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КУЛЬТУРНО-ІСТОРИЧНИЙ РОЗВИТОК ІДЕЇ ТВОРЧОСТІ ЛЮДИНИ

***Анотація.** У статті представлена наукова рефлексія філогенезу ідеї творчості людини, що виявила суголосність загальним ознакам процесу онтогенезу особистості. Застосований міждисциплінарний підхід та використано загальнонаукові принципи об'єктивності, системності, історизму, світоглядного плюралізму, а також логіко-семантичний, системний і прогностичний підходи у вивченні й узагальненні досліджуваної проблеми розвитку ідеї творчості. Вихідна методологічна настанова дослідження передбачає наявність різних, відносно самостійних теоретичних моделей характеристики об'єкта. Принципи об'єктивності дад змогу провадити неупереджений аналіз наукових концепцій творчості. Системний, логіко-семантичний і прогностичний підходи сприяли комплексному аналізу онтологічних засад культури у ста-*

новленні змісту творчості. Історичний розгляд проблеми творчості пов'язаний зазвичай із необхідністю з'ясувати справжнє призначення людського буття, способу й характеру вкоріненості людини у світі. Наукова експлікація поетаних змін свідчить, що кожен історичний рівень є новою самобутньою системою світобачення із цілісною логікою інтерпретації змісту творчості разом із власною обмеженістю розуміння сенсу творчості на основі актуальних світоглядних орієнтирів, цілей, цінностей, спрямування, досвіду втілення творчості, особливостей взаємодії людини та світу.

Ключові слова: творчість; людина; особистість; міфологія; античність; середньовіччя; ренесанс; просвітництво; романтичний період.

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CULTURAL AND HISTORICAL DEVELOPMENT OF HUMAN CREATIVE IDEA

Abstract. The article presents the scientific reflection of the phylogeny of the human creativity idea, which revealed conformity to the general features of the personality ontogeny process. The authors have applied interdisciplinary approach and applied the general scientific objectivity principles, systematicity, historicism, pluralism worldview,

also logic-semantic, systematic and prognostic approaches in studying and generalizing the investigated problem, developing the creative idea. The initial methodological guidance of the investigation assumes the existence of different, relatively independent theoretical models of object characteristics. The objectivity principle made it possible to execute an unbiased analysis of creativity scientific concepts. Systematic, logical-semantic and prognostic approaches contributed to a comprehensive analysis of the culture ontological foundations in the content creativity formation. Historical consideration of creativity problem is usually associated with the need to find out the true purpose of human beings, the way, and nature of human rootedness in the world. The scientific explication of phased changes shows that each historical level is a new distinctive system of worldview with a holistic logic of content creativity interpreting, together with its own limited understanding of the meaning of creativity on the basis of actual worldviews, goals, values, orientations.

Key words: *creativity; human; personality; mythology; antiquity; medieval times; renaissance; education; romantic period.*

The problem statement. The concept of "creativity" is widely used in modern anthropological research, in the structures of socio-philosophical, cultural, axiological experience. However, most research approaches impose limits on knowledge of the creativity phenomenon and ascertain only a partial result. The human's problems, needs and abilities have traditionally been in the focus of philosophy, sociology, psychology, genetics, biology, economic sciences. Development of interdisciplinary research, efforts integration of different sciences testifies the methodological significance of the development of the creativity problem in modern historical conditions and the special requirements for the implementation of the innovative development, particularly in the education system.

The analysis of previous research. The problem of creativity in the diachronic dimension has a priority status in the human knowledge system. A significant contribution to its development has been made by F.X. Barron, J.P. Guilford, G. Lazanov, C.R. Rogers, A. Rotenberg, C. Taylor, R. Torrens, V.E. Frankl and others. The views on the creativity nature in the concepts of M. Bahtin, N. Berdyaev, G. Skovoroda, H. Bergson, V. Romanets, A. Maslow is the source for the development of modern ideas, updated with the globalized world challenges. Nowa-

days, the identified problem predicts the most important vectors of pre-archaeological research and scientific-theoretical research.

The purpose of the article: scientific reflection of cultural-historical formation of the creativity problem at the psychological knowledge formation on the pre-scientific stage: from the mythological level of creativity understanding to the romantic period.

