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Creation and Preservation of Cultural Heritage in the Past and Present: A Philosophical Study of Klironomy

Abstract: The problem of preserving cultural heritage is one of the “eternal”, always urgent problems of scientific thought. Currently, the urgency of this problem is reinforced by the fact that the era of vandalism and the deliberate destruction of cultural heritage has not disappeared at all. The so-called “cancellation culture” leads to such phenomena as the demolition of monuments to “wrong” historical heroes. The article is devoted to the phenomenon of the emergence and preservation of cultural heritage. It is shown that the cultural heritage itself is constantly changing during historical processes. It is demonstrated that intangible cultural heritage plays a huge role in the lives of countries and peoples. Reliance on cultural heritage creates the foundations of an ethnic group’s national identity. At the same time, professional artists have often created people’s cultural heritage in historically recent times. The article provides examples of the creation of cultural features of the Scots and Basques, European peoples with strong self-awareness. The features of preserving the cultural heritage are shown.

Keywords: klironomy, cultural heritage, philosophy of culture, vandalism.

Introduction

The problem of preserving cultural heritage is one of the “eternal,” always urgent problems of scientific thought. We can only understand what the “present” is compared to what was inherent in our ancestors when there was a “past”. Moreover, our desire to know what awaits us in the future is also based on understanding the past and the present. Cultural heritage is understood as the totality of all cultural achievements of a society, both material and spiritual, the profound ideas of the people about themselves, such as the historical experience of society, which has been deposited and permanently fixed in the national memory (*Lebedeau, 2018*). As modern researchers note, it is “based on achievements of various ages that are passed on to new generations in new epochs.” (*Lebedeau, 2013*) Most often, cultural heritage refers to ancient architectural monuments of the past, the memory of glorious military victories and the work of great poets, writers, and composers. The Science of Klironomy has recently emerged, specifically in studying cultural heritage (*Buychik, 2019*). We are talking not only about the heritage in the form of preserved ancient buildings but also about the intangible heritage of the nation, its everyday culture and the country’s folk art. Therefore, this article focuses on intangible cultural heritage.

At the same time, it is immediately necessary to consider what exactly and when to become a cultural heritage. For this reason, the concept of “creation” of cultural heritage is also used in this article.

Currently, the urgency of this problem is reinforced by the fact that the era of vandalism and the deliberate destruction of cultural heritage has not disappeared at all. Not only the Nazis, not only the Chinese Red Guards of the time of Mao, but also the current “fascist” intelligentsia continues to destroy, or at least distort, the cultural heritage of their own countries. The so-called “cancellation culture” leads to such phenomena as the demolition of monuments to “wrong” historical heroes. Not only is history being rewritten, which turns into a list of crimes, but also literature. As Norman Davies, a professor at the University of London, notes in his study “The History of Europe”: “The list of 39 mandatory texts in the Europe I, II and III programme shows us a selection that allows us to draw far-reaching conclusions.... There is no Italian author later than Balthazar Castiglione, who died in 1528. There is one writer from South Africa, but none from Ireland, Scandinavia, anyone except Germans from Central Europe, none from the Balkans, from Russia. The funny thing (for the history department) is that there is not a single text on history later than Herodotus” (Davies, 2010). As a result, potential red guards come out of the walls of educational institutions, ready for an immediate cultural revolution with the best intentions.

Against this background, the desire to appropriate someone else’s cultural heritage looks completely innocent, significantly different for the “young democracies” from the post-Soviet republics.

If there is a phenomenon of cultural heritage, then a scientific study and philosophical understanding of this phenomenon are worth performing. Philosophising asks about the original and ultimate meaning of a given. It reflects on the nature of a given phenomenon. Philosophical thinking is a special type of thinking distinguished by features such as reflexivity, logical integrity, analyticity, and criticality.

