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## CONTENT

### V.S. SOLOVYOV'S HERITAGE

#### Research

<b>Tikheev Yu.B.</b> Vladimir Solovyov as the editor of «The works of Plato».....	6
<b>Dushin O.E.</b> Schelling and Solovyov on the problem of evil.....	15
<b>Medvedev A.A.</b> A. Carracci's «Christuskopf» and «positively beautiful man» in F.M. Dostoevsky (Vl. Solovyov as a prototype of Alyosha Karamazov).....	30
<b>Topolska E.</b> Marian Morawski's analysis of the views of Vladimir Soloviev.....	42
<b>Gutova S.G.</b> Socialism, humanism and the moral principle in philosophy V.S. Solovyova.....	60
<b>Tsvetkova E.D.</b> V.S. Solovyov and V.V. Kandinsky.....	72

### IN COMMEMORATION OF THE 200TH ANNIVERSARY OF M. Yu. LERMONTOV'S BIRTHDAY

<b>Isupov K.G.</b> Game's metaphysics of Lermontov.....	92
<b>Titarenko S.D.</b> Lermontov and russian symbolism: «gothic spirit» and transformation of the romantic tradition.....	102
<b>Yurina N.G.</b> Literary-critical polemic about M. Yu. Lermontov in the 1890s: concepts, insights, results.....	116
<b>Glukhova E.V.</b> Lermontov and mythologems of religious-philosophical and symbolist criticism of the late XIXth – early XXth century.....	131
<b>Igosheva T.V.</b> «Standing over the abyss of...»: mythologisation image of Lermontov's in the article by A. Block «Timelessness».....	147

### HISTORY OF PHILOSOPHY

<b>Sukhodub T.D.</b> Personal ascension to the eternal: philosophical experience of G.S. Skovoroda in the context of the philosophy of the Silver age.....	162
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### CRITICISM AND BIBLIOGRAPHY

<b>Yedoshina I.A.</b> M. Y. Lermontov in the context of modern interpretations.....	178
<b>Maksimov M.V.</b> Russian platonic Renaissance (to the output of the first issue of «Platonic investigations»).....	192
<b>Savinov R.V.</b> On returning to sources of german idealism (in relation to Iwan Phokin's book «Philosophus Teutonicus Jacob Boehme: Proclamation and Way of German Idealism» (St. Petersburg, 2014)).....	198
OUR AUTHORS.....	208
ON «SOLOVYOV STUDIES» JOURNAL.....	210
ON SUBSCRIPTION TO «SOLOVYOV STUDIES» JOURNAL.....	213
INFORMATION FOR AUTHORS.....	213

## V.S. SOLOVYOV'S HERITAGE

### RESEARCH

#### VLADIMIR SOLOVYOV AS THE EDITOR OF «THE WORKS OF PLATO»

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*The article deals with some important aspects of the activity of V. Solovyov as the editor of «The works of Plato». Special attention is paid to the fact that besides translating of the dialogues, Solovyov was faced with necessity to solve so-called «Platonic question» on which the general design of the whole edition depended. It is shown that elaborating his own approach Solovyov experienced influence of such European scholars as F. Schleiermacher, K.F. Hermann and G. Grote whose works served for him as the most important literary sources. Solovyov's relationship to the basic XIX century approaches to the Platonic heritage, «hermeneutical» by F. Schleiermacher and «historical» by K.F. Hermann is investigated, as well as Solovyov's relationship to stylometric method by L. Campbell and W. Lutoslawski. The importance of L. Campbell's work «Plato and the other companions of Plato» for Solovyov's final position is evaluated. It is also noticed that in his own inquiry into Plato's philosophy Solovyov attached importance to the biographical facts of life of Greek philosopher: Plato's friendship with Socrates whose death influenced his mind and led him to create the doctrine of ideas, and the later tragic evolution of this doctrine. The result of Solovyov's work was the chronology of Plato's dialogues which also could serve as the design for the edition of «The works of Plato». In the conclusion the author suggests that Solovyov's approach was based on a kind of biographical research, from which he drew conclusions about authenticity and chronological order of the dialogues.*

*Key words: Platonic question, chronology and authenticity of Plato's dialogues, «hermeneutical» and «historical» approaches to solve Platonic question, stylometric method, doctrine of ideas.*

