

HISTORIOSOPHY: BETWEEN ESCHATOLOGY, MESSIANISM AND POETRY

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INTRODUCTION

Historiosophy is a type of philosophy of history, which has a providential religious character, that is, it presupposes the existence of a transcendental ultimate goal of history, which is the meaning of world history. For the first time the term historiosophy introduced into scientific circulation in the first half of the nineteenth century A. Cieszkowski. He combined views on the history of medieval millenarists with the Hegel's philosophy of history. The subject of historiosophy, in contrast to the philosophy of history (rationalist doctrine of the laws of history), is the cultural-historical ideals that define history through higher goals or absolute values. Real historical events play a minor role in historiosophy, in the foreground the mythological image of historical events.

In such a construction of the history of historiosophy has a leading role, it transforms the historical event into a myth. The historical hero turns into a mythological character who participates in the creation of history, completing the actions of the gods and generals. Unlike history, a myth can revive the past and become part of a collective identity, as it is impossible with history. Therefore, mythological imagination plays a significant role in historiosophy. In contrast to the philosophy of history, historiosophy, in the interpretation of the laws of history, rely not on the rational conceptualization of historical events, but on mythology, poetry, art, religion, and metaphysics. Historiosophy builds utopian teleology over the organic model of history, which asserted that every culture passes through stages of growth, stagnation and death. Historiosophy emphasizes the role in the history of supernatural, transcendental forces; national-historical, religious specifics of society; eschatology and mythology. Eschatology opened the possibility and need for the development of historiosophy. Thus, historiosophy is an intermediate position between historiography and the philosophy of history.

The birth of historiosophy dates back to the nineteenth century, an era of Romanticism, marked by an extraordinary interest in history. It is believed that historiosophy is an Eastern European phenomenon that arose at the junction of literature and philosophy, and it was no wonder that leading historiosophers were writers who served as spiritual leaders, whose creativity had a demiurgeon power over the masses. The role of historiosophy in the construction and development of national discourse, as well as in the creation of national symbols, remained the key in our time. Historiosophy served as the basis of modern nationalism in Europe. However, the main difference between historiosophy and philosophy of history lies in the fact that it is based not on rational basis but on the religious and utopian vision of history. Rejecting rationalist tradition, historiosophy raised history to the metaphysical sphere. Denial of rationality in favor of providentialism, made it possible to avoid comprehension of national history, problems of socio-economic and political backwardness. Historiosophy is a self-reflection of specific nations. In this sense, historiosophy can be defined as the experience of national history, taken in a comparative comparison with the historical destinies of other nations, proto-philosophical understanding of the foundations of its own historical existence, the search for historical roots and the forecast of the future historical destiny. Historiosophy are interested, first of all, in the question of the fate of a particular nation, of its historical role in world history. A nation can respect itself when it knows its place in world history and is confident in its historic mission.

The need for historiography is more pronounced in those societies where the question of the national and cultural-historical identity of the people is acute, that is, the search for a place in world history. Just as a single individual, insofar as he asks his own question about the meaning of life, the purpose of his existence, and the nation as their self-consciousness raises the task of understanding its historical past and forecasting its future.

1. From myth to providence

One of the first historiosophical concepts of the history of Antiquity was the theory of four centuries: gold, silver, copper and iron. Described for the first time by Hesiod, it retained its popularity throughout

Antiquity. In *Theogony* (c. 700 BC), they are arranged in a chronological order, which from the initial perfection (golden age) gradually leads to a state of decline and misery (iron age). This division corresponds to four sides of the world, the pores of the year, age groups of the person (childhood, youth, maturity, old age). Along with the mythological scheme, philosophers-naturalists have developed an alternative concept of the development of history, which is defined not by divine intervention, but by natural evolution. “They were impressed by the visible order and beauty of the cosmos, and the cosmic law of growth and decay was also the pattern for their understanding of history. According to the Greek view of life and the world, everything moves in recurrences, like the eternal recurrence of sunrise and sunset, of summer and winter, of generation and corruption. This view was satisfactory to them because it is a rational and natural understanding of the universe, combining a recognition of temporal changes with periodic regularity, constancy, and immutability. The immutable, as visible in the fixed order of the heavenly bodies, had a higher interest and value to them than any progressive and radical change”.¹

The principled position of the ancient concept of history was the idea of cycling. “Thus, on the usual view, which is the number or measure of change in nature, it understood as a circle”². The idea of eternal cycle, the movement of creation and destruction, and the constant return to oneself, is deeply rooted in the ancient historiosophy. In general, the circular motion was considered to be ideally correct, since it has neither beginning nor end and is in the same place, embodying eternity. The model of the cyclical movement of history was developed by philosophers from Hesiod to Aristotle, undergone a number of conceptual changes, cycles in history were increasingly attributed to the action of the human factor, determined the priority scope of the use of cyclic models – the state system. Polybius defines history as a natural and necessary cycle taking place in each state, where different forms of government – monarchy, aristocracy and democracy, as well as their perverted forms of tyranny, oligarchy and ochlocracy – follow one another in an infinite rhythm. The birth, life and

¹ Löwith K. *Meaning and History*. Chicago: University of Chicago Press, 1949. P. 4.