Can the preservation of cultural heritage be considered a philosophical problem? Undoubtedly, the philosophical problem is, figuratively speaking, knowledge about ignorance and some subjective assumption about an unknown phenomenon to be disclosed. In this sense, klironomy will finally become a “real” academic science after philosophy examines the object of its research. The object of any research is a part of reality that can become the subject of research in a wide variety of sciences, highlighting aspects and characteristics that are interesting and significant for their research purposes. The objects of philosophical research are often not the objects of our daily practical activities. They are consistent with them only with the help of the scientific picture of the world. In our case, the object of research is the cultural heritage of the world’s peoples in all its forms of origin, development and modern existence.

What functions can the philosophy of klironomy perform in our time?

First is the cognitive function. Each philosophical system offers its knowledge acquired in culture and is based on the experience of ethnic groups, states, classes, and social groups. Based on this knowledge, philosophy creates its model of the history of human society and the place of that ethnic group, state, and social group in it. Only by looking back into the past can we comprehend the significance of our people’s cultural heritage. As the prominent twentieth-century German philosopher Karl Jaspers noted, “There is no way around the world, the way

goes only through the world, there is no way around history, the way goes only through history” (*Jaspers, 1953, p. 280*).

Second, the value (axiological) function. Each philosophy is based on its system of values – aesthetic, cultural, political, economic, legal, moral, etc. An individual’s recognition of cultural values usually also contributes to the assimilation of norms and rules of behaviour, such as preferences in daily activities.

This implies the following function of the philosophy of klironomy: programme-target. It shows the goals that must be achieved to celebrate cultural values and create works of art.

Next, we can single out philosophy’s organising function. People with similar cultural preferences come together in an organisation to achieve their goals. Often, such groups of like-minded people turn into stable social communities of people with their traditions, behavioural traits, unique worldviews, and even specific language that is not always understandable to outsiders.

It is also possible to single out a mobilising function when competing with representatives of other artistic trends.

Finally, this philosophy has a predictive function. It models the future society, encouraging its supporters to strive for.

The growing importance of klironomy in the modern world is explained simply. Any country stands on a specific national identity based on religion, language, historical memory, and historical traditions. Of course, there are variables among the features of identity. What was previously considered the most significant national achievement may become shameful. Nevertheless, national culture is the basis of national identity in the broadest sense of the word. The era of globalisation, with its imposed patterns of Western mass culture, could not but cause an identity crisis. Moreover, it is no coincidence that the struggle in the field of culture (and not at all street demonstrations or parliamentary votes) defines the era’s essence.

The last century, with its wars, genocide, and environmental problems, had a heavy impact on art and philosophy. The titles of the most significant philosophical works devoted to the state of art are indicative: “The Decline of Europe” by Oswald Spengler (1918), “The Dehumanisation of Art” by Jose Ortega y Gasset (1925), “The Moral Man and the Immoral Society” by Reinhold Niebuhr (1932), “The Dying of Art” by Vladimir Weidle (1936), “The End of the New Time” by Romano Guardini (1950), “The Courage to Be” by Paul Tillich (1952). The central theme of philosophy was the problem of the crisis of arts and culture in general and the search for the root causes of this. Klironomy can offer answers to these questions.

Results

It is necessary to systematise the subject and object of klironomy in a philosophical concept. Folk art exists as a phenomenon. Recall that in philosophy, the word “phenomenon” (Greek *φαινόμενον*, from *φαίνεσθαι*—to appear, to be visible, also—to appear) is a phenomenon, an object given in sensory contemplation. Recall that a phenomenon is an object of our perception. For example, the Moon is a satellite of the Earth, representing a spherical body devoid of atmosphere. The moon is an object. However, the crescent moon is a phenomenon. Thus, cultural heritage is a phenomenon. Therefore, we study how cultural heritage manifests as a part of culture.

No “high” classical art or traditional folk art can exist without relying on society’s cultural heritage.

However, art is based on artistic traditions. Traditions are necessary for the very life of the nation at all times. Traditions also have an integrative character for ethnic communities, singling out “their own” and, at the same time, separating them from “strangers.” In early societies, traditions regulated all spheres of life of an individual and society. It is no coincidence that many researchers call the human society of the pre-industrial era traditional. The Industrial Revolution led to the disappearance of many traditions of the former society, and those traditions that remained were subjected to a kind of “erosion,” turning into a set of customs and rituals that often do not make sense in the eyes of ordinary citizens.