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## SCHELLING AND SOLOVYOV ON THE PROBLEM OF EVIL

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*The article considers the influence of metaphysics of Schelling on the formation of the doctrine of Vladimir Solovyov about the «ontological» status of evil. It pays attention to the extensive scientific debates that unfolded around the understanding of the Gnostic motives in philosophizing of Schelling and Solovyov. It reveals the significance of Schelling's position, aimed at bridging the Hegelian panlogism. It analyzes the views of German philosopher about the existential foundations of evil and its relationship to the original human freedom. It is noted that the personal principle of human being was dissolved in the onto-theological constructions of Schelling's concept. The understanding of the universal evil in the theory of Solovyov is considered in the context of his deep personal worldview drama caused by the transformation of his views from the recognition of triumph of God-manhood to the approval of kingdom of antichrist. It clarifies the specificity of concept of Solovyov about the domination of evil in modern society, which is the negation of Christian values and image of God-man. It is stressed that in spite of the recognizing the temporary triumph of evil in this world, the Russian thinker still believed in the ultimate victory of good. It is concluded that Solovyov influenced greatly the subsequent development of the original Russian religious philosophy.*

*Key words: Solovyov and Schelling, metaphysics, Gnosticism, good, evil, freedom, love, reason, will, God-manhood, the deification.*

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**A. CARRACCI'S «CHRISTUSKOPF»  
AND «POSITIVELY BEAUTIFUL MAN» IN F. M. DOSTOEVSKY  
(VI. Solovyov as a prototype of Alyosha Karamazov)**

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*In the article painting «Christuskopf» («Head of Christ») Italian painter of the late XVI century Annibale Carracci (Dresden Gallery, Germany) is considered as one of the sources of image «positively beautiful man» and Christ in F.M. Dostoevsky (The Idiot and The Brothers Karamazov). The author is especially interested in the ekphrastic expressions of «Christuskopf» in the images of Prince Myshkin and Alyosha Karamazov, Christ («The Grand Inquisitor»). Dostoevsky's perception of the European religious paintings (and, in particular, that one of my favorite paintings writer) is considered in the context of the problem «Dostoevsky and Christian art». On the basis of the similarity Carracci's Christ and the image 20-year-old VI. Solovyov marked by Dostoevsky (this similarity is indirectly confirmed by his verbal portraits that left contemporaries – E.-M. de Vogüé, E.M. Polivanova, V.D. Kuzmin–Karavayev), the author analyzes the problem of Solovyov as one of the prototypes of Alyosha Karamazov. On the basis of facts and evidence of contemporaries (joint visit to Optina Pustyn, «marginal notes» of A.G. Dostoyevskaya, memories of M.N. Stoyunina) the history of «legend» that Dostoevsky portrayed in Alyosha Karamazov Solovyov is chronologically reversed. Common features for Christ Carracci, Solovyov and Alyosha Karamazov are exposed: «quiet eyes» (meekness, forgiveness, nonjudgmental, nonresistance to evil), the unity of «realism» and «mystic» (this unity that brings Solovyov and Alyosha in the chapter «Cana of Galilee» noted S.N. Bulgakov, S.M. Solovyov), «the absolute truth of Godmanhood» (faith in God and faith in man), Christian humanism. The reproduction of the painting «Christuskopf» by A. Carracci is first published.*

*Key words: Carracci's «Christuskopf» («Head of Christ»), ideal of «positively beautiful man», ekphrasis, Prince Myshkin, Alyosha Karamazov, Christ («The Grand Inquisitor»), Problem of Christian art, VI. Solovyov as a prototype of Alyosha Karamazov, «Godmanhood», Christian humanism.*

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## MARIAN MORAWSKI'S ANALYSIS OF THE VIEWS OF VLADIMIR SOLOVIEV

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*The article gives analytical review of the work of Polish thinker, Jesuit, professor of Jagiellonian University Marian Morawski «Vladimir Solovyov» devoted to the Russian philosopher. The text by M. Morawski is analyzed from the point of view of the Polish thinker's perception of personality and work of V.S. Solovyov and also from the view of the influence of the Russian philosopher's ideas on the Polish thinker. M. Morawski's position and views are considered through the prism of his perception of Solovyov's views on the role of Russia in the World, the role of a person in history, his idea of churches unity. Special attention is paid to the dogmatic and theological problematic of M. Morawski's book, considered by him on the example of such V.S. Solovyov's works as «Dogmatic development of the Church», «History and Future of Theocracy», «Russia and Universal Church», «Russian Idea» etc.*

Key words: *Morawski and Soloviev account, the universal church, East and West, ecumenism, the «Russian idea», nationalism, universalistic vision of the state, national question, the dogmatic issues, Catholicism, Orthodoxy.*