Statement of the basic material. Understanding the phenomenon of human creativity involves a philosophical reflection of the original form of world knowledge, which is a myth. "Myth opens a sacred story, – writes M. Eliade, describing events that happened at a memorable time "at the beginning of all beginnings". Myth explicates the way of incarnation and reality realization, as the all-encompassing Cosmos, and a certain fragment – island, flora, human behavior or state formation" (Eliade, 2000, pp. 11–12). The central group is the myths about world origin, the universe (cosmogonic myths) and the human appearance (anthropogenic myths). The cosmogonic myth describes the successive dynamics states of the universe (Svetlov, 1993, p. 136). First, it is a chaotic undifferentiated state of the world. However, "the most important Chaos feature is potential role as a bosom in which the world is emerging, and the content of an energy that leads to emerging" (Tokarev, 1991, p. 581). The idea of Chaos is especially fully and successfully developed in ancient Greek tradition. The ancient concept of Chaos reveals its creative and life-giving aspects, which shows that in the absence of any structural organization, regulations, guidelines, the only possible force that leads to the emergence of something is creativity. Chaos always threatens to return to its original ugliness, but not to absolute death.

The second state of the world is chthonic (from the Greek "earthly"). Out of Chaos, the "involuntarily condensed" unstable, inert, indivisible earth solid. "Often its existence is eternal – in the form of the world egg, the breaking of which (separation of the sky from the earth) is a creation of space" (Tokarev, 1991, p. 466).

The third state of the world – the Cosmic – arises due to the activity of the god-demiurge, who creates the universe elements, breaks the chthonic stiffness, splits, clears the solid and at the same time fixes it in the center of the universe. Thus, the death of the chthonic beginning creates the Cosmos, making it definite, alive and prolific. Afterwards, there is the arrangement of the cosmos, which is subject to the action of the general measure law, justice, which is intended to offset the violation

of the cosmic structure. The final stage of the cosmogonic cycle is the creation of the human.

Thus, the myth affirms the original affinity, the indissoluble connection between the human and the world, their correspondence as microcosm and macrocosm. As a result of the transition from myth to the comprehension logos about creativity becomes the philosophy prerogative. The peculiarity of ancient philosophy was a very deep connection with ancient mythology: the subjects for philosophical studies had mythological origins. The philosophical comprehension of the creativity cosmological distinguishes that the place of the god-demiurge as the main creative force is placed genesis, or rather the logos that this genesis defines. Logos and genesis in antiquity are not "separate" and not opposite to each other, they are considered in unity, the logos is conceived as a law that defines genesis before it came to fruition. According to the ideas of ancient natural philosophers, the creative beginning of the cosmos is the "arche" – the basic principle that gives birth to and dominates all things ("water" Thales, "apeiron" Anaximander, "air" Anaximen, "number" Pythagoreans, "roots" Empedocles, "atoms" Democritus) or formation, the transition from being to nothingness and back (Heraclitus). Other early Greek philosophers considered the foundation of all creativity – genesis (Parmenides, Zeno, Xenophanes). However, they all recognize the only one law that controls all that exists – is the logos. According to this law, the creation of cosmos as an orderly and structurally organized whole takes place. Cosmos in ancient Greek perception is an aesthetic that is realized to the utmost fullness of genesis.

The idea of purely human creativity appears first in antiquity and is identified primarily with artistic creativity. The term poetry was used to refer to it. Poetry and creativity in antiquity were synonymous. The creativity of Ancient Greek Philosophers was understood as the unity of verbal, musical and stage forms. In Ancient Greece, there were hierarchy types and genres of verbal creativity. The basis was poetic images – lyrics, epics, dramaturgy, and on top of prose – rhetoric, geography, history. Philosophy crowned this hierarchy. As A. Losev notes: "...in principle, there can be no philosophy in the Greeks that would not be aesthetics" (Losev, 1993, p. 84).

Ancient "master" who had the ability to create beautiful poetic works, was considered as a harbinger and guider of the divine essence, the gods' elector. Inspired by them, he didn't have his own creative potential