² Press G. A. *Development of the Idea of History in Antiquity*. Kingston & Montreal: McGill-Queen's Press – MQUP, 1982. P. 7.

death of each form of government take place in accordance with the natural law of development. It is not surprising, since it was Antiquity that gave the world the first in the history of the political form of the republic of free citizens. The ancient polis ordered the world's great civilization three great ideas – the idea of citizenship, human awareness of their rights and responsibilities; the idea of democracy – the participation of every citizen in the management of the state; the idea of republicanism – the election of the institution of power. In an effort to reveal the root cause of Greece's victory over Persia, Greek historian writers drew attention to the contrast between the democratic order in the Greek polis and the autocratic-bureaucratic structure of the Persian state.

Historiosophy in the era of Antiquity was the most important element of the mechanism of the translation of culture. A characteristic feature of the ancient historiosophy was the cycling of time. The purpose of ancient historiosophy was to comprehend the essence of history, expressed poetic means. Greek historiosophy is free from the functions of the regulator of behavior (the moral component), so its value is based primarily on artistic form – poetry (heroic epic), which determined the further development of ancient historiosophy.

Ancient Greek and Roman historiosophical thought regarded history as cyclical and repetitive – as a consequence of its antitemporal – unlike the Judeo-Christian thought, which considers history as a linear and unique – messianic, and therefore radically temporal. In ancient philosophy, time and events did not make sense. In Greek philosophy, the idea of cosmic necessity, like eternity, prevails. Eternity is always up-to-date and present at every successive moment. The ruling in the ancient worldview was the conviction of eternal return, nothing has an absolute beginning, nothing ends, because everything begins anew. This feature of ancient historiosophy, reduces history to cosmology, contemplates the eternal laws of motion, and thus rejects the movement of time, which has a certain direction. Ancient thought is permeated by determinism and cosmism. In such an eternal philosophy there can be no history in the full sense of the word. Antiquity has always seen its golden age in retrospect. The perfection of society and man is manifested in returning to the origins, but not in the forefront. In fact, this means the actual denial of history. In the ancient Indian philosophy of perception of history, if not

quite similar, then at least the same. There, the material world is only an illusion and cyclic, the soul is undergoing a consistent reincarnation, and salvation is sought to escape from time and history. Thus, one can state the qualitative difference between the ancient and Christian idea of history, the cyclical and linear model of history.

Providence-eschatological and chilialistic historiosophy. Apocalypticism and messianism arose in ancient Judaism. The apocalyptic worldview is a distinctive combination of several basic axioms, including beliefs at the inevitable end of history. The first apocalyptic visions date back to the Hellenistic epoch and include Early Enochic literature and Daniel's biblical book. Messianism is the hope of a messiah, which usually plays a redemptive role. Thus, the figure of the Messiah, is a symbol of national-political revival. Apocalyptic speculation and messianic hopes sparked three uprisings against Rome.

Medieval historiosophy comprehended the history of apocalyptic categories. The driving force of history is the apocalyptic transformation, and the purpose of the history of the birth of a new society. Christian medieval historiosophy had two main types of images – it is the end of history in the light of the idea of the Last Judgment (Apocalypse), and the history of life, suffering, death and resurrection of Christ. Medieval historiography took several stages in its development. Historiosophical works of the V-VIII centuries in its form and character, are still adjacent to the ancient historiosophy of the period of the decline of the Roman Empire. From Roman historians there was inherited passion for rhetoric and morality, borrowed from receptions to teachings, by dramatizing action. These tricks were partly associated with exaggeration, which we often encounter in medieval historians. Like ancient historians, medieval authors explained historical events to the will of God. The influence of the Bible was extremely great in medieval historiosophy, as evidenced by a large number of citations, references to this book. The rise of medieval historiosophy begins at the end of the XI century and already in the XII century it reaches its highest peak. It is at this time that its main features are finally formed: theocentrism; providentialism; the idea of straightforwardness of the historical process.