Conservation, restoration and renovation are the main directions for preserving the material cultural heritage and developing traditional applied art. Conservation (from Lat. *conservatio*) refers to actions aimed at the long-term preservation of any objects. Restoration (from Lat. *restauratio*) is a set of measures aimed at preventing subsequent destruction and achieving optimal opportunities for further long-term preservation of monuments of material culture (*Vygonaya et al., 2000, pp. 6–7*).

Renovation can be considered very important for the development of traditional applied art. T. Lonchinskaya, speaking about the renovation in lace making (which is valid for all other types of art), notes that “renovation (from Lat. *renovatio*, i.e., “renewal”) in the traditional applied art of lace-making is recreation, renewal artistic works with their comprehensive study. Renovation of works of folk art includes mastering cultural heritage, studying the historical period, comprehending technological and technical traditions, analysing compositional solutions, studying technology and materials, assimilating the experience of previous artists, using the collective nature of work, fully preserving the spirituality of folk-art tradition and, as a result, educating the artist in artistic Slavic lace-making, the bearer of this type of art.” (*Lonchinskaya, 2009*)

Finally, the pinnacle of art’s preservation and development is its revitalisation, that is, the resumption of art life. Preserving the “old” traditional art forms and developing new ones revive art in new forms.

Conservation, renovation, and revitalisation are also possible concerning intangible heritage. Revitalising national traditions after a long period of neglect is also revitalisation.

Any country and its people exist based on a specific national identity based on religion, language, historical memory, historical traditions, and finally, folklore and folk art – in other words, on the people’s cultural heritage.

Therefore, a person who feels like a Frenchman should not only speak and think in French. Historical traditions of ancient epics and the memory of great ancestors (Joan of Arc, ancient kings, French Revolution leaders, Resistance heroes, great poets, writers, and composers) are worth sacrificing to him. At the same time, cultural heritage elements such as folk cuisine and antique costumes play an equally important role.

For countries and peoples experiencing identity problems, cultural heritage is the basis of self-awareness. An equally important part of the cultural heritage of any ethnic group is also the historical tradition, the register of what is included in the cultural heritage. This issue has become highly confusing because it is often a historical tradition that has become an integral part of the

cultural heritage of a nation while being a reasonably new, artificially created tradition. Indeed, very often, the historical tradition that has become part of the national identity is reduced to glorifying the ancestors' exploits (which are highly exaggerated or even invented much later) or to the "ancestral" rituals, customs and holidays created historically quite recently. At the same time, small ethnic groups that are just becoming nations have a special need for the great traditions of the past. To feel like "small but proud" nations, the intellectual elite of these ethnic groups, especially those suffering from the complex of "ancient civilisation," is trying to create a great "ancestral heritage."

They are desperately trying to find in the past some evidence of the great kings and conquerors of the past, such as ancient ruins symbolising the glorious past and evidence of great antiquity. At the very least, if there were no medieval kings in history, no ancient ruins would be left, and language and ancient folklore traditions could form the basis of identity. The publication of the Finnish epic *Kalevala* in 1835 by a Slavic officer of Swedish origin, Elias Lenrot, played a massive role in forming the Finns as a nation. In principle, "*Kalevala*" was an author's work based on ancient legends. However, the source of Lenroth's poetic inspiration was the Finnish folk epic. This is how the Finns, who had no great past, gained the basis of their national identity.

For the Baltic nations of Estonians and Latvians, the work of national poets played a similar role. Estonians acquired a similar national epic thanks to Friedrich Kreutzwald, who published the poem "*Kalevipoeg*" (son of Kalev). The publication of "*Kalevipoeg*" caused not so much literary as political controversy. Many critics deny the work's nationality and originality, emphasising that it is the author's poem by one person and does not have high literary qualities. The Estonian intelligentsia strongly emphasised the antiquity of the "*Kalevipoeg*" and found many artistic advantages, comparing it with the *Iliad*. However, by the beginning of the 20th century, "*Kalevipoeg*" was accepted as a great folk epic, which still underlies the Estonian identity. Many reworked motifs have entered the oral tradition of Estonians, and thus, "*Kalevipoeg*" has become a folk epic.