in himself, but, being in a state close to madness, imitated in the activity the harmony and beauty of the Cosmos. According to Diotima's teachings of Plato's "The Symposium", spirits are the "daimons" in fact – they are intermediaries between gods and mortals, they have the power to be interpreters and transmitters of human affairs to the gods, and divine ones – to people, requests and sacrifices to ones, orders and rewards for sacrifices to others" (Platon, 1990, p. 82). This makes multi-sided genesis together. Plato emphasizes the connection with the "daimon" of creative function, everything related to "sacrifice, sacraments, spells, provinces, arrogance". In the process of creativity, human through his human subjectivity, limitation, imperfection, distorts the harmony of perfect genesis (genesis identical with itself), that means, being human is not identical with perfect being eternal. In "The Symposium", Plato formulates the definition of creativity in general: "...Creativity is a broad concept. Everything that causes the transition from nothingness into being is creativity" (Platon, 1993, p. 115). Continuing to develop this idea, Plato notes in "Sophist": "In relation to everything that didn't exist before, but what is then brought to life by anyone, we say: whoever does it, "he creates", and what is done – "is created" (Platon, 1993, p. 278). The philosopher thinks: "Creative art is any ability that causes something that did not exist before" (Platon, 1993, p. 278). Creativity in Plato is connected with the sphere of finite, changeable genesis, only the ideal world is unchanged, eternal. It is completely self-contained and static, nothing can appear in it, as anything can disappear from it. The world in which human live is volatile, imperfect, connected with matter and evil. Creativity only matters when it directs the soul to the higher world.

Further, any creativity theory is more or less influenced by Plato. All of them view cognition as the unfolding of what is already contained in a person (not necessarily it will be the content of his individual consciousness, but it is necessary that all meanings have a certainty of the inner meaning). Thus, both knowledge and creativity aren't the new meaning creation, but a memory and a return to the primordial, as in philosophy, or the copying of material and perfect model, as is the case of art. Thus, Plato continues to develop the myth-laid line of the cosmological meaning of creativity, and in this line, he proceeds from the theory of an ideal world.

According to Aristotle, in the divine mind, which is a form of all forms, all knowledge is already present, in the knowing process we only

actualize them. Of course, Aristotle does not reduce all the diversity of forms exclusively to God, each *eidos* is eternal and unchanging in itself, isn't a modification of the highest form. The human learns these *eidos* – forms or general concepts through logic and one's own judgment capacity. In addition, in Aristotle's philosophy craft, art, technique, nature inherent, are also necessary steps that lead to knowledge, but they are not as futile or even harmful as Plato's. The Greek philosopher writes: "Inheritance is inherent in human from childhood: humans are thus different from other beings who are most inclined to imitate, and even the first cognition occurs through imitation" (Aristotel, 1983, p. 648). Since creativity is reduced to imitation, the question of "author-demiurge" doesn't arise. Thus, Aristotle writes: "The poet must speak as little as possible, this is not his imitation" (Aristotel, 1983, p. 674). Proper imitation, not the existing or the elusive – is the real creativity task. Thus, under the human creative activity, Aristotle understood not the creation of something original, something new, but only the realization of an already human's soul existing things. An artist or poet cannot create something that is not in nature, because they are not inherent in the creation of new forms, but only a combination of ready-made, remembered or saved in the soul, with an appropriate matter for them. The result of such intelligent content design was to purify the human soul from everything accidental, which complicates cognition. Since the main principle of creativity, with the ancient aesthetics standpoint was an imitation, its tasks – moral improvement and advancement on the way to knowledge. Therefore, from the cosmological approach point of view to defining the creativity meaning, humans as the work author is not the true meaning, but only a copyist who reproduces (through divine inspiration or mental knowledge) the universal Cosmos order. The artist was considered as a creature subordinate, determined, with no independent value. According to Plato, "An artist is a particular person, and he means less than his art. Art depends on the external material environment and therefore is not self-sufficient; only the creative act inherent in nature is self-sufficient" (Gilbert & Kun, 2000, p. 134). The source of all human creative intentions was defined by the orderly universe because it contains all the potentials of any existence.

Symbiotic unity with the "primordial", the concentration in it of all the life realization potentials, full dependence on it, the imitation feasibility, imitations in human behavior, which were characteristic of the

mythological and ancient development stages of the creative idea similar to the signs of the initial stage of ontogenetic personality development.

In Christianity, one of the fundamental basics of creativity understanding is the theological tenet of the creation of the world by God from nothing – creationism (Lat. *creatura* – creation). Thomas Aquinas emphasizes the moment of creative activity of being, fully represented in being itself (*ipsum esse*) (Sokolov, 1979, p. 67), i.e. in God, as a pure act. The genesis beginning in the Christian tradition is the creative will of the First Person, so creativity is established as the basis of true genesis. The word "bar" is used in the Bible text, one of the seven verbs of the Ancient Hebrew language. "Bar" means a new action, creativity, not a reworking of something that already exists. God is not so much a carpenter who makes a product out of the available material, but a poet who creates makes up the universe. The word "poet" in the Greek text in accordance with the symbol of faith and the word "creator". The world is revealed as a poem, as a hymn, as a book.

