ibid., p. 5.
26 Ibid., p. 6.

factors: the teacher, the student, and the subject of study. In the pedagogical area at the beginning of the 20th century there was a different understanding of the ultimate goal of pedagogical activity: teaching, presentation, educational training. However, as the scientist emphasised, a person who chooses the teaching profession as a calling should view it only in the formation of personality. Considering the main goal of pedagogical activity in the integral formation of the personality, Mamontov assigned a significant role in its achievement to the teacher not only in the educational process, but also in the integral formation of the individual. Setting such a goal, a person must have their own ideal of a complete personality to which they will move in personal professional activities.

Mamontov did not only recognise that a teacher must have such an individual educational ideal, because the possibility of carrying out a pedagogical activity depends on its existence, but also its full formation. In addition, the scientist noted that a teacher should construct pedagogical activities so that the fulfilment of their objective becomes the subjective achievement of each student: 'Thus, in the course of their development, the pedagogical activities turn from the activities of forming an individual into the ones of individual self-creation.'[27]

According to Mamontov, such pedagogical activities must not be limited to educational programmes and plans. He did not deny the existence of certain programme requirements, but only under the condition that they are freely implemented and being able to make changes depends on the needs of the living individuality of students. He interpreted the formation of such individuality and the development of their abilities as the basis for the formation of the general culture of the individual.

One of the important issues of the pedagogical profession, that was considered by the scientist, was the pedagogically appropriately organised relationship between teacher and student. Relations between students and a teacher, who defines the purpose of their pedagogical activities as the transfer of a preestablished range of knowledge, are not pedagogical, but only mechanical in nature. Therefore, the didactic material that is transmitted in this way does

27 Ibid., p. 10.

not reach the child's soul, but remains only on the surface of the mind. The scientist called such a relationship 'psychic touch'.

Mamontov emphasised that when the goal of pedagogical activities is the formation of personality, and the centre is the living individuality of the child, then spiritual community becomes the main principle of the relationship between the teacher and the children. The forms of its demonstration can be different: word, gesture, facial expression, silence: 'Spiritual communion occurs only when one of them seems to smell the aroma of the other, when one "I" opens up to the other with non-common traits, with their personalities, with the individual face.'[28]

The scientist considered the first condition for achieving spiritual community in relations with students to be a vivid disclosure of the teacher's individuality during the entire time of learning and communication. It will contribute to the free expression of each child's real face and soul. Mamontov noted that such a change in the relationship between teacher and student can significantly affect the teacher's attitude to the subject. Therefore, the second condition means creative reinterpretation of the didactic material by the teacher, when the objective material does not lose anything, but only finds a living, individual colour, acquires the features of human experience and 'that creative thrill with which the tree of knowledge turns into a tree of life'.[29]

But, according to the scientist, under only these two conditions, the pedagogical activities, characterised by the co-creation of the teacher and students, cannot be considered complete. The essence of the third condition is that the child in the pedagogical process turns out to be not only a passive object, but also an active subject: 'The socialised values of the teacher must serve as material for the self-creation of the individual, must be individually processed and revealed by the child.'[30]

Based on this, Mamontov singled out the following stages of the pedagogical process: individualisation (creative transfer of educational material by the teacher); socialisation (general assimilation of the mate-

28 Ibid., p. 11.
29 Ibid., p. 12.
30 Ibid., p. 12.

rial by the children); modification (individual processing and expression of the material learned by each child).

Further analysis of the essence of the teaching profession led Mamontov to the conclusion that the creative individuality of a teacher is characterised by the factors that characterise it: intuitive, discursive and active.

According to the scientist, the teacher in their practical activities must possess a subtle intuition, which is manifested, first of all, in understanding the spiritual life of students in their individual uniqueness and cognitive commonality. The teacher should be concerned with the interests and moods of the children, and in their actions proceed from the needs of the students' personalities. Mamontov remarked that 'you cannot feel someone else's self in all its individual integrity from scientific paragraphs and tables'.[31]

Secondly, didactic material in itself has no pedagogical value; in order for abstract laws and formulas to become more understandable, interesting, 'alive' for children, the teacher must 'translate' them into the language of human images, desires and feelings. So, in this, Mamontov also saw the great importance of intuition. The scientist called this process intimate anthropomorphisation – the individual thing that the teacher adds to the subjects of study in order to give them a real pedagogical value.

Mamontov noted that a great role in the creative individuality of a teacher is played by the discursive (mental) factor, which P. Engelmeyer called 'human privilege'. The scientist saw the main importance of the discursive factor in its influence on the development of pedagogical self-awareness, which is the main condition for the formation of a creative teacher: 'Why impose any ideas on schools before they will be organically assimilated by an ordinary teacher?... Pedagogical self-awareness is that it isRome to which all roads of pedagogical searches lead!'[32]

According to the scientist, every creativity is a struggle; therefore, the scientist associated the active factor with the right of each teacher to their individual educational ideal, which they must constantly defend in relations with children, didactic material and the outside world.