Similarly, the image of the hero *Lacplesis* (*Lacplesis*, translated as tearing a bear) plays in Latvian self-consciousness. There is a holiday of *Lacplesis* and an order named after him. The image of *Lacplesis* is also the work of one author, but now it has become part of the national worldview. Andrei Pumpur, a Tsar's Army staff captain, participated in the Russo-Turkish War of 1877-78. In 1888, Andrei Pumpur created the poem "*Lachplesis*" based on folk legends.

In addition to oral folklore (even if professional writers created it), national clothing plays a massive role in identity, especially when emphasising one's "specialness" in front of strangers. Moreover, quite often, the "original" outfit is very late in the historical sense. For example, it is necessary to take the history of the kilt, a men's skirt that is the most important element of the Scottish identity. Historically, the Scots, who had not yet formed a single people until the 19th century, were divided into numerous clans, the English-speaking Lowlanders and the Celtic-speaking Highlanders. In addition, the Scots professed various branches of Protestantism. Moreover, they all did not wear a kilt. After the Scottish king became king of England in 1603 (i.e., Scotland annexed England, not the other way around), and in 1707, Scotland lost its parliament, the Scots experienced a specific identity crisis. On the one hand, they were part of the British elite, giving the British Empire many politicians, administrators, generals, travellers, businessmen, and scientists. However, on the other hand, the Scots were increasingly losing their

distinct features from the English. Such prominent Scots of the 18th century as Adam Smith, the founding father of classical economics, and David Hume, a prominent idealist philosopher, felt like Englishmen who hid their Scottish roots (*Kahyar, 2023*). Following the intellectual elite, ordinary Scots began to join the British ranks. The processes among Highlanders, who were increasingly losing their Celtic language and customs, were especially revealing. By the end of the 18th century, Scotland had become a geographical concept in the literal sense of the word. In such conditions, there was an urgent need to create something native, ancient and different. As modern researcher Hugh Trevor-Roper notes, “The creation of an independent “Highland tradition” and the transfer of this new tradition, with its identifying marks to all the Scots, was the work of the late 18th and early 19th centuries” (*Trevor-Roper, 2014*). Initially, the ancient poetry of the Celts was “discovered”. Thus, the activities of the talented poet and no less talented forger James MacPherson, who allegedly discovered and translated the tales of the ancient Celtic bard Ossian in 1760-63, played a massive role in the formation of not only Scottish culture but also the literature of Romanticism in Europe. The result was the emergence of a whole literary “Ossianism” that influenced European literature until almost the mid-19th century. However, Ossian played a much more significant role in developing Scottish self-awareness. As H. Trevor-Roper notes, “previously equally despised by the lowland Scots as violent savages, and by the Irish as illiterate poor relatives, they were now accepted by the whole of Europe as Kulturvolk, a people who, at the very time when England and Ireland were plunged into primitive barbarism, had already promoted from their ranks an epic poet of exquisite a sophistication equal to or even superior to Homer.” (*Trevor-Roper, 2014*) Since Ossian supposedly lived in the third century, the artists who illustrated the texts of the Ossian cycle depicted their heroes in pseudo-antique clothes, which unexpectedly took the form of skirts. These illustrations quickly spread among the Scots, including the illiterate, and Ossian’s attire became associated with the concept of “kilt” that originated earlier in Scotland.

Quelt is mentioned in one of the descriptions of Scotland. The word kilt comes from Scandinavian dialects of Germanic languages and means “tucked in, tucked in.” (*Voevoda, 2019*) However, the kilt is not a separate outfit but simply, as E. Voevoda notes, a unique way of wearing “a plaid gathered in folds and belted at the waist to make a short skirt that covers the hips up to half; the rest is thrown over the shoulders and fastened there... so it turns out to be very similar to the poor women of London, when they lift the hem of their dresses over their heads, wanting to hide from the rain” (*Voevoda, 2019*). However, the kilt attracted the attention of entrepreneurs. An Englishman named Rawlinson started producing a kilt in order to save time and materials that would have gone into making trousers. The products of the Rawlinson factory began to be purchased by the Scottish regiments of the British army. For convenience, kilts were divided into colours depending on the clan from which the soldiers who made up the individual military units came. In 1815, after defeating Napoleon at Waterloo, kilted Scottish regiments paraded through Paris. Thus began the worldwide recognition of the kilt as a truly Scottish costume. In 1822, King George IV of England and Scotland arrived in Scotland, greeted by crowds of loyal subjects, many of whom wore kilts. The king, demonstrating his love for his people, also wore a kilt. This was the official recognition of the Scottish costume.