Adam truly accomplishes his task: He gives names to all animals. "So, the LORD God formed from the fertile land all the wild animals and all the birds in the sky and brought them to Adam to see how he would name them. Adam gave each living being its name. Adam named all the livestock, all the birds in the sky, and all the wild animals..." (*Bibliya*, 1997, p. 10).

In the process of naming animals, Adam shows his own creative activity. To give the name to a thing for an ancient human is to determine the essence of the thing. This is all the magic of antiquity. It should be noted that Adam, the first man, only calls the created God, but does not create it, that is, does not determine until genesis.

An ancient human could not call things on his own discretion and protect the world because, since he made up this world himself, lived in it, was internally connected with it, but had no power over it. The philosopher cannot name things, he must find, recognize their names in the secret world. Thus, biblical revelation affirms the value of creativity, forms the basis for anthropological justification for creativity, and emphasizes responsibility for the preservation of creation.

Initially, in the early Middle Ages, under creativity in the true sense, words understood like "the divine activity of releasing things from nothingness" (Reale & Antiseri, 1994, p. 277). In the future, poetry, in particular, begins to be perceived as God's grace, as the Creator's gift. Accord-

dingly, despite the attribution of absolute creative power exclusively just to God, the medieval human was not deprived of the opportunity to create his own works, both as material and also in the field of spiritual culture. Any human activities were recognized as the result of determination by divine will. For this reason, theologians considered the purely human creation the lowest, because it is "neither stored in itself nor generated by something" (Makhov, 2002, p. 58). Only divine creativity can be absolutely free and perfect, from the perspective of medieval philosophers. Its result is the whole world and the human in it. "The purpose of the world creation is the revelation of perfection divine and goodness in created beings" (Shlegel, 1983, p. 219). God is self-sufficient, he also does not need any material for creativity, he creates the universe out of "nothing." Moreover, the creation of light and darkness, heaven and earth, different planets, plants, and animals occurs just by word. His creative work consists of the design of ugly matter that arose from "nothing", in its ordering and decoration. Beauty, identified with Blessing, is the essence of the created world. "And God saw that it was good," – in these words ends the description of almost every day of creation. The pinnacle of creation, a being endowed with the highest beauty in the earthly world, is a human (in worship it is called "the world decoration" (Bychkov, 1995, p. 437). As a result of the fall, human has lost this perfect beauty and since then seeks to get it through the creativity of religious-moral self-improvement and ascetic neglect of all the benefits and temptations of the sensual world. The processes of divine and human creativity follow the algorithm: from the idea (plan) of the work, the master goes to its realization in a particular material, and then – to evaluate the result. Aurelius Augustine believed that the inspiration of human creativity is always God, the creator of all flesh and the spirit of all the creations (Avreliy, 1992). Therefore, in the Middle Ages, most theologians postulate the creativity anonymity, and the results of human creativity were deliberately recognized as imperfect. An important difference between divine creation and human creation is the constant God "involvement" in the creations made by him. It supports the order of the world and continues to update its potentialities, which testifies to their inexhaustibility.

At the stage of the Middle Ages, creativity is recognized by a human under the rules of the divine will. Going beyond it, the fall implies repentance with the possibility of returning to the semantic space created and governed by God. According to phylogeny, individual development

of the individual takes place: at the pre-social stage, the activity of the child is sanctioned by parents (meaningful adults), encouraged by compliance, obedience, the importance of mastering the language and speech for inclusion in the social world.

The New Age is characterized by the recognition of human as the only creature on earth, the carrier of the highest quality – the mind, ratio, whereby *Homo sapiens* has the ability to cooperate or compete with the Cosmos and God to continue creation, the Renaissance – the beginning of modern times – marks the transition from medieval to modern culture within which several variants of the interpretation of the relationship between divine and human creativity coexist. E. Garin wrote: "Renaissance was the antiquity discovery to the extent that it became aware of the significance of the medieval world" (Garin, 1986, p. 39).

In the Renaissance, the boundaries of creativity become wider, the Creative recognize any activity aimed at the "processing" of nature, the world, and human, to reveal the true meaning of things and phenomena laid in them by God, in particular, and human activity of self-development, self-improvement. Establishing the highest value of humans, his mind and creativity is the most important achievement of the Renaissance. It is about the creativity of the world and ourselves; the opinion "about the value of novelty" (Batkin, 1989, p. 58). However, this personality, because of the properties of infinity and the potentiality of its nature, remained devoid of uniqueness, scilicet, its basic quality.