31 Ibid., p. 14.

32 Ibid., p. 16.

'We think that a big social problem – the formation of a free system of education – is solved only because it becomes an individual pedagogical problem. In other words, an inevitable prerequisite for a free system of education is the development of pedagogical consciousness to the point where free pedagogical creativity becomes an internal necessity, not an external norm.'[33]

Based on analysis of the three factors of pedagogical activity, Mamontov gave preference to the intuitive one, because pedagogical talent or a pedagogical calling depends entirely on pedagogical intuition, which he considered as artistic intuition. Just like an artist, a creative teacher, with the help of intuition, opens the spiritual world of a child to its individuality and integrity. Intuition helps the teacher find such necessary experiences, feelings and images that make dry and uninteresting didactic laws and facts human, 'alive' and understandable for students. The scientist considered that it is intuition that helps a teacher predict the image in each child, which 'in its individual form embodies the general pedagogical ideal. So, the worldview of a teacher is the worldview of an artist, so the pedagogical calling is an artistic calling'.[34]

It should be noted that such a comparison of a teacher with an artist was not new, because it existed in pedagogical literature, but, according to Mamontov, only as a beautiful, loud saying (rhetorical figure). The scientist emphasised that the main thing is not to admire this title, but to deeply assimilate its essence by the pedagogical consciousness of everyone who chooses the profession of a teacher.

Investigating the state of school education at that time, Mamontov criticised the authoritarianism of its upbringing, dogmatism and scholasticism in education, disregarding individual abilities. He noted that doing this school destroys the individuality of its students and commits a great crime against their nature and the culture of society in general. Based on the ideas of 'personality pedagogy', Mamontov emphasised the importance of school in the formation of an individual personality and in the life of society: '... school is a huge, influential factor of social life, which forms new generations and, thus, determines the social future'.[35]

33 Ibid., p. 16.
34 Ibid., p. 17.
35 Ibid., p. 28.

As an example of insufficient understanding of the artistic nature of the teaching profession, Mamontov gave a vivid description of a teacher of the late 19th and early 20th centuries. Analysing the professional features of such a teacher, the scientist pointed out the absence of any changes in them compared to the teacher of the 18th century, 'where the teaching profession was the work of slaves, disabled and all kinds of untalented'[36] and, as an example of a significant professional difference, the coachman of the 18th century and a 20th century chauffeur.

Mamontov noted that Chekhov's *Man in a Case* was a great synonym for such a teacher, because no other profession could create such a true type of a 'case' person. The scientist considered the professional typical features of the 'case' person as follows: extreme conservatism; 'doing good' (a reaction to all life phenomena, filled with various feelings, emotions, experiences, in a certain didactic way, prescribed by an administrative circular, law, prohibition); pedantry (the educational subject, the pedagogical process is an instruction created once and for all without making innovative changes, individual and creative rethinking) and self-satisfaction (which arises as a result of continuous teaching, notations, instructions due to the awareness of one's primacy, rightness and steadfastness). Although Mamontov explained the existence of such teachers through objective historical and social conditions, he could not agree with such a negative situation. So, he called for others to see and feel the extraordinary contrast between a great pedagogical calling and the established opinion about the teaching profession.

The conducted research makes it possible to determine the components of Mamontov's concept of a pedagogical calling (the content of the concept of a teacher-artist):

– a teacher-artist is a person with a high pedagogical calling, which depends only on their psychophysiological characteristics;

– the main goal of their activity is the holistic formation of an individual's personality;

– the presence and formation of an individual pedagogical ideal;

– a creative attitude to educational programmes and plans;

36 Ibid., p. 18.

– the basis of the pedagogical process is creative cooperation, a spiritual community of teacher and students;

– a careful, respectful attitude towards the student's creative personality;

– the conditions of a spiritual community and the formula of the pedagogical process are individualisation, socialisation and modification;

– the creative individuality of the teacher is characterised by intuitive, discursive and active factors;

– a teacher-artist is an 'eternal student' who does not only form and develop the personalities of others, but is also in continuous formation of themself.

With the help of the concept of pedagogical calling, Mamontov found out the true essence of a teacher. A person who is going to choose this profession must understand that by this they determine the individual and social meaning of their entire life; at the same time, they must find out whether they will be able to be a teacher – an artist, a person who will consciously and with full responsibility devote themself to the pedagogical 'worldservice'.

