

IVANOVO STATE POWER UNIVERSITY

SOLOV'EVSKIE ISSLEDOVANIYA
SOLOVYOV STUDIES

Issue 4(64) 2019

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Information about published articles is sent to the Russian Science Citation Index by agreement with «Scientific Electronic Library» Ltd. No. № 580-12/2012 LO of 13.12.2012. The journal is included into the database of periodicals “Ulrich’s periodicals directory” (USA).

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V.S. SOLOVYOV'S HERITAGE: STUDIES AND PUBLICATIONS**EXTRACTS AND SCHEMES RELATED TO ESOTERIC TOPICS
FROM THE FOLDER "GOD IS ALL. DRAFT EXPOSITION OF THE
ARTICLE ON OKKULTISM" (1870s–1880s)***VLADIMIR SOLOVIEV***Part two**

*Prepared for publication and commented by
A.L. Rychkov and K.Yu. Burmistrov*

DOI: 10.17588/ 2076-9210.2019.4.006–037

THE INFLUENCE OF THE PHILOSOPHY OF VL. SOLOVYOV IN WORKS OF RUSSIAN REALISTS OF THE TURN OF THE XIX-XXTH CENTURIES

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The article explores the influence of Vl. Solovyov's philosophy of love on A. Kuprin's and M. Prishvin's creativity. It is noted that the theme of love is one of the main themes in the culture of the Silver Age. It was widely reflected not only in Russian literature, but also in philosophy, theology. It is indicated that the problems of love and sex, family and marriage, the emancipation of women have become the subject of attention of philosophers of the turn of the XIX – XXth centuries: V.S. Solovyov, N.F. Fedorov, V.V. Rozanov, N.A. Berdyaev, P.A. Florensky, S.L. Frank. It is emphasized that in coverage of these problems the absolute priority belongs to Vl. Solovyov, since the main provisions of his philosophy of love influenced the work of both modernists and neorealists. Attention is drawn to the fact that the problem of the influence of Vl. Solovyov's "metaphysics of love" on the work of neorealist writers is not fully explored. The author of the article reveals presence of the basic ideas of Vl. Solovyov's "metaphysics of love" in Kuprin's works and Prishvin's diaries. It is emphasized that the ideas of Vl. Solovyov about the transforming power of love, about the restoration in man of the image of God are turned out to be the most significant for writers. It is noted that in Kuprin's works the main emphasis is laid on the following provisions of Vl. Solovyov's "metaphysics of love": the power of love that can withstand death, and its "uniqueness". From this point of view, the novels "Garnet Bracelet" and "Loneliness" are analyzed. Special attention is paid to Prishvin's diaries, in which the problem of love, sex, marriage is interpreted in line with the philosophical ideas of Vl. Solovyov. The similarity of views of Vl. Solovyov and M. Prishvin on the essence of love as a bodily-spiritual unity, "the embodiment of true ideal humanity" are revealed. It is concluded that, in understanding the ontological essence of love, views of A. Kuprin and M. Prishvin are close to the philosophy of love by Vl. Solovyov.

Keywords: culture of the Silver Age, ideas of Vl. Solovyov, the work of A. Kuprin, the diaries of M. Prishvin, "metaphysics of love" Vl. Solovyov, love, gender, marriage in Silver Age culture, the emancipation of women, the ontological essence of love

DOI: 10.17588/2076-9210.2019.4.038–049

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VLADIMIR SOLOVYOV: METAPHYSICS OF LOVE

*Proceedings of the International Scientific Conference,
Krakow, Poland, 2-5 June, 2019*

LOVE AND MARRIAGE IN VL. SOLOVYEV 'S «THE JUSTIFICATION OF GOOD»

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VI. Solovyov wrote extensively about love in his romantic and mystical poetry, in his correspondence and in his memoirs. He composed a whole book about love («The Meaning of Love», 1892-1894). The present paper is about the theme of love in Solovyov's moral philosophy as expounded in his «Justification of the Good» (1897). Love in the framework of society is legitimised in marriage, both religious and civil. Solovyov sees in marriage and family a positive consequence of the development of statehood. The problem is that he considered for a long time that the sexual act is unable to restore the lost integrity of the human being. Only chastity can. To get out of the difficulty, Solovyov invokes an «inner» (spiritual?) procreation different from an «outer» procreation. But it does not make things clearer. It seems that, in the last year of his life, Solovyov abandoned that spiritual maximalism, as is proved a contrario by the character of the Prince in «Three Conversations», who is both a celibate spiritualist and a precursor of the Antichrist.