In the Renaissance, scientific "knowledge is an act of individual creativity" (Bitsilli, 1996, p. 71). Thus, any individual creativity, first directed at the Other, implies a reverse reaction. There is a scientific dialogue. For the Renaissance scientific academies, in particular the Florentine one, it was not inherent in following certain rules, because "they were as the meeting place for people of various ranks and social status, property status and occupation, the purpose of these meetings, in addition to a pleasant pastime, was mutual enlightenment, familiarization with each other's works" (Kudryavtsev, 1986, p. 72). Scientific communication has become a real creative pursuit for many people, focused not only on the contemporary but also on the past, primarily on the history of human culture. Humanists "tried to discuss the questions which were already answered to Christians by the Christian culture authority" (Poryaz, 2001, p. 310). Under these conditions, the past was perceived to be readily available for analysis, not dogma and undeniable authority. The value of

the past for the current period was rethought: the emphasis was on its uniqueness and originality, not on the inevitable influence. The interest in nature, actualized by the content of time, had the features of mythological communication with it. Giovanni Pico della Mirandola through the Creator says to Adam: "I put you in the center of the world, from there it will be more convenient for you to view all that there is in the world. I have made you neither heavenly, nor earthly, nor mortal, nor immortal, so you are a free and glorious master, may form yourself in the image that you choose. You can be reborn into lower, unreasonable beings, but you can be reborn by the command of your soul and into higher, divine ones" (Pico della Mirandola, 2001, pp. 266–267).

Concurring with the thought expressed by Marsilio Ficino's conviction that "the desire for God is embedded in the human soul – and God would be a cruel tyrant if he compelled human to strive for what was inaccessible to him. Therefore, let people cease to doubt their divinity, for they doom themselves to death, but let them honor their divinity" (Bitsilli, 1996, p. 56). During the Renaissance, a creative person appropriates the name *Conditor* (ie creator-founder, founder), and gives himself a definition that applies only to God in the Middle Ages (Batkin, 1989, p. 96). In other words, just as God creates the world by giving it some matter form, also human form the "dead" world matter, creating new objects and perfecting his own nature, cultivating it, approaching its development in the Absolute. This is the most characteristic feature of Renaissance art: it is not copying, but a new human and the world interpretation, based on a careful study of nature, a rational check of everything that gave the artist absolute power over the depicted objects and complete action freedom. Every "titan" of the Renaissance wants to make a sacrifice, from the point of view of the previous epoch, the intention – to become divine, that means, free, universal, one-of-a-kind immortal ruler of all that exists. And this intention can be realized only in creativity: regardless of any conditions, to realize their own plan; create a variety of form and content of the work; forever etched in the memory of posterity own self-fulfillment personal example. Immortality – an indispensable deity property. "We die constantly, I – as long as I write it, you – while you read, others – until will listen or until will not listen, we all die, we all die, we always die, we never live while we are here, except as we make our own good deeds to a true life where, on the contrary, no one dies, everyone lives and lives always", – Petrarca writes (Petrarka, 1996,

p. 601). The numerous portraits and self-portraits, biographies and autobiographies, diaries, letters addressed to more than one reader, to all people of the past, present, and future, are designed to preserve the spiritual and corporeal sender appearance, to glorify his name. Therefore, feeling contemptuous of imitation, every creator wanted to reaffirm eternal values and thus to enter into an endless historical series, "by exceptional works' words, creations to achieve glory and immortality in the coming generations" (Batkin, 1989, p. 147). But the closer the Renaissance comes to its end, the less enthusiastically they talk about the dignity of humanity, the greatness of his creative calling in the world. Scientific discoveries, technical inventions of the XVI–XVII centuries forced people to reconsider their place in the world. As B. Pascal writes: "Humans cannot understand to whom he belongs in this world. A human feel that he has gotten lost, that fell down from where his real place was, and that he cannot find the way back" (Paskal, 1995, p. 118).

The scientific and technological and political revolutions of modern times have led to a change in the value priorities that prevail in the culture. The theological tradition has finally been replaced by the authority of personal creative, rational and experimentally grounded experience adopted by each person, and through his or her mediation in the human community as a whole. Rationalism allowed each society member to change its value orientations, attached importance to each individual and his or her creative achievements of an unknown to scale. Cognition, mastery, perfection of nature is again beginning to be considered as the main human activity tasks.