Two cultural traditions made a decisive influence on the formation of Christian historiosophy: Zoroastrianism, the founder of which was the

ancient Iranian prophet Zarathustra, it is he who first introduces the concept of temporality in the form of the idea of struggle for good and evil. Subsequently, Zoroastrianism was transformed into Manichaeism, namely from the Manichaeism in the Christian historiography, came the eschatological ideas of the Great Flood – the Last Judgment and the end of the world, the idea of death and resurrection; Judaism – Early Christianity was Jewish Christianity. Judaism originates in the territory of Palestine. There is the idea of a single abstract God (monotheism). In 950, the state collapses into the Northern Kingdom (Samaria) – Israel and the Southern Kingdom (Judea). In 586 BC Judea falls under the authority of Babylon, the idea of God's chosen people of the Jews is formed. After Babylonian captivity, the Jews are no longer returning to the idea of their own statehood. There is a concept of the ideological and literary unity of the Torah (Pentecost of Moses). First of all, the merit of this culture is that it gives the world – monotheism, which is truly colored by henotheism – the ethnic chosen of the Jews of God.

The foundations of Christian historiography were laid down by Augustine. History presents him as an opposition to the earthly life of the kingdom of God. The ideas of duality in history are especially clearly formulated in Augustine. From Augustine's point of view, God is the main determining force in history; all subordinated to the will of God, which determines the development of history. Hence the leading feature of Christian historiography – providentialism, that is, the desire to portray the entire historical process as the implementation of the divine plan, and each individual event – as a manifestation of the will of God. The implementation of this divine plan in history is drawn by Augustine in the form of a kind of linear process. Considering history as a process of gradual affirmation of Christianity, Augustine abdicates the ancient principle of the cycle of events, that is, makes history a linear one. In addition, in Augustine, the whole history is the only process that is considered in the form of a merger of two historical schemes – biblical history and the history of pagan states. In many ways, under the influence of this idea, in the Middle Ages, there were works of the type of world chronicles, in which the historian falls into the lens of the fate of all mankind; this was not the case in antiquity, since the ancient authors were little interested in the previous history of barbaric peoples. Reflections on

the fate of terrestrial kingdoms leads Augustine to the question of periodization of history. It gives several different periodization systems, which in the future were actively used by medieval historians. For example, Augustine uses periodization by age group, which was used by Cicero. In contrast, Augustine has six age stages (infantile age, childhood, youth, age of courage, elderly age and oldness), which were superimposed on the biblical dimension of history (from Adam to the flood, from the flood to Abraham, from Abraham to David, etc.) The latter period comes with the advent of Christianity and ends with its final victory after the end of the world.

Historiosophy Augustine is created in the tradition of Paulinism, although compared with what we find in the Epistles of St. Paul, Augustine gave her a much more complete and logical conclusion. All historiosophy of the Western European Middle Ages, in fact, is determined by the understanding of the history of Augustine. Augustine's understanding of history is different from the ancient understanding of history, where the world lived in the memory of the past, and not the expectations of the future, where history developed cyclically, and the existing world was only part of the cosmos governed by fate, that is, the rotation of the heavenly spheres, hence the whole history is a circular motion, and the purpose of mankind is to return to the beginning, to the origins, to the lost golden age, where people were likened to the gods.

The creator of the original historical concept was Joachim of Fiore, who lived in the second half of the XII century. "His theory of the movement of history, with the past and present leading to a foreseeable future, has been called "the most influential known to Europe until the appearance of Marxism."³. Joachim of Fiore set his task on the basis of studying the development of society in the past to understand and anticipate the future. This is the future, he does not draw as the end of the world and the coming of the kingdom of heaven, but as an offensive more perfect order on earth. According to the teachings of Joachim of Fiore, humanity is in its development three phases. The first phase is the time of the Father's God when the society is kept only by fear. This phase lasts until the appearance of Christ, but long before this embryos appear and

³ Ashe G. Encyclopedia of prophecy. Santa Barbara, California: ABC-CLIO, 2001. P. 116.

elements of the new system develop. Thus, between the end of the first phase and the beginning of the second Joachim establishes a transition period, which receives from him the name “initiation” – preparation. The following is followed by the period of the organization of the Christian church. This is the time of the Son of God when the rigorous law changes ethics. During this period, people are not yet free, although fear has already changed conscious discipline. Consequently, the state and the church, as forms of compulsory organization of society, are still needed. But since the birth of monasticism, the seed of a new, third system for which is characterized by complete freedom of the spirit. The further development of monasticism creates preconditions for the transition of society to a higher level – the domination of the Holy Spirit. When this transition is realized, the only connection between people will no longer be fear and not discipline, but love; the state and the existing church with the elements of violence inherent in them will become useless and disappear.

The teachings of Joachim of Fiore were condemned consistently by the three councils, but became the theoretical basis for many heretical movements of all time. Joachim's doctrine of statehood contained an anarchic ideal; it became the ideological basis for further peasant uprisings as the conquest of the earthly Kingdom of God, but the defeat of these uprisings consisted of their anarchism, they had no plans for a further political system.