Mamontov is an outstanding Ukrainian cultural figure, a scientist, without familiarity with his works it is impossible to imagine a fully-fledged pedagogical education. However, the philosophical and pedagogical heritage of Mamontov has not yet received a comprehensive, detailed and objective assessment. The pedagogical works of Mamontov should be studied not only according to reviews, which certainly complement the ideas of researchers, but also from the primary sources scattered in the pages of magazines of the 1920s, which will contribute to introducing Mamontov into professional scientific and pedagogical circulation. Today, the list of scientific works of Mamontov includes about 100 titles. Materials: monographs, educational publications, scientific articles, reviews are presented and analysed in the article, while 21 works altogether can be attributed to the little-known or unpublished pages of the creative heritage of the teacher, which were covered *de visu*. We believe that such materials expand the scientific apparatus of pedagogical science, showing the methodological and theoretical unity of the philosophical-pedagogical concept of Mamontov's pedagogical creativity.

This retrospective study of the philosophical and pedagogical heritage of Mamontov allows us to single out the most important structural and content components of his concept. The system-forming part of this concept is

the conceptual idea of pedagogical creativity, which determines the content, the methods of interaction of the subjects of the educational process, the types of activities, etc. According to the scientist, the pedagogical creativity of a teacher is the individual creativity of a person, the content of which depends on their psychophysical nature, that is, their abilities, and, as a result, is manifested in their personal worldview. Accepting the thesis that a creative teacher, like an artist, opens the spiritual world of a child to its individuality and integrity, the Ukrainian pedagogue-thinker created a pedagogical concept, the main elements of which retain their dominant position in modern society. The main goal of pedagogical activity, according to Mamontov, is the integral formation of the personality, which is solved by relying on the ideal of the integral personality, in particular, the educational ideal. Accordingly, the living individuality of the child becomes the centre of the pedagogical system, and the spiritual community becomes the main principle of the relationship between teacher and children. Mamontov defined the pedagogical conditions for the successful functioning of such a system: 1) vivid disclosure by the teacher of their individuality during the entire time of learning and communication; 2) creative reinterpretation of didactic materials by the teacher, 3) the child in the pedagogical process is not only a passive object, but is also an active subject. The stages of the pedagogical process, which is based on the pedagogy of creativity, are: individualisation (the creative transfer of educational material by the teacher); socialisation (the general assimilation of the material by the children); modification (individual processing and expression of the material learned by each child).

Taking everything into consideration, it can be summed up that Mamontov's legacy provides many examples of the successful application of pedagogical ideas that are still in use today, have developed over time and have the prospect of further advancement. The development of global social relations and sciences once again requires the education of a new independent personality, an individual who quickly adapts in conditions of rapid development, who is able to solve the set goals and make balanced and competent decisions. A thorough analysis, a critical understanding of the pedagogical heritage of Mamontov's concept of pedagogical creativity and the application of his ideas in the modern educational process will help to further strengthen the principles for building a new educational paradigm.

Streszczenie: W artykule spuścizna filozoficzna i pedagogiczna Jakowa Mamontowa jest rozważana w celu głębszego zrozumienia tematu działań podmiotów procesu kształcenia w warunkach tworzenia nowego paradygmatu edukacyjnego. Dorobek filozoficzno-pedagogiczny nauczyciela został wskazany jako ważny składnik integralnego systemu poglądów Mamontowa, ponadto podkreślono jego znaczenie dla twórczości pedagogicznej oraz rozwoju systemu oświaty i wychowania dzieci i młodzieży. Materiały: monografie, publikacje edukacyjne, artykuły naukowe, recenzje, przedstawione i przeanalizowane w artykule (łącznie 21 prac) stanowią mało znane oraz niepublikowane źródła będące dziedzictwem pedagoga, które zostały opracowane de visu.

Na potrzeby artykułu przeprowadzono analizę historiograficzną najnowszych prac badaczy, którzy zgłębiali pracę pedagoga i na tej podstawie ujawniono szczególny wkład J. Mamontowa w rozwój pedagogiki, w tym dydaktyki. Prezentowana teoria przyczynia się do szerszego poznania twórczości autora i stwarza przesłanki do uznania jego koncepcji pedagogicznej za podstawowy składnik procesu rozwoju współczesnej edukacji. Poprzez dokonaną analizę historyczno-pedagogiczną dorobku i refleksji autora wprowadzane są cenne idee, formy i metody organizowania procesu kształcenia, które przyczyniają się do utrwalenia poglądów J. Mamontowa jako filozofa-myśliciela, humanisty i reformatora pedagogiki.

Słowa kluczowe: dziedzictwo filozoficzne i pedagogiczne, Jakow Mamontow, koncepcja pedagogiczna, twórczość pedagogiczna, edukacja.

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