Key words: *Love, marriage, procreation, sin, asceticism, law, city, sexual urge, «social animal»*

DOI: 10.17588/ 2076-9210.2019.4.050–056

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THE INTEGRAL CONCEPT OF LOVE (R. STERNBERG, V. SOLOVYOV, K. WOJTYLA)

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*This article explores the differences in the understanding of the integral, comprehensive perception of the human being, particularly the condition described as love and the forms thereof. In doing so, it considers two major philosophical concepts aspiring to integrity, which were formulated in differing cultural contexts: the concept of love proposed by Vladimir Solovyov, rooted in the tradition of the Orthodox Church, and the contemporary, personalistic concept of Karol Wojtyla (John Paul II), formulated in the context of Catholic culture in his works *Love and Responsibility* (1960), *Man and Woman He Created Them: A Theology of the Body* (1984). In order to facilitate a comprehensive dialogue between these ideas, a third one is also discussed, i.e. the most contemporary depiction of love, also aspiring to be a complete description thereof, rooted in the tradition of the empirical science of social psychology (R. Sternberg, B. Wojcishke). The conducted analysis leads to the conclusion that the psychological concept of love proposed by R. Sternberg and B. Wojcishke is merely quasi-integral, while the truly integral, personalistic concepts of the human being (and love) offered by Vladimir Solovyov and Karol Wojtyla reveal certain methodological and doctrinal differences that prove impossible to overcome. What they do share is a Christian attempt to provide a positive depiction of human sensuality and sex drive, which constitute the primary foundations for the existence of the person in relationship. This positive description of erotic attraction, which, however, must be controlled by reason and will, is still innovative in Christian thought. Therefore, at a time of departure from Christianity, we propose to intensify research in this field, so that the presented concepts are more attractive for philosophical thinking about love.*

Key words: Integral human being, Integral anthropology, Human person, Love, Human corporeality, Sex drive

DOI: 10.17588/2076-9210.2019.4.057–070

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V.S. SOLOVYOV ON THE DYNAMICS OF RELIGIOUS CONSCIOUSNESS

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This article deals with the concept of the dynamics of religious consciousness in the philosophy of V. S. Solovyov, where one of the main characteristics of religious consciousness is the process of its gradual formation. It analyzes the basic concepts which help to understand Solovyov's idea of the dynamics of religious consciousness : consciousness, self-consciousness, spirit, personality, reason. The article presents Solovyov's views on the dynamic aspect of religious consciousness as a God-human process in which the content of religious consciousness is the divine revelation. This aspect is considered in the article both from the point of view of the historical process of development of religious consciousness, and at the level of individual religious consciousness. The understanding of human freedom and human immortality as two basic truths of human nature from the point of view of both universality and unity of the human spirit is proposed. The author substantiates the idea that in the individual human life the process of disclosing of the divine revelation is sense-forming, in the sense that it constitutes the essence of man's spiritual being, but this process is impossible without free human volition. It is concluded that this process involves all the spiritual forces of the individual (volition, reason and feelings), as well as religious faith, the creative activity of the individual, and the human spirit being understood by V. Solovyov as an integral intelligent being. It is proposed to consider the three temptations of mankind, set out in V. Solovyov's "Lectures on Godmanhood" on the historical path of Western Christianity, at the level of individual religious consciousness in the context of modernity. It is revealed that it is the religious consciousness of the individual, where the "meeting place" of God and the individual human spirit happens.

Key words: religious consciousness, dynamics of religious consciousness, human spirit, formation of religious consciousness, self-consciousness, personality in Solovyov's philosophy, freedom as the truth of human nature, religious faith, divine revelation

DOI: 10.17588/ 2076-9210.2019.4.071–082

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**“SOLOVYOV IS SIGNIFICANT ENOUGH TO WITHSTAND
A TRUTHFUL AND CRITICAL ASSESSMENT”:
SIMON FRANK'S PAPER ON VLADIMIR SOLOVYOV (1925)**

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The paper focuses on Simon Frank's relation to Vladimir Solovyov's religious and philosophical ideas. The use of historical, critical, and textual research methods enables to analyse possible influence of those ideas on Frank in different periods of his creative biography. It is stated that despite an apparent fundamental difference in perception of Solovyov's philosophy by the “early” and “late” Frank, in fact, his changing attitude to Solovyov was not so radical. The article also presents here an archival manuscript - by Simon Frank's report on Vladimir Solovyov - that has not been known before. The text, having been taken into account of other sources, is attributed as the paper read on November 15, 1925 in Berlin. On the basis of analytical study of this text, as well as the paper “Die russische Weltanschauung” published in 1926, it is concluded that Frank almost invariably kept his critical position towards a number of certain features of Solovyov's philosophical conception, and towards his abstract rationalism in particular. However, in the mid-1920s, and not only in his latest works, Frank defined Solovyov's worldview - as well as his own - as panentheism and justification of the idea of Divine humanity.