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### **SOCIALISM, HUMANISM AND THE MORAL PRINCIPLE IN PHILOSOPHY V.S SOLOVYOVA**

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*The article gives analysis of Solovyov's philosophical views on the nature of socialism and its connection with the idea of humanism, freedom and morality. It shows modern view of philosophical*

and social ideas of Russian philosophy by the example of Solovyov's work. The interconnection between religious ideas and humanism in philosophical doctrine of V.S. Solovyov. It is pointed that progress in society, to the philosopher's opinion, can't be based mainly on economical and political reformations as for achieving supreme goal giving moral sense to the development of mankind. The idea of God-manhood in V. Solovyov's work is considered as the only possible basis for rapprochement the progressive social ideas, individual aspirations and goals of a human being. The special attention is paid to Soloviev arguments about the impossibility of consistent implementation of true humanism in human history, taking into account only the economic interests and other basic needs without an understanding of overarching aim of a human being, his true purpose and the reason for existence. The paper focuses on the problem of freedom of the will and looking for the ways to achieve free and fair society. It is concluded that according to Soloviev the social progress is based on the human desire for freedom and necessity of spiritual transformation of humanity whose aim is God-manhood. It is shown that in addressing social issues Soloviev adheres to the national humanist tradition linking the solution of social problems with the moral choice of the human being. It is noted that the criticism of socialism in the works of Soloviev is of current concern for modern society, as it reveals the real problems related to the growth of material consumption and disregard of moral principles in social life.

Key words: *socialism, humanism, philosophy of allunity, moral perfection, Godmanhood, theocracy, humanistic values, freedom, society, personality.*

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## V.S. SOLOVYOV AND V.V. KANDINSKY

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*The article deals with the social and philosophical, aesthetic, religious and mystical views of V.S. Solovyov and V.V. Kandinsky. The historical, critical and comparative methods of research have made it possible to discover a similarity of major views related to speaking out against the overwhelming dominance of positivism and materialism and the assertion of Great Spirituality in all the spheres of existence, particularly in art; the assertion of the primacy of «religious truth» - intuitive cognition. The interpretation of historical reality has made it possible to find similarities in the biographies of the two contemporaries, such as their love of travelling, interest in sciences, early mystical experience, engagement in spiritualism, readiness to give up their well-being for the sake of the idea, its creative search and its implementation, mystical devotion to art and serving it. Solovyov's philosophy of absolute unity is found to have affected Kandinsky's theory of art.*

Key words: search of the Absolute, criticism of positivism, symbolism, religiousness, mystical experience, spiritualism, theurgy, intuitive cognition, apocalypse theme, Godmanhood.

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**IN COMMEMORATION OF THE 200TH ANNIVERSARY  
OF M.YU. LERMONTOV'S BIRTHDAY**

**GAME'S METAPHYSICS OF LERMONTOV**

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*The author of this article makes research of game concept in art heritage of Lermontov. The ontological foundations of the poet's artistic world became a subject of the analysis. Not only the wide world contemplation value, saved up by world esthetic experience of this mythologym is considered, but also the special accents introduced in it by romanticism. M.Yu. Lermontov's novel «The Hero of Our Time» and an image of the main character Pechorin are in the center of the analysis. It is claimed that the main character of the first in the Russian classics philosophical novel acts as «director» of vital reality, and in this initiative direction in a fatal way not only other heroes are involved, but also Pechorin. Mystical intuition as a methodological principle, inherent Lermontov's metaphysics is analyzed. The aspects and the specificity of Lermontov's understanding of mystical intuition are revealed. A comparative analysis of different approaches to the problem of antinomy of consciousness of Lermontov is given. Such notions as concepts of poetic ontology, symbolical reality, symbol and consciousness are analysed. The concept of game on the example of Pechorin's character is considered. He occurs the tool of evil and demonic will and the victim of own game with Destiny.*

*Key words: Lermontov's creative work, philosophy of creativity, game's metaphysics, romanticism, romantic character, theatrical metaphors, game with Destiny, vital direction, the fact and an event, the tragedy of Fate, demonic will of the hero, literary death.*

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## **LERMONTOV AND RUSSIAN SYMBOLISM: «GOTHIC SPIRIT» AND TRANSFORMATION OF THE ROMANTIC TRADITION**