Joachim's chilialistic doctrine has social, political, and moral aspects. The centerpiece of chilialism is the construction of an ideal earthly society. The realist interpretation of the millennial kingdom of God on earth is defined as actual eschatology. She argues that a person is created specifically for the purpose of his own hands to realize the last idea of creation – to organize the reality according to the divine plan. Man becomes God-like. As a result, a new principle associated with the idea of building a new world is being formed. In other words, a person builds a world for himself. Man of medieval Europe has always been characterized by eschatological faith in achieving a better life, belief in the messianic role of Christianity in world history. The millennial kingdom or millenium (Latin millenium) is the kingdom of the righteous, according to the Apocalypse or the Revelation. After the end of the millenium, a final

battle will be held with the forces of evil, which will be forever defeated, the general resurrection of all mankind and the Last Judgment will be accomplished, after which the sinners will come to hell, and for the righteous – paradise life in the image of New Jerusalem. This kind of pathetic was extremely consonant with the millenarian sentiments of the Reformation. Thomas Müntzer assembled his supporters, convincing them that the near future of the kingdom of God would come after the final victory over the enemies of the true faith.«The fifteenth and sixteenth centuries in northern Europe—the age of the Taborites, of Thomas Müntzer, and of John of Leyden, the “Messiah of the Last Days” was a time of diverse movements to expedite the imminent divine kingdom by a struggle against the established powers of evil. Another such period was that of the civil wars in seventeenth-century England, when we find fervent eschatological expectations among various radical sects in the parliamentary armies, especially the “Fifth Monarchy Men” (a name derived from the apocalypse of Daniel)»⁴. Millennialism has influenced all futurists. Eschatology, as a counter-history, was the ideology of the uprising against the consecrated Church of secular authority.

It was Augustine who abandoned the imperial and sectarian version of apocalyptic expectation and isolated eschatology from history. “At a time when the old millenaristic dreams were again being dreamt, at the end of fourth century, Augustine was moving ever further from the conceptions which lay behind them. Some famous chapters of his *De civitate dei* contain a frontal attack on chiliasm”⁵. The eschatological vision for Augustine was non-historical. When the church received official status, these eschatological views were annihilated by Augustine. He rejected the idea of the earthly kingdom as very dangerous. Augustine replaces the actual eschatology with an allegorical one. According to Augustine, the millennial kingdom of Christ has no physical nature, but spiritual.

Thus, the main signs of Christian historiosophy were: messianism – faith in the Savior of the world; the idea of individual salvation (the

⁴ Abrams M. Howard. *Natural supernaturalism: tradition and revolution in romantic literature*. 1971. P. 63.

⁵ Markus R. A. *Saeculum: History and Society in the Theology of St Augustine*. New York: Cambridge University Press, 1970. P. 20.

influence of Stoicism); dualism of good and evil (the effect of Zoroastrianism); idea of the end of the world. As part of the Christian historiography, the concept of world history first emerges since Christianity removes any racial or national divisions in favor of spiritual unity. Spiritual universalism allowed Christian history to become world. Christian historiography includes all peoples in world history, regardless of ethnicity, provided that they accept Christianity. The time between the first and second coming of Christ is the history of human civilization. History becomes Christocentric. In the Christian historiography, the cyclical concept of history, based

on the eternal rebirth of nature, has been replaced by a linear irreversible process that ends with eternal salvation. In the Christian theological concept, the cyclic nature of time becomes synonymous with imperfection: the continuous motion of the process expresses the principle of dispersion, unable to reach the final completion. This radical shift is reflected in the system of chronology, which now begins with the birth of Christ: Anno Domini. As the ruler of time Christ takes a place, in ancient times dedicated to solar and lunar deities. Its ordering function extends, in addition to changing the hours of the day, the seasons, and the various stages of the liturgical year.

Christian theology of history does not seek to penetrate the meaning of nature and its laws, it is primarily interested in man and his destiny. Categorical apparatus of the Christian theology of history is fundamentally different from the ancient philosophical thought. In Christian historiography, the central categories are linear time, creation, meaning of life, prophecy, providence, and, finally, faith, love and hope, which express the attitude towards the past, present and future. Faith rests on the past, hope aspirations for the future, and love stands today. Time is no longer cyclical, but becomes linear. There is the beginning of history (creation) and there is the end of history as its fullness of time. God himself is the Lord of time and history. God exists to the extent that he manifests himself in history, through a word or action.

The Renaissance historiography became the driving force of history, recognizing fortune, and the nature of history is cyclical. At the beginning of the XVI century, there is a school of political history. Its founder was N. Machiavelli, who was Chancellor of the Florentine Republic.