Key words: *Simon Frank and Vladimir Solovyov, God-Manhood, all-unity, panentheism, rationalism, Russian philosophy in exile*

DOI: 10.17588/ 2076-9210.2019.4.083–099

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HISTORY OF RUSSIAN PHILOSOPHY

TIME AND SPACE IN THE MOTOR AESTHETICS OF A. VOLYNSKY

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The article describes the original aesthetic and philosophical concept – the motor aesthetics of Akim Volynsky. Volynsky uses the concept of «motor aesthetics» in the Kniga likovanii, describing the value of circular lines for the «all aesthetics, visual, sound and motor», and particularly pirouette for motor aesthetics. The term «motor aesthetics of Akim Volynsky» is used in this article for the first time and is studied by the author from an interdisciplinary perspective. Motor aesthetics is developed by Volynsky for plastic art as a language of description of classical ballet, he introduces the basic concepts, formulates the laws, defines the basic philosophical categories that underlie it. The importance of Volynsky's work on the formation of the language of classical ballet description is recognized in the professional environment and theater criticism. The study of the motor aesthetics of Akim Volynsky is relevant in connection with the study of the philosophical foundations of intermedial analysis. The article deals with the problem of time and space in the motor aesthetics of Akim Volynsky for the first time. The direct connection of Volynsky's later works on ballet with his early article on Kant is revealed, the conclusion about the originality of Volynsky's philosophical position in relation to the categories of time and space is made. Using the thesaurus of Kant's transcendental aesthetics, Volynsky defines the two-act structural relationship of time and space according to the «par coupe» (fr) principle, which he regards as universal. It was concluded of Volynsky's motorial aesthetics value not only in the history of classical ballet and theatre criticism, the history of the Russian literature and philosophy of the late 19th - early 20th century, but also in the modern philosophical anthropology and ontology.

Keywords: philosophical anthropology, ontology, aesthetics, motor aesthetics of Akim Volynsky, transcendental aesthetics of Kant, time and space, coupe as a category of aesthetics

DOI: 10.17588/ 2076-9210.2019.4.100–113

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RUSSIAN PAINTING OF THE 19th CENTURY IN THE CONTEXT OF THE PROJECTIVE AESTHETICS OF N.F. FYODOROV

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The article is dedicated to the insufficiently studied problem of N.F. Fyodorov's projective aesthetics research connected to his interpretation of Russian painting of the 19th century. The objects of the analysis are such works of the philosopher as "The Question of Restoration of Kinship among Mankind. The Means for the Restoration of Kinship (Sobor)" (1880s), "About the Kremlin Walls Paintings" (1893), "Kremlin Walls" (1893), "The brilliant robber. (About Ge's Painting "The Crucifixion")" (1894), "Moscow Rumyantsev's Museum by the Kremlin and the Monument to the Founder of this Museum in the Kremlin" (1898) and other works. The article considers N.F. Fyodorov's analysis of paintings by A.A. Ivanov, N.N. Ge, V.V. Vereschagin, and I.E. Repin. The comparative investigation of the aesthetic program and artistic ideas of Ivanov and Fyodorov is based on the analysis of the painting "The Apparition of Christ before the People" (1858). The article traces the influence of the artist's works on the conceptual and compositional creation of the "pictorial demonstration" of Fyodorov's aesthetic supramoralism. It uncovers the specificity of the philosopher's religious-philosophical discourse, defined by the iconographic traditions and imaginary system of Christian art. The analysis of Fyodorov's texts dedicated to the paintings by Ge and Repin, reveals that he does not accept the aesthetic program of realism. The article defines the meaning of projective ecphrasis in Fyodorov's critical account of Ge's "Biblical cycle" as a theurgical project. The reception of Vereschagin's painting is considered in the context of the historiosophical ideas of Fyodorov, based on the principles of Christian eschatology.