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*The article reviews a low-studied aspect of Lermontov's creative work. It reveals the significance of Gothic tradition as one of the codes of its romantic poetry. It is proved that the Gothic tradition in the system of Lermontov's romanticism was evolved by the interest in superpersonal and mystical beginning of the poet prophet's internal life, there appeared images of infinite space and another world, plots of transition beyond the reality borders, infernal images of a landscape and demonic doppelgangers. They became an important component of Lermontov's metaphysics of consciousness; he was influenced by poetics of the Gothic novel and tradition of pre-romantic literature. The article highlights motives and images, which were important for formation of Lermontov's mythopoetic universum. The problem of evil aestheticization that was stated in the Russian religious philosophy of the beginning of the XX century as one of the problems of Lermontov's romantic poetry is substantiated in the article. Sources of this phenomenon, which theorists of symbolism connected with a family tree of the poet and influence of mystical literary tradition, are considered. Theoretical, literary critical articles and poetry of V.S. Solovyov, D.S. Merezhkovsky, A.A. Blok, Andrey Bely, K.D. Balmont's, Vyach Ivanov are analysed. The transformation of Lermontov's images in poetry of symbolists is investigated. It is shown that Gothic motives and images of Lermontov's poetry amplify and are mythologized in works of symbolist poets. They receive individual and author's interpretation. Their strengthening happens at different stages of symbolism development by means of Nietzsche's philosophy, Gnostic mythology, Christian religion and other sources and contexts. Conclusions are drawn that Lermontov's poetry was included in polyfunctionality of neo-mythologism of Russian symbolism.*

**Key words:** *Lermontov's creative work, Russian symbolism, romanticism, Gothic tradition, mifopoeticheskoy universum, concept of the poet prophet, metaphysics of an image, function of dreams, transition plots, neomythologism, mifopoetika.*



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## LITERARY-CRITICAL POLEMIC ABOUT M.Y. LERMONTOV IN THE 1890S: CONCEPTS, INSIGHTS, RESULTS

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*The article presents the problem of the reception of the personality and work of M.Y. Lermontov in Russian literary criticism of the 1890s, which is relevant in view of the importance for modern philological science of the generalizing character works, reconstructing an integral picture of the literary-critical perception of the artistic legacy of the poet in a particular historical and literary period. Analyzing and comparing the Lermontov's concepts proposed in the last decade of the 19th century by the representatives of the populist, philosophical, impressionistic, «academic» directions in the criticism, the author points out the most important for the further development of the Lermontovedeniye (the Lermontov studies) ideas, evaluations and conclusions, formulates the results of the first stage of the literary-critical polemic about Lermontov related to his anniversary. It is concluded that the intensity of the polemic surrounding the works of Lermontov in the 1890s testified that the artistic legacy of the poet is therefore considered as a part of the modern literary and common cultural process. It approves the diversity of the results of this polemic: the transition to the study of the Lermontov's legacy in the philosophical and psychological aspects, realignment in the criticism itself and further development of the science about Lermontov.*

*Key words: literary criticism, literary-critical polemic, works of Lermontov; interpretation, concept of creations, critical method, literary and critical direction.*

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## **LERMONTOV AND MYTHOLOGEMS OF RELIGIOUS-PHILOSOPHICAL AND SYMBOLIST CRITICIS OF THE LATE XIX<sup>th</sup> – EARLY XX<sup>th</sup> CENTURY**

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*The article presents an analysis of some aspects of perception heritage of Michael Lermontov on the field of literary criticism, as well as religious and philosophical thought of Russian modernism in the end of XIX – beginning of XX century. The focus is on the literary critical articles of Vladimir Soloviev, Sergey Andreevsky, Vasily Rozanov, Dmitry Merezhkovsky, Andrej Bely, Alexander Blok, Sergey Durylin, Viacheslav Ivanov. The author dwells on two types of mythologizing, based on the works of the leading scholars of Russian Symbolism (Z.G. Mintz, M.D. Magomedova, I.S. Prikhodko, S.D. Titarenko): a biographical myth, as one aspect of the mythmaking, and a mythopoetics of the symbolism, identifying aspects of «Sophian» myth of the Silver Age. Much attention is paid to the myth-making role of literary criticism. It is proved that the modernist criticism of the Silver Age regarded Lermontov's heritage as an object of dispute about the religious and mystical dimension of creativity. The article by S.Andreevsky is analyzed, he revealed the motives of anamnesis and the*