Returning to the power of the Medici family put an end to his political career, he was deprived of office and was in exile. In his writings, he seeks not just to teach history, but to discover the driving forces of history. The regularity of the course of history, the scientist saw in that there is a cycle of political forms: from the monarchy to the aristocracy, then to a republic with mixed rule, then again to the monarchy. The main driving force of these cycles is political struggle and chance. Machiavelli first drew attention to the importance of understanding the dialectic of the historical process. Political contradictions and interests appear to him one of the most important factors of historical development. Machiavelli's views on the historical process were characterized by the idea of cyclicity, of a natural change in state forms. "He accepts some of Polybius's ideas, and yet he deeply modifies them and ultimately rejects some of the most important consequences of his philosophy of history, especially on questions of predictability and chance"⁶. The main driving force of history is fortune (the notion denoted by the factor of the variability of the world, the randomness that interferes in the course of historical events predetermined by the mind and will of the individual). In the Renaissance historiosophy the fortune has already begun to separate from the divine predestination, which allowed to remove or completely exclude from the history of transcendental forces, replacing them with vicissitudes of fortune. From this guideline there was a willingness to take possession of fortune, which is manifested either in adventurism – the challenge of fate, or in stoicism, the intention to resist its blows.

Instead of the theological tradition of providence and the concept of telos as the ultimate goal of history, the Renaissance historiosophy offers the principle of freedom of the will of man. History is determined by the game of freedom, dignity and chance as an autonomous cause. "Machiavelli strongly rejects the first meaning of chance, excluding any outside providential or teleological control over the development of history. He also expands the second meaning of chance, that was only residual for Polybius, by establishing it as the ordinary dimension that men have to face in history. By rejecting teleology, Machiavelli focuses on the 'occasion' as the site where men can break the crude determinism

⁶ Del Lucchese F. *The Political Philosophy of Niccolò Machiavelli*. Edinburgh University Press, 2015. P. 38.

and providentialism of the Polybian cycle.”⁷. Interaction of various causes makes a history. Every reason involved in the creation of history. In the history of virtue and fortuna constantly operate. In this it turns out the realism of the Renaissance historiosophy. History is created by the own forces of a person who is capable of mastering a favorable opportunity (having *virtu* to conquer *fortuna*). This realism is the nucleus of the Renaissance historiosophy. The early modern period was marked by a holistic original theory of the historical process and methods of cognition of the history of Giambattista Vico. Vico argued that in the world history one another changed three periods: the divine (the period before the formation of the states when the family arose, writing, religion, the foundations of law), the heroic (the time of the rule of the aristocracy and its struggle with the plebeians) and human (era of predominance of reason, democracy, prosperity of cities). History was conceived by Vico as a cyclic system. Vico first applied a rational study of ancient Greek and Roman myths.

In the seventeenth century ancient myths were primarily regarded as legends, and were not the objects of historical study. Vico changed the way myths were understood. Instead of considering myths as stories applicable to all time and places, Vico emphasized that they reflect the reality of the societies in which they were created. Vico is the founder of social history. Vico considered myths to reflect the social transformations taking place in Greek society. Vico was the first who drew attention to society in the historical context. Indeed, it was his great contribution to historiosophy. “It must have strongly confirmed Vico in some of his most fundamental convictions – in the belief of Providence in history, of order and law in human affairs, of particular passions and interests being rendered by supreme reason subservient to general ends, of the analogy of the growth of the individual to that of the race, of the futility of Epicurean chance and the Stoic fate, as principles of historical explanation. But his theory of history is by no means a simple continuation of that of Augustine; on the contrary, the differences between them are as profound as their resemblances. Vico does not, like Augustine, look upon history in relation to predestination, the fall, redemption, and the end of the world,

⁷ Del Lucchese F. *The Political Philosophy of Niccolò Machiavelli*. Edinburgh University Press, 2015. P. 42.

but as a manifestation of human nature and of fixed laws. He conceives of Providence very distinctly from St. Augustine”.⁸

Vico initiated the historic school *verstehen* that goes through Herder and Dilthey to Collingwood. In general, for the historiosophy of the Baroque period, recognition was generally recognized as the driving force of the history of human passions, which, in their clashes, led to certain historical changes that led to recognition of the role of personality in history.