Key words: *N.F. Fyodorov's aesthetics, Russian painting of the 19th century, supramoralism, projective ecphrasis, icon-painting, sacral space, Sobor-museum.*

DOI: 10.17588/2076-9210.2019.4.114–127

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INTERPRETATION OF THE REVOLUTION IN THE REPORTS OF THE MOSCOW RELIGIOUS-PHILOSOPHICAL SOCIETY IN MEMORY OF VLADIMIR SOLOVYOV 1905-1907

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The article analyzes the revolutionary issues reflected in the reports of the Moscow Religious and Philosophical Society in memory of Vladimir Solovyov (hereinafter: MRFO) in the first period of its activity from 1905 to 1907. The article presents a brief overview of domestic and foreign studies of the activities of the MRFO, which is devoted to clarifying information about the reports made at meetings of the Society. To understand the key ideas presented in the reports, a wide context of the formation of the MRFO is given. The list of participants of the MRFO and the value of the contribution of the key participants to the Society's activities are reviewed. Special attention is paid to ideological evolution of participants on the example of their attitude to revolutionary events. The main figures of the Society opposed the views of the liberal revolutionary intelligentsia to the concept of "Christian socialism" and "Christian progress", which allowed them to speak about a fundamentally different nature of the struggle for freedom - about the revolution of the spirit. Formation of the ideas of the most active figures of the MRFO (V.P. Svetsitsky, V.F. Ern and S.N. Bulgakov) were in mutual influence on each other. Berdyaev's views on the conceptualization of the revolution were developing in a similar direction. The application of the method of textual comparison of reports presented at meetings of the Society, with other epistolary and scientific heritage of the figures of the same period, made possible not only to identify the positions of each of the most active members of the Society to the revolutionary events and socialism, and to assess their involvement in the revolutionary struggle, but also to trace their ideological and Christian evolution.

Keywords: Moscow Religious and Philosophical Society in memory of Vladimir Solovyov, Russian religious and philosophical revival, Christian socialism, Christian progress

DOI: 10.17588/ 2076-9210.2019.4.128–139

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THE ANTHROPOLOGY OF CREATIVITY IN THE CONTEXT OF S. N. BULGAKOV'S SOPHIOLOGY

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This paper deals with Bulgakov's doctrine on the human being and creative work. The reason why it is possible to interpret and understand Bulgakov's conception of creativity in the light of anthropology is justified in the paper. It is indicated that many researchers of Bulgakov's philosophy did not make an explicit connection between anthropology and creativity and did not raise the question why man is capable of creativity. Anthropology and the concept of creativity are reconstructed using Bulgakov's texts. The role of Sofia in the creative process and her role in human life as a whole are determined. The change of the ontological status of man as a result of the original sin is analyzed. The specificity of Bulgakov's understanding of the creative act and its influence on man is revealed. The impact of creativity on a person is analyzed in the paper. It is proposed to consider artistic creation separately from self-creation, as it is fundamentally different from artistic creativity. It is emphasized that according to Bulgakov, self-creation can lead a person to salvation and even to Holiness. It is argued that self-creation as the implementation of one's own idea-norm is the true meaning of human life. Attention is drawn to the tragedy of creativity, which every person-creator experiences. In conclusion, it is pointed out that in the future the concept of Bulgakov's creativity can be applied to the evaluation of works of art. The article concludes that, according to Bulgakov's philosophy, the main characteristics of a person that make him capable of creativity are his freedom, genius and talent. This way the importance of creative activity, both for an individual and for the whole world, is proved and the eschatological role of creativity is indicated.

Key words: *sophiology, creativity, anthropology, self-creation, freedom, genius, talent, idea-norm, original sin, eschatology*

DOI: 10.17588/ 2076-9210.2019.4.140–153

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PHILOLOGY AND CULTUROLOGY

THE “METAPHYSICS” OF EMPTINESS IN BORATYNSKY'S POETRY

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The paper is devoted to the late lyrics of E. A. Boratynsky (1800-1844), namely his final book of verses Twilight (1842). The question of how the motif of emptiness functions in this work is considered. The study of this issue uses the philological method of motifs analysis, as well as the possibility of hermeneutic and structural-semantic methods of research. It is shown that one of the functions of the motif of emptiness is that it appears as a property of objects of the immaterial world: emptiness is understood as the absence of value and cognitive meanings. The author considers the question of how these types of values are interrelated. The article demonstrates that the motif of emptiness is involved in the structuring of the artistic space of Boratynsky's book, and analyzes the idea of emptiness as a property of spatial images embodied in the book. It is shown that the image of the desert is one of the most significant in the book, in the article it is considered in relation to the image of the desert. In addition, in "Twilight" the idea of emptiness is embodied as a property of time, emptiness appears as characteristic of the individual-personal being of the subject in the book of poems by Boratynsky, the motif of emptiness is ontological, since emptiness is correlated with the category of non-existence. The author shows that the analysis of the motif of emptiness allows us to better understand the essence of the romantic conflicts reflected in the book: the opposition of the poet and society, and at the same time, the internal conflict of the lyrical hero of Twilight. As a result of the analysis, the author concludes that one of the foundations of the artistic philosophy reflected in the work is the search for ways to overcome the emptiness-meaninglessness of being.

