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V.S. SOLOVYOV'S HERITAGE: STUDIES AND PUBLICATIONS

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VL. Solovyov and N.I. Kareev: the question of the creative history of the “Justification of the Moral Good”

The following essay analyzes the context in which Vl. Solovyov wrote his philosophical treatise “Justification of the Moral Good”. Such an analysis is a necessary condition for a conscientious reconstruction of the treatise’s creative history and thus for a proper analysis of the concepts and ideas expressed therein. The aim of this study is a detailed restoration of the intellectual atmosphere in which Solovyov’s work was created. Such a project requires a turn to the philosophical activities of less eminent contemporaries of Solovyov, including N.I. Kareev, whose work Solovyov closely followed, responding to him not just critically, but also with a certain amount of sympathy. We also take up here a well-known discussion between the two concerning the philosophy of history and the theory of the historical process. Solovyov’s position in this discussion is shown as containing the kernel of a plan embodied in the parts of the “Justification” dealing with social philosophy and philosophy of history. In addition, a textual, conceptual, and comparative analysis of Solovyov’s treatise shows that Kareev’s scholarly activity was an important factor in the intellectual context in which the plan of the treatise arose, was realized, and corrected. The essay also examines the notes in the text of the Justification that are complementary to N. Kareev (and to N. Mikhailovsky) and that were deleted by the author in preparing the 1899 edition. As we know, this later edition became the basis of all subsequent editions and reprintings. We see that Solovyov was sympathetic and to a certain degree close not only to Kareev’s attempts to create an integral philosophical and historical standpoint, but also to his ideas about the high historical vocation of the individual. However, he was also sympathetic to the general pathos of Kareev’s theory, which consists in understanding moral activity as a key factor in historical change, taking the historical process as a sphere of the objectification of moral ideals.

Key words: Vl. Solovyov’s philosophical treatise “Justification of the Moral Good”, subjective sociology, philosophy of history, theory of historical process, moral philosophy, historical causality, social philosophy, personality and society, the moral ideal

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The uncompleted cycle about poetry as theurgy in V.I. Solovyov's lyrical poetry of the second half of the 1890s

The author examines the inter-connections of subjects and motives in ten poems which Solovyov wrote in the second half of the 1890s. The method of motive analysis shows that those works bear the mark of a verse unity making an uncompleted cycle. It appears that Solovyov's poems during that period can be related not only to his aesthetic and philosophical works but also to the lyrical pieces of earlier poets. Thus, it is shown that ten poems belong to the tradition of A.A. Fet, K.K. Sluchevsky, A.N. Maykov, V.A. Zhukovsky and Ya.P. Polonsky. It is suggested to call this uncompleted cycle "Poetry as theurgy". A brief review is proposed of the aesthetic and philosophical ideas which are important to understand the general theme canvass of the cycle. The common theme and cross-cutting motives of twelve poems forming that cycle are defined. It is suggested to consider that the lyrical mystery theme is common to all the poems of that cycle. It is shown that the prophetic motive and images/symbols of nature and of the poet as prophet can be traced throughout the whole of the cycle. The conclusion is that Solovyov has created a series of poems which, through their themes and motives, prolong and complete each other, thus offering an uncompleted cycle of poetry as theurgy. From the point of view of its structure and content, that cycle is typical of the literary epoch when it was composed, being a continuation of the classical tradition while at the same time creating a new tradition, that of the symbolists.

Key words: V.S. Solovyov's poetry, uncompleted cycle, through motive, lyrical plot, poetic tradition, profetic motives, mysteriological plot, image of the poet, poetic creativity, theurgy

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**Reports presented at the meetings of the Moscow
religious-philosophical society in memory
of Vladimir Solovyov 1907–1908 гг.**

Text origination and notes by A.V. Volkov

We present here a list of meetings of the Moscow Religious and Philosophical Society in Memory of Vladimir Solovyov (hereinafter: MRPS) held during the 1907–1908 season. We analyze the reports and lectures of V.F. Ern, V.P. Svetsitsky, E.N. Trubetskoy, A. Bely, V.I. Ivanov, and other members and guests of the MRPS. The following essay also presents the discrepancies in the meeting dates of different researchers of the MRPS. A list of all known publications of the reports and lectures presented at the MRPS is also given. In addition, we trace references to meetings of the MRPS by other investigators as well as references in archival material and surviving letters by members of the MRPS.