2. Geist in history

The second birth of historiosophy after the Middle Ages, associated with Romanticism. “...‘Romance’ in the linguistic sense, therefore modern, post-medieval, ‘romantick’, fantastic, pertaining to the ‘romance’ of the Middle Ages and Renaissance, then to the novel (‘Roman’), became in the usage of the group a universal term for everything progressive, modern, inclusive, universal, poetic.”⁹ Poetry is nothing but the human spirit itself in all its depths. History is a history of the spirit. Calling to study the symbolic language of folk tales, in which visible traces of folk stances and folk stories closely related to poetry, romantic historiosophy draws attention to the universal significance of folk poetry for history, since it overlaps with ancient memories, reflects the spirit of the nations, “... triad of history, poetry and philosophy, ‘observation’ and ‘classification’, where ‘language’ and ‘grammar’ mediate between philosophy and history. Philosophy is the basis of the truth that reveals itself in art and poetry; history needs cognition (‘Wahrnehmung’) through observation and classification. Extending the tree to its side branches, Schlegel places mythology as the mediating factor between philosophy and poetry, that which produces ‘nationaler Geist’. ‘Nation’ is in its turn to be understood as an original geographical and political unity, the ‘motherland’ of a linguistic culture”.¹⁰

And if there is a connection between poetry and history, then he is – in an attempt to unravel the mysteries of history. Under this mystery,

⁸ Figgs J. The political aspects of S. Augustine's 'City of God'. London; New York: Longmans, Green, 1921. P. 49.

⁹ Paulin R. The Life of August Wilhelm Schlegel, Cosmopolitan of Art and Poetry. Cambridge, UK: Open Book Publishers, 2016. P. 111.

¹⁰ Ibid. P. 218

romantic historiosophy meant the incomprehensible and unpublished law of historical changes, which gives poetic meaning to isolated events and binds them to the sole purpose. This law can also be understood as an idea of history, reproduced through separate fates – individual or folk. The very meaning, or idea, is accessible only to a particular, internal vision. It is a vision of poetry, it is born of spirit and truth and connects the past with the present. From poetry it is impossible to claim historical truth in everyday, it is rather a refraction, the subjective memory of the poet about historical events. However, romantics, it is the poets who are called to bring the story back to the world. Historiosophy returns the poet-historian and his reader to the origins. In romantic historiosophy, poetry and history are mixed with each other so that apparent fantasy and imaginary historicity are inseparable. Romantic historiosophy as a dialectic of poetry and history, has two poles. One is a metaphysical one, which is defined by such concepts as the god and the devil; the other is a historical one, which is based on a case, an event, a fact. At the peak of the tension between them and there is a historiosophy. In terms of style, this opposition is becoming the core around which events are built and actors in history are grouped. Moreover, the romantic propensity of the author to mythology and fairy tale constantly manifests itself.

Romantic historiosophy was poorly differentiated not only from philosophical, but also from artistic knowledge. In romantic historians, we observe a very interesting alloy due to the influence of philosophy, religion and art. Representatives of the romantic school in historiosophy were influenced by Schelling in philosophy, Chateaubriand in political literature, Schlegel in aesthetics and Scott in artistic prose, not to mention the mysticism typical of many romantics.

Historical romanticism relied on artistic principles, developed in romantic aesthetics and realized in romantic art. First, the word romance in Spain meant a lyrical and heroic song – romance; then great epic poems about the knights; it was later transferred to prose knight novels. In the seventeenth century romantic epithet serves to characterize adventurous and heroic works written in romance languages, as opposed to those who wrote in classical languages. In the XVIII century this word begins to be used in England in relation to the literature of the Middle Ages and the Renaissance. At the same time, the concept of romance began to be used

to refer to the literary genre, which involves a story in the spirit of knight novels. The noun romanticism was first introduced by Novalis in the late XVIII century. At the end of the XVIII century in Germany and at the beginning of the XIX century in France and in a number of other countries Romanticism is called the artistic direction, which opposed itself to Classicism. The consolidation of this concept was facilitated by the work of Heinrich Heine *Die Romantische Schule* (The Romantic School, 1836). Romanticism has created its own direction in philosophy, art and aesthetics. It was thought that the history itself would imprint itself in the XIX century, that it defined its name, as the philosophy gave its name to the XVIII century.

Romanticism did not claim to be universal; romance was conceived within the national boundaries, and the definition of the specificity of the national spirit and national past was among their main cognitive tasks. In the interpretation of the history of romance broke up with the idea of the general nature of the historical process, natural law and other universalist principles, characteristic of the Enlightenment. The romantic trend asserted the idea that history is revealed not in the unified laws, but in the work of entire nations and nations, which is inherent in its unique development for every nation. “More concretely: only nations that combine mythology and poetry with their oral traditions deserve that name in its full sense.”¹¹. So, for a very short period of time, the principle of diversity came to change uniformity and standardization. He identified two main directions of breakthrough in historical knowledge: the development of the idea of multivariate cultures and equality in the rights of historical epochs.