The Enlightenment philosophers put all their hopes in mind. In their view, a human is central in the universe, it is the link between the world of matter, nature and the spirit world. The task of each individual on earth is to embody the inherent capacity of nature to take its place in a society, where only further individual development can continue. Only in society becoming possible true creativity, the main factor of which is the human mind. Now the creativity task is to improve not only one's own personality but also the social life in general, as well as the entire material world. The first serious attempts were made in the Enlightenment era, to bring to life the social transformation projects. Human began to realize himself as the only creature capable of comprehending the "activity" laws of the universal mechanism and mastering it, becoming like God, developing inherent in nature – such aspirations of an educated

person, for which being equal to God means being able to create freely what is there was no specific moment, relying solely on own design. Goethe notes: "The greatest person's merit is to subordinate the circumstances as much as possible and to obey them as little as possible. Our world is like a giant quarry in front of a sculptor, who is then only worthy of his name if from the accidentally accumulated nature of large shapeless pieces of the earth with great care, expediency and confidence he reproduces the prototype born in his brain" (Gete, 1978, p. 331). In addition, being equal to God means to implement the inherent potentialities of human into reality. The first requirement for a creative personality is self-fulfillment. "To achieve the full development of myself, as I am, is that what from my young age, was my vague dream, my goal," Goethe puts such words into his character, Wilhelm Meisters (Gete, 1978, p. 236). Goethe considered the creative activity as the basis of each person's life. How seminal was the creativity of one or another personality, depending on its place and importance in human history. Exactly for this place every enlightener fought, wishing nothing so much as to improve the human race as a whole.

Unlike the Enlightenment philosophers, romantics recognize that the main creative activity tool is not the mind but imagination, fantasy. Romantics urge not to "process", not to "bring to mind" the natural and social reality or individual personality, but to intuitively penetrate into the invisible higher world, unlimited and disordered by Ratio. The romantic task is complicity in the creation universal process, in a process that is never interrupted for an instant. According to W.H. Wackenroder, "humans are only doors: through them, the divine forces reach the earth" (Zhirmunskiy, 1996, p. 73). Thus, in the romanticism era, creativity ceases to be reduced to only a human activity a certain type. Romantics understand the ontological principle that underlies everything being (according to F. Schlegel, "genesis is creativity, is the life game" (Berkovskiy, 2001, p. 45). Achieving a better, higher life on earth is the human creative task, vocation, the meaning of being in this world. Thus, a human realizes himself as a time creator, ubiquitous and independent of any earthly conditions. Human is likened to God, and just as God creates: "out of nothing".

The romantic transformations subject also should have been nature, the state, reality as a whole. Further, another conviction comes to replace the unconditional belief in a common unity, the interconnection of nature, man and God: the visible natural, real world is a hopelessly detached or

juxtaposed ideal world in which only the creator true plan realization is possible. In general, in modern times, we see a contradictory coexistence, and often a confrontation between the two precepts that developed in the Middle Ages, – the rationalist and the mystical.

Conclusions. In historical and philosophical considerations, the creativity problem in the pre-scientific period is associated with the elucidation of the true purpose of human beings, the way and nature of human rootedness in the world. The cosmological level, as well as the level of symbiotic unity, in the initial stages of ontogeny, does not imply the possibility of a new product as a result of human creative activity, because the source of all human creative intentions is an orderly universe, the space for all the potentials of any existence.

In the early Middle Ages, in the true sense of the word, only the divine activity was understood. The establishment of the highest human value, his mind and creativity are the most important Renaissance achievement.

Rationalism has established itself as the most important Enlightenment cultural value. During this period, the creativity task was to improve not only their own personality but also the social life as a whole, as well as the entire material world. It was in the Enlightenment Age that the first serious attempts were made to bring to life the social transformation projects. The romanticism Age figures recognized the main creative activity tool, not the mind, but imagination and fantasy.

The cultural-historical evolution of the creative idea through the explication of incremental changes shows that at each successive level there are elements of the previous one. Each new level is a new original system of holistic worldview interpretation logic content creation with its own limited understanding of the creativity meaning based on current philosophical orientations, goals, values, direction, implementation experience, creativity, features the interaction between humans and the world. Each subsequent cultural and historical stage has characterized a change in the relation of the integration processes – the disintegration of the World, creativity, and human: from the original symbiotic unity with the Cosmos when inaccessible to creativity, to the transformation of a human into a creativity subject, opposed to the object – the World.

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