mystical dual world principle significant for the picture of the world of Russian Symbolism in the poetry of Lermontov. It points out the role of the poet-prophet mythologem within the context of biographical legend of Lermontov about Thomas the Rhymer, which is used in the Solovyov article. In addition, the article examines the influence of Solovyov's debate about the «demonism» of Lermontov in the articles of Rozanov. On the example of the articles of Andrei Bely, Dmitry Merezhkovsky, Sergey Durylin shown that a system of philosophical and aesthetic universals of Lermontov is organically fit into Mythopoetics of Russian Symbolism. Furthermore, it was shown that the Article by Durylin first considered the semantics of blue in correlation with the «Sophian» mythologem in the poetry of Lermontov. Attention is paid to the article of Vyacheslav Ivanov, which summarizes the concepts of the symbolism associated to the search of Gnostic grounds of the Eternal Femininity in the mythology of Lermontov. It is concluded that the symbolist and religious-philosophical criticism recreated a complete picture of the central, Sophian myth of younger Symbolists by projecting it on Lermontov's poetic heritage.

Key words: *Lermontov's creative heritage, the criticism of Russian symbolism, critical articles uqa Vladimir Solovyov, S.Andreevsky, V. Rozanov, Andrej Belyj, S.Durylin, Viacheslav Ivanov, Russian symbolism, religious and philosophical criticism, Sophian myth, reception, mythologization, «Lermontov's a myth».*

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## «STANDING OVER THE ABYSS OF...»: MYTHOLOGISATION IMAGE OF LERMONTOV'S IN THE ARTICLE BY A. BLOK «TIMELESSNESS»

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*We investigate the problem of reception «inner person» MU of Lermontov by Russian symbolism, in particular, A. Blok. In this connection we bring up a number of of issues related to the study of «Lermontov myth» in the Russian culture of the Silver Age. The article considers the reasons why the image of Lermontov in human consciousness of early twentieth century was formed largely as the mythicized image of. This article underlines that the myth about Lermontov in the early twentieth century was a part of universal of symbolist mythology in which frameworks Lermontov interested symbolists as a personality with «internal events in private life», which is in contact with superpersonal. The article proposes extended analysis of a fragment from Blok's article «Timelessness», dedicated to Lermontov image, resulting in a number of important observation of mechanism and structure of mythologizing of Lermontov «Lermontov myth» Blok. Author of this article concludes that the Blok in the «Timelessness» constructs not psychological, and metaphysical portrait of Lermontov; incorporates two constituents have caused each other: demonic personality and metaphysical way of perceiving life. Analysis of the structure of the Lermontov's image in the article « Timelessness» detects two plans: a biographical and metaphysical, but it is concluded that Blok's picture of world duality is a form expressing collision of ideal and reality – is complicated by the introduction of the «third world» – the sphere of art images «inner personality» of Lermontov – creativity, which is the «mediator» between the demonic and biographical worlds.*

Key words: *Lermontov's creative work, Blok's creative work, mythologizing, «the myth about Lermontov», Russian Symbolism, reception, the structure of the mythological image.*

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## HISTORY OF PHILOSOPHY

### PERSONAL ASCENSION TO THE ETERNAL: PHILOSOPHICAL EXPERIENCE OF G.S. SKOVORODA IN THE CONTEXT OF THE PHILOSOPHY OF THE SILVER AGE

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*The article is focused on G.S. Skovoroda's philosophy the subject of which is the human understood in the context of his inner spirit world aimed at the category of Eternity. The thesis that main philosophical problems of Skovoroda's doctrine in the context of his interpretation of life as a way (of trial and happiness), travels get religious-worldview and philosophical-antropological orientation shown in his ontology. Actuality of the philosopher's doctrine for the contemporary culture is stated. Created by Skovoroda typology of human natures is revealed in the context of modernity («true human», and «empty», «ground», «blind» humans) and worlds («universal world», «small world (of a human)» and the world of human soul). Outlines the approaches to understanding the philosophy of G.S. Skovoroda representatives of the «Silver Age» (V.V. Zenkovsky, G.G. Shpet, V.F. Ern, B.V. Yakovenko and others).*

Key words: *philosophy of G.S. Skovoroda, «universal peace», «symbolic world», man, «true man», eternal, philosophical experience, «Silver age».*

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## CRITICISM AND BIBLIOGRAPHY

### M.Y. LERMONTOV IN THE KONTEXT OF MODERN INTERPRETATIONS

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*The article offers analytical review of editions devoted to the great Russian poet M.Y. Lermontov's 200th anniversary: «M.Y. Lermontov: Historical mythology: Reasearch and materials» (edited by prof. V.A. Koshelev. V. Novgorod; Tver: Marina Botasova publishing house, 2014. 664p.); «Lermontov and history: collection of scientific articles» (executive editor V.A. Koshelev. V. Novgorod; Tver: Marina Botasova publishing house, 2014. 460p.)*