The time of romantic historians is the period of the emergence of nations, the time of filling the past with national content. It was in front of the representatives of historical romanticism that the task of creating national history arose, and the national history of most European countries was medieval. Another important source, inspired by romantic historiography – the East, which he posed in the ancient and medieval tradition. The predecessor of such a direction as romantic Orientalism can

¹¹ Paulin R. *The Life of August Wilhelm Schlegel, Cosmopolitan of Art and Poetry*. Cambridge, UK: Open Book Publishers, p. 218.

be seen, for example, in numerous medieval descriptions of wonderful countries.

Intervention of transcendental subjects in the history of events, the world of miracles and monsters – all this allowed to create the image of the past as a mystery with the help of the readers of artistic means, strongly influenced by imagination. Magic and mystic – is the vocabulary of many historical works written in a romantic key. Similarly arose in the Renaissance to explain the course of history of the concept of fortune, were attributed to romantics. In many works, we find the historical communion characteristic of a historical novel, which involves the unity of the process, the only meaning and smooth narrative, which is not disturbed by the representation of sources. Another important innovation in the romantic design of the past was the emergence of a collective historical hero. In romantics, the nation plays the role of the main subject of history. The conceptualization of the past as a history of all people (peoples, classes, classes) of romance also differed from the previous tradition, which reproduced the actions of historical persons, leading characters of the past. National histories, which began to be created precisely at that time and by romance themselves, were written as the histories of peoples. On the one hand, it was due to the awareness of the role of the masses, especially in the recent history of revolutions and wars, and with the extrapolation of this role in previous periods of history. On the other hand, for the emergence of a collective hero there was a more general reason: the processes of democratization of European society. Nations begin to be seen as acting actors of history.

Along with the German romantic historiosophy developed English, so T. Carlyle, was a representative of the romantic direction in English historiosophy. T. Carlyle occupies a special place among romantic historians. “Carlyle's idealist conception of history as revelation tends to negate historical time. Since history records enacted belief, and beliefs are authored by transcendental authority, Carlyle represented history as revelation.”¹². He was one of the most respected authors of the XIX century England. T. Carlyle did not consider history as a science, but only a drama of passion, a struggle of good and evil, which the historian

¹² Vanden Bossche Ch. Carlyle and the Search for Authority. Columbus : Ohio State University Press, 1991. P. 59.

must identify and describe with the greatest brightness. Therefore, for him, when studying historical material, the main thing was not the critical study of sources, but transcendence. In 1844, he published a book *On Heroes, Hero-worship and the Heroic in History*, in which he asserts that history is a biography of great people and the whole of the era is the product of their work. The role of the great creators of the historical process is played by the real aristocrats, and the mass of the people is a blind and silent gun in the hands of a great man. «These models of history are not dialectical; they hypostatize the elements of cultural consensus of certain eras in order to posit epochs of “nature”, “belief”, or “culture”, while they treat historical change as characteristic only of intermediate periods of “transition unbelief”, or “anarchy”. The former are idyllic and timeless states, like Teufelsdröckh's childhood or his transcendence of time and space in the Everlasting Yea. History is confined to the transitional period that by its nature is regarded as having no coherence or center. This model tends to posit three stages, a period of unbelief or transition coming between periods of belief or nature; one never finds the cycle represented in the converse manner, as a period of cultural consensus sandwiched between two periods of change.»¹³

Thus, the main distinctive methods of romantic historiosophy were: empathy, imagination; creation of the coloring of the historical epoch; the construction of a historical narrative as a novel, the use of rhetorical techniques characteristic of imaginative literature. But the main thing in the legacy of romanticism, in terms of further development of historical knowledge, is not the status of reality and not the technology of empathy, but the idea of development and diversity. Romantics approved in historiosophy the method of historicism, postulated a genetic approach to historical phenomena.

Romanticism remains significant in historical biography, popular history, addressed to the mass reader, and, of course, in historical novels. Romanticism prevails in ideologized nationalist stories oriented toward irrational myths. Another area where romanticism in the West is rooted in is the educational literature, especially for junior pupils. History is one of the most difficult and abstract subjects, not directly related to the interests

¹³ Vanden Bossche Ch. Carlyle and the Search for Authority. Columbus : Ohio State University Press, 1991. P. 59.

of the child, and for children the most acceptable version of the romantic historical novel.

Very interesting variants of historiosophy formed on the territory of Central and Eastern Europe. In particular, Russian and Ukrainian version. The German historiosophical thought did not give away not only to the Russians, but also to all Slavic peoples no place in history. For example, Herder believed that the Slavs occupy more place on earth than in history. Hegel pointed out that they still did not act as an independent moment in the series of the discovery of reason in the world. In the end, in Russia there was a peculiar historiosophy called to explain the special, messianic (in the interpretation of Slavophiles) role of Russia in European culture. Russian thought is historiosophical, it is constantly drawn to the meaning of history, the purpose of history. The very logic of historiosophical reflection was the logic of a providential, prophetic, appealing to the future, built on the oppositions, naturally derived from the general property of binary culture as the principle of its existence. The most developed historiosophical idea that has undergone various transformations, remains the Slavophile doctrine of the special destiny of, its spiritual integrity. The role of historiosophy in Russia is performed by national literature or the “second history”. Stages of the development of Russian historical discourse are associated with such classics. In general, for the works of Russian historians, there is an inherent justification of the national-historical path in its various variants. Russian historiosophy reveals special interest in religious issues. Essential core of Russian historiosophy is eschatology. Eschatological concepts of the XVII century were revived in the utopias of the XIX century and partly realized in the XX century.