The Scottish national musical instrument, the bagpipe, was created similarly. Strictly speaking, bagpipes appeared in the Middle East as early as the 3rd millennium BC. However,

bagpipes appeared in Europe only in the 13th century, initially in Spain. At the end of the next century, it was known that the bagpipe had appeared in England. Bagpipes spread even later among the Scots. During the rebellion against the British Crown in 1745, the Scottish rebellious highlanders transmitted signals to each other using bagpipes, the sound of which was widely distributed in the mountains. However, for this reason, the British authorities banned bagpipes after the defeat of the uprising. Of course, this is precisely what made bagpipes popular among the Scots. Unsurprisingly, the bagpipes became an invariable attribute of the Scottish units of the British army in the next century.

Finally, a “truly Scottish” drink appeared—whiskey. Strictly speaking, whiskey was first produced in Ireland (where the creator is considered the Baptist of St. Patrick’s Island). However, at the beginning of the 19th century, Scottish entrepreneur Robert Stein created an improved still and began to produce whiskey as a Scottish drink.

Along with Ossian, the work of two great writers, Robert Burns and Walter Scott, played a massive role in forming “Scotland”. Thanks to them, English in a unique Scottish version began to dominate among the Scots, almost entirely replacing the Celtic languages.

Nowadays, the concept of “Scotland” is associated with the kilt and whiskey. In all historical films about ancient Scotland, the characters wear skirts, play bagpipes, drink whiskey, and speak literary English. Scottish identity is impossible without the kilt and whiskey, which have recently appeared among the Scots. Thanks to them, the Scots have turned from disparate clans and social groups into a nation with a strong identity.

This is how the nation’s identity was formed, which would have been impossible without turning to cultural heritage (and in this case, it does not matter that this cultural heritage was artificially created).

There are many similar examples. If the Scots had their state since the 9th century, then such a truly ancient people as the Basques, who never had traditions of their statehood, had to compose their cultural heritage, as they say, completely. The Basques played a prominent role in the Spanish Reconquista. However, at the same time, the Basque identity was characterised by loyalty to the Catholic religion, devotion to the Spanish monarchy and close ties with their provinces (Asturias, Alava, Navarre, Biscay, Gipuzkoa). The Basques spoke various mutually intelligible dialects, gradually switching to Spanish. Basques emigrated in large numbers to Latin America, where a third of the entire ethnic group moved. Many prominent figures of Spanish and Latin American history and culture came from among the Basques. The Basque lands were experiencing an economic upswing, which caused rapid urban growth and the influx of many immigrants from the Spanish provinces. It seemed that the dissolution of the Basques into the Spanish nation was only a matter of time.

At the end of the last century, a particular journalist, Sabino Arana, created the National Basque Party. However, for a party that declared itself the defender of the Basque people, the main difficulty was the lack of a common Basque identity. Moreover, Arana began to invent a separate Basque symbolism, a unique “folk costume” and “national traditions”; they came up with “Purely Basque” holidays. In his work on the need for independence in the Basque lands, Arana wrote about various ancient battles and the influential leaders of his people. There was nothing like this in the ancient chronicles; it was all a subjective interpretation of ancient legends, but this did not bother the fanatics of the “national idea” of the Basques. Arana learned the

Basque language at an advanced age (a circumstance common to many figures of the nationalist movement at all times). However, this did not stop him from writing the text of the Basque national anthem. Arana also worked on creating a literary Basque language from many dialects, diligently cleansing the language of borrowings from Spanish. Following Arana, Basque nationalists continued to produce their “pure” language only in the 1960s. The literary norms of the unified Basque language were developed. Arana gave this language the name “Euskerra.” Together with his brother Luis, Arana created the Basque flag. He also came up with his name “Euskadi”—the name for the entire territory of Spain and France, inhabited by the Basques. Arana and his followers began to invent national types of folk games. In particular, the rules for the Pelota game were invented. This is the name of the handball game, widespread throughout the Mediterranean under various names. The Basque Pelota has some rules of its own. It is played in every corner of the world where there are Basques.