*Author's rendering of the image of time in M.Y. Lermontov's texts is analyzed. The article reveals consistence and persuasion oft he use of his mithologemes of history which are given through the prism of historical character (Vadim Novgorodsky, Ivan the Terrible, Napoleon) and toposes (East, West, North, Caucasus). The contents of vast material by V.A. Koshelev is analyzed. The divisiveness of certain analytical procedures offered by V.A. Koshelev is marked (for instance, the interpretation of epigraph to the 2nd chapter of «Eugene Onegin»). The analysis of T.V. Igosheva's work «Lermontov as a cultural character in Alexander Blok's fictional world» is given. It is traced how convincing two author's myths are – symbolist myth about Lermontov and myth about Blok as «Lermontov of our era». The contents oft he myths are analyzed. It is pointed that T.V. Igosheva somehow freely uses terms (for example «cultural hero»). High mark is given tot he contents oft he chapter «Supplement» in the work by T.V. Igosheva.*

*In the collection «Lermontov and history» two parts are analyzed – «Historical realias and allusions» and and «Lermontov as a cultural hero of XIX–XXI centuries». The problematics of articles, their factual material, degree of credibility of the conclusion. It is stated that historical approach is held in the analysis of literary texts, location of the material. The author reveals the most actual and original research connected with historical-cultural analysis of Lermontov's literary texts, their perception by XIX century writers, of Silver age era, XX century. Special relevance of Lermontov's personality representation, his biography and texts in the Internet is stressed.*

*It is concluded that two-volume edition devoted to research of Lermontov's work is encyclopedical due to the coverage, ways of its research and obtained results.*

*Key words: review, history, myth, Russian culture, symbolism, time, reception, publication, interpretation of texts, creativity of Lermontov.*

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**RUSSIAN PLATONIC RENAISSANCE  
(to the output of the first issue of «Platonic investigations»)**

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*The author gives a short review of articles and materials published in the first issue of the journal «Plato research». The analysis of topics and problems considered by the authors is accomplished in the sequence of the basic headings of the journal: Plato and problems of Plato studies; Platonism reception in European and Eastern philosophy and culture; Neo-Platonism and patristics; Russian Platonism: historical-philosophical aspect; «gnostical Platonism» in Russian culture; Philosophy and esthetics; Translations; Reviews; In memoriam.*

*Key words: Plato's heritage, Platonism reception, Plato studies, Russian Plato renaissance, Neo-platonism and patristics, gnostical Platonism, Russian Platonism.*

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**ON RETURNING TO SOURCES OF GERMAN IDEALISM**  
**(in relation to Iwan Fokin's book «Philosophus Teutonicus Jacob Boehme:**  
**Proclamation and Way of German Idealism» (St. Petersburg, 2014))**

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*The review examines a research on Jacob Boehme's doctrine. The internal logic of this research is observed, the main approaches that allow the author to reveal this theme, features of the publication and its application.*

*In accordance with the division of the Fokin's monograph into two parts, reviewer traces the features of each part of Fokin's study and sets its internal relationship. The study proceeds from the issue of Boehme's language at a fundamental religious questions: about the sense of religious experience, on the truth of believers' association and the sense of this interconnection. It is declared the problematical relation of Boehme's religious experience, with Martin Luther's religious experience proposed in Fokin's monograph: the similarity of their experience more than usually considered, and turns out not under the historical, but as psychological view. The analysis found in study of Luther's religious experience proposed by Rudolph Otto is offered for that. Reviewer, after Fokin, notes the importance of correlating Boehme's thought with the German Romantic literature and philosophy of the beginning of the XIX century.*

*The second part of Fokin's monograph containing Supplements, is considered as an integral part of the main body of the research presented in the first part of monograph. Except general characteristics presented in the supplements of Boehme, Shelling and Berdyaev as illustrations of some Fokin's conclusions it is stated that these materials have independent scientific significance.*

*As a result, the author concludes that the publication of Fokin's study of Boehme's philosophy is a significant event in the Russian humanities. However, some topics have only been partially revealed in this research, and require further elaboration in Russian humanities.*

*Key words: Jacob Boehme's theosophy, the Reformation of Martin Luther, Protestantism, mysticism, Pietism, German idealism, German Classical Philosophy, Romantism.*

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