Ukrainian historiosophy was formed at the turn of the nineteenth and twentieth centuries, and represented by a variety of trends. It was a time of denial of established norms and traditions, the destruction of old values, the search for new forms. From the beginning of the twentieth century in the Ukrainian historiosophy a new modern type of historical thinking is established. This historiosophy replaced folk views on history, when it was identified with the life of the nation and was reduced to a utilitarian purpose.

Neoclassical Ukrainian historiography is formed in view of ancient history, among all the cultures of the ancient world, European antiquity became so close to the neoclassicists. The Norwegian theory of the origin of Kievan Rus, the Varangian state-creating factor of Ukrainian history, was very popular in the neoclassical historiography. In the opinion of the neoclassicists, the European historical perspective of Ukraine was determined during the times of Kievan Rus. Another important historical concept of Ukrainian historiography was the notion of the Wild Fields (Cumania or Pole Poloveckoe) as the motive of the cultural and civilizational curse of Ukraine. The steppe space sprayed the forces of the people, summoned the riders and led to enslavement. And the steppe developed a specific type of person, which is characterized by arbitrariness and at the same time the inability to protect oneself, inability to withstand foreign influences.

In the neoclassical novel *Without a Ground* V. Domontovych, historiography presented in three styles, each of which is essentially alternatives. In the field of view, the narrator is an opposition to the folk and modern paradigms, an attempt to find out the modus of the national identity of modern Ukraine. The main focus here is on constructive (urban) and destructive (peasant) pervades of the historical existence of the nation. Ukraine in the novel *Without a Ground* is entirely urban. V. Domontovych proceeds from the fact that the history of Ukraine is a history of cities. The image of the Ukrainian city is shown in the binary opposition: an empire (an impossible Utopia) – Ukraine (perfection embodied in life). Thus V. Domontovych directs the Ukrainian historiography into the stream of modernism and urbanism.

Considering the city as a cultural-civilization laboratory, V. Domontovych makes historiographical generalizations about the nature of the history of Ukraine: the essence of the history of the Ukrainian nation is comprehended in the urban environment.

CONCLUSION

The historiography has proven its ideological, theoretical and practical importance. Due to the simultaneous opening of the past, the legitimization of the present and projection into the future, historiography

forms historical horizons. It is difficult to distinguish historical, philosophical and literary dimensions in historiosophy.

Historiosophy always gives priority to philosophical and poetic synthesis over historical chronology. Historiosophical discourse is vital for legitimizing the process of creating a state and national identity. Historiosophy acts as a form of reflection of the historical development of a certain nation. We can talk about the formation of a nation only when it has a historical consciousness and is capable of reflection.

At the heart of historiosophy is the concept of the meaning of history, which requires its finding and confirmation at various stages of history. It is this circumstance that maximizes the historical relation of the concept of historical time and transcendental eternity in the historiosophy. Special attention is paid to the metaphysical basis of history. Historiosophy traditionally is attentive to the religious factor in time, which is often regarded as a measure of history. Historiosophy refers first and foremost to the past and not to actual reality.

The historiosophy tries to outsmart time and verify the future grounds of history. Ultimately, historiosophy is a crystallized expression of the idea of history in eschatological-utopian, national-cultural and philosophical-poetic categories. For historiosophical discourse, not only is an adequate representation of its timing, but also a visionary orientation for the eternal, as a way to overcome the limitations of temporality. The natural irreversibility of the time of historiosophy contrasts the idea of spiritual and cultural completeness of the implementation of meanings.

Historiosophy is an important component of historical science, as theoretical reflection of history, together with historiography and philosophy of history forms a triune integral.

SUMMARY

The purpose of this work is to examine the theoretical and methodological foundations of historiosophy, its basic characteristics and origins. The author distinguishes the following ideological sources of historiosophy that determined its development: the ancient cyclical concept of history; medieval eschatology, messianism and chiliasm; Renaissance theory of history as a vicissitudes of fortune; Baroque idea of history as a manifestation of passions and a romantic myth-poetic

conception of history. An analysis of the content of these approaches can reveal the main content, functions and ideological and practical significance of historiosophical discourse.

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