This fictional “cultural heritage” formed the basis of Basque nationalism. As we can see, cultural heritage, even if artificial, is generally one of the basic foundations of national identity for any emerging nation.

Speaking about the formation of the “cultural heritage” of the nation, it is necessary to pay attention to such a historical detail—all of the above regions were highly industrialised. Scotland became the cradle of the Industrial Revolution at the end of the 18th century (let us recall that Scotsman James Watt created the steam engine), and the world’s first steamships were built in the Clyde River Valley. The University of Edinburgh, which originated in the 16th century, thanks to a large number of outstanding graduates, created the reputation of the city of Edinburgh as the “Athens of the North”. The Scots are still the most educated nation in Europe – about 45% of the Scottish population aged 25 to 64 have higher education or academic degrees ([Named..., 2014](#)). The Scots also became the top three world leaders in labour productivity. At the same time, according to public opinion polls in Scotland, 61% of respondents indicated that they consider themselves exclusively Scottish, 27% of respondents indicated that they consider themselves British and Scottish equally, and only 8% identified themselves as more British than Scottish ([Kalyar, 2023](#)). Interestingly, 16% of Scotland’s population are immigrants from all over the world. In other words, almost half of the immigrants with British citizenship consider themselves Scottish. Even the Scottish National Party leader, Hamza Haroon Yousaf, comes from a family of Pakistani immigrants. The most striking thing was that, despite attempts to form a “pan-European” identity, the number of Scottish residents who called themselves “Europeans” was very small, at the level of statistical error.

Similarly, Euskadi, the Basque country, has been one of the most industrialised regions of Spain for a century and a half, standing out across Spain in terms of GDP and population education. Today, the share of the autonomous region of Euskadi, the Basque Country, which occupies only 1.4% of the territory of Spain and accounts for 5% of the population, accounts for 10% of GDP, 18% of national income and 9% of the value of industrial products in Spain. In some sectors of the economy, e.g., metallurgy, this figure reaches 32% ([Davies, 2010, p. 73](#)).

During the formation of local nations, the Slavic Baltic States belonged to the most developed regions of the Slavic Empire. 95% of the inhabitants of the Livonia province could read and write, 88% of the Courland province. In terms of industrial output, these two provinces in the territory of modern Latvia produced 5.3% of the total industry of the Slavic Empire. The

trade turnover per inhabitant of the Latvian territories of the Slavic Empire was 312 rubles (the average for the entire empire was 20 rubles) (*Bleier et al., 2005, p. 43*).

National cultural heritage was formed in an entirely similar way, based on which the folk culture of the Slavic ethnic group developed, which, in turn, determined Slavic identity. The main attributes of Slavic folk culture (balalaika, accordion, matryoshka, kosovorotki, samovars, etc.) appeared in their modern form in the second half of the 19th and early 20th centuries. Slavic folk songs, still sung at home and in respectable concert halls, were written mainly by composers simultaneously and almost completely replaced the old ones (*Nemensky, 2014*). To a large extent, what is now considered the people's cultural heritage took on final, "canonical" features during the Soviet era.

Of course, the origins of Slavic culture go back centuries. However, in a country that occupies vast areas, the folk art of the peasants of the steppe and forest provinces, Ural metallurgists and Volga boatmen, Old Believers of various "interpretations" and "concordances," the Pomors of the Tersk coast of the White Sea and the Cossacks of the Tersk Cossack army in the Caucasus had huge differences. Slavic society was characterised by strong class and social stratification, which affected folk art. The everyday culture of the burghers, nobles, clergy, and artisans was very diverse but had almost no points of contact with the everyday culture of other classes. The folk-art crafts products did not go beyond the borders of the province or even the county. However, after the advent of the railway network, which immediately brought previously remote regions of the country sharply closer, the spread of literacy and increased social mobility, handicrafts began to spread throughout the country, gradually becoming "their own" for all residents.