Key words: *Russian literature and poetry of the XIX century, romanticism, poetry of a thought, Boratynsky's poetry, book of verses "Twilight", artistic space, artistic time, image of the desert, motif of emptiness*

DOI: 10.17588/ 2076-9210.2019.4.154–166

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ARTISTIC SPACE IN I.S. TURGENEV'S PROSE POEM «THRESHOLD» AND IN CHINESE LITERATURE OF THE XX CENTURY

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The popularity of «Prose Poems» (1878–1882) by Ivan Sergeevich Turgenev dates back more than a hundred years, while they remain the very first works of the writer, translated into Chinese. The study of Turgenev has gained particular relevance in China. This article discusses the understudied issue of the influence of the Turgenev's prose poem «Threshold» on Chinese literature through the example of the work of the classics of Chinese literature of the first half of the 20th century, such as Lu Xin (1881–1936), the father of the modern Chinese novel, Li Ni (1913–1968), the singer of «sorrow and grief», and Lu Li (1908–1942), one of the founders of the new Chinese lyrical prose. Using the comparative method, the article analyses the artistic features of the following prose poems: «The Traveler» by Lu Xin, «The Falcon Song» by Li Ni, and «The Door and the Recluse» by Lu Li. The author reveals the significant influence that the philosophical ideas of Turgenev and his creative style had on these writers and Chinese literature in general. The comparative analysis shows that in the poems of Lu Sin and Li Ni, the spatial characteristics of Turgenev's prose poem «The Threshold» are recreated, while Lu Li was inspired by the philosophical meaning of this work of art. In this way, opening a new page for Russian literary scholars in the history of the relationship between Russian and Chinese cultures, the research topic and the analysis done reveal new material for Russian literary studies about the history of the reception of Turgenev's creative work in China.

Keywords: prose poems, Movement for a new culture, prose poems by I.S. Turgenev, Lu Xin's prose poems, Li Ni's prose poems, Lu Li's prose poems, Turgenev's poem «Threshold», 20th century Chinese literature, artistic space, reception of Turgenev's art.

DOI: 10.17588/ 2076-9210.2019.4.167–176

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THE WAYS OF THE BIBLE: AN INTERPRETATION OF ANTIQUE AND BIBLICAL MOTIVES IN THE WORKS OF M.A. VOLOSHIN

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This article is about the evolution of the poetic work of Maximilian Voloshin in the context of Russian history of the early twentieth century. It reflects the formation of the religious and philosophical worldview of this poet-philosopher. The hypothesis is discussed that under the influence of tragic events, wars and revolutions, the biblical motives increasingly replace the antique ones, and the contemporary historical events are interpreted in terms of biblical history. In this connection a general view of the subject is given, as well as an analysis of the language, metrics, imagery and style of Voloshin's poetry at different moments of his creative work. It appears that if earlier the poet often tended to adapt antique verse and strophe to the Russian syllabo-tonic poetry, in the works of the epoch of wars and revolution he imitates the biblical poetry several times, and then he goes on to an unrhymed tonic verse, with the line divided into two hemistichs. Thereby the antique images, topoi and metaphors give way to biblical allusions, combined with realistic details of the period of terror and mass executions. It is proved that Crimea-Cimmeria, which had previously been an area of the ancient oecumene for the poet, an abode of the ancient gods, appears as an arena of the fulfilled prophetic and apocalyptic visions of the Bible in the post-revolutionary period of his work. It is alleged that history itself, which had previously been depicted as a cycle, according to ancient tradition, turns into a vector of destruction. Concerning the Old Testament history, the poet's attention is mostly attracted to prophetic books, and he chooses the most mystical images from the New Testament, chiefly from St John's Book of Revelation. Moreover, some Gnostic motifs are combined with the Biblical ones. The cosmic allegory of Christ as the spirit "crucified" in the matter is considered as an example which goes back to the Gnostic teachings of Late Antiquity. It is also concluded that Voloshin's hope for a future revival of Russia after passing through the crucible of trials also fits into the framework of the biblical tradition.

Key words: Antiquity, apocalyptic, Bible, religious philosophy, works of M.A. Voloshin, Gnosticism, image of Cimmeria, poetry of the Silver Age, prophecy, red terror

DOI: 10.17588/ 2076-9210.2019.4.177–190

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