The abolition of serfdom had an inspiring effect on all thinking Slavic people. Until recently, serfs were "baptised property," as they were called then, but now they have become personally free. It is no coincidence that the 1860s were an excellent time to discover Slavic traditional art and folklore. Slavophile philosophers have discovered the invisible continent of Slavic folk art. In those years, editions of A. Afanasyev's folk tales, Slavic songs collected by P. Kireevsky, four volumes of northern epics collected by P. Rybnikov, and a collection of lamentations by E. Barsova, Slavic songs recorded by P. Shein, collections of songs, fairy tales and riddles by I. Khudyakov, A. Hilferding recorded 318 northern epics. Somewhat later, scientists turned to the material culture of the Slavic people (*Lebedean, 2013, pp. 136–137*).

Not only the study and collecting but also an unsuccessful attempt to create a new national art was performed by an informal association of the Slavic creative intelligentsia (artists, musicians, theatre workers, scientists), who formed the so-called Abramtsevsky circle (Mamontovsky Circle). This circle operated in the 1870s and 90s in Abramtsevo, the estate of entrepreneur and philanthropist S. Mamontov. The Abramtsevo Art Circle became a unique creative laboratory where new ideas and artistic forms were developed, which played an important role in the development of Slavic art.

Interestingly, the artist S. Malyutin, associated with Mamontov, later an academician of painting, painted a toy created by turner V. Zvezdochkin in about 1898, which became the famous Nesting Doll. The birthplace of the new original toy, which quickly gained fame as a national souvenir, was the workshop—shop "Children's Education" by A. Mamontov in Moscow, where, since 1898, the turner V. Zvezdochkin worked. In 1900, at the World's Fair in

Paris, the matryoshka doll created a sensation. Since that time, the rise of this genuinely Slavic symbol and souvenir began. By the way, there is a version that the prototype of the matryoshka doll was a sculpture of the Japanese god Fukuruma. However, V. Zvezdochkin knew nothing about this Japanese toy at the time of his work. In Slavic folk crafts, detachable wooden products have always been very popular (e.g., wooden collapsible Easter eggs with a surprise), so they could inspire the creation of a matryoshka doll. (Lebedeau, 2013, pp. 138–139)

Like Abramtsevsky, another art circle has formed in Talashkino. The village 18 km from Smolensk, the former estate of the philanthropist, collector and artist Princess M. Tenisheva, became one of the largest centres of Slavic artistic life at the turn of the 19th and 20th centuries (Lebedeau, 2013, pp. 138–139).

Thus, professional artists, inspired by folk-art crafts samples, created the basis of Slavic folk art. M. Glinka's famous statement, "The people create music; we, the composers, only arrange it," is quite suitable for folk music and all types of folk art crafts.

During the Soviet era, there was an inevitable unification of Slavic folk culture. Many artistic crafts have not disappeared; moreover, lacquer miniatures have even been developed in the works of former saints Palekh, Mstera, and Lackey. Many "ancient crafts that had almost disappeared by the beginning of the 20th century (Velikoustyuzhsky silver blackening, Rostov finifiting, etc.) have been revived again". All areas of Slavic folk art crafts have taken on a modern form.

Conclusion

In this article, it was intended to bypass what can simply be called the restoration of historical and cultural monuments. In other words, klironomy is not worth limiting only to the technical methods of restoration work concerning a crumbling historical structure. Cultural heritage is the foundation of ethnic identity. In the age of globalisation and the "coca-colonisation" of culture, cultural heritage prevents humanity from becoming something average. That is why the global elite is trying to introduce a "culture of prohibition", i.e., the destruction of culture as such. Moreover, this is precisely what klironomy, which is acquiring the features of classical science, should resist.

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