Key words: Moscow Religious and Philosophical Society in Memory of Vladimir Solovyov, Russian religious and philosophical revival, symbolism

HISTORY OF RUSSIAN PHILOSOPHY

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A. Volynsky. Critical and Dogmatic elements in Kant's philosophy (parts XV–XVI)

We present here sections XV–XVI of A. Volynsky's article "Critical and Dogmatic Elements in Kant's Philosophy", which are devoted to an analysis of such categories of Kant's aesthetics as "the beautiful" and "the sublime." Volynsky emphasizes the special significance of the problem of the unity of Kant's transcendental aesthetics and transcendental logic, as well as the unity of the critical and dogmatic foundations of his philosophy. This article is included in full in Volynsky's A Book of Great Anger, which constructs on the basis of Kant's categories of "the beautiful" and "the sublime" a picture of the development of Russian literature at the turn of the century, as well as a theory of the Russian ballet of the 1920s.

Key words: Russian philosophy, history of Russian literary criticism, Russian idealism of the late XIX – early XX century, Kant's philosophy in Russia, Akim Volynsky

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Sketches on the history of russian philosophy of the 50–60s.

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Parts four and five

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TO THE 150th ANNIVERSARY OF I.I. LAPSHIN, N.O. LOSSKY, P.B. STRUVE

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I.I. Lapshin and N.O. Lossky in the journal «Der Russische Gedanke»

The materials here proposed have been prepared for the 150th birth anniversary of the of two outstanding Russian philosophers: the idealist and criticist I.I. Lapshin and the religious metaphysician and intuitionist N.O. Lossky. The materials reveal a little-known episode of reception of their work in the magazine “Der russische Gedanke”, published in Czechoslovakia between 1929 and 1931. The first piece is an introductory note about the journal Der russische Gedanke and its founder and editor, B.V. Yakovenko. The author emphasizes the continuity of B.V. Yakovenko's thought with the main idea of “Logos – International Journal of Cultural Philosophy”. Another part of the materials are a number of articles by B.V. Yakovenko, written in 1930 for the 60th birth anniversary of I.I. Lapshin and N.O. Lossky. The third and largest part of this work is a collection of four book reviews written by N.O. Lossky and published in European publishing houses, and four reviews written again by N.O. Lossky on the work of his colleagues. Their content shows the respectful nature of the professional relationship between the Russian philosophers.

Key word: *Russian abroad, Russian philosophy, N.O. Lossky's ideal-realism, I. I. Lapshin's criticism, freedom of will, organic logic, N. A. Berdyaev's philosophy, Moscow realism, S. M. Bulgakov's Angelology, F. M. Dostoevsky's Seminary*

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State and national culture in P.B. Struve's writings (on the occasion of the 150th anniversary of his birth)

The author analyzes the views of the famous philosopher, sociologist and politician Petr Struve, whose ideas have enduring relevance in view of the problems of maintaining state unity and developing both culture and national identity. The main object of this research is Struve's views on the essence of the state and national culture and on their role in the life of Russia. It is indicated that the position of the thinker presupposed a certain historiography – an interpretation of history as a process of development of spiritual culture. The features of Peter Struve's liberal-conservatism and his understanding of the state as a "collective personality", possessing a "superintelligent" nature are considered. The philosopher's approach, which aimed at analyzing the seamless connection between state, culture and nationality is analyzed. The author considers how the thinker interpreted the essence of nationality and nationalism, as well as criticized the radical intelligentsia's "official nationalism" and "absence of a feeling of national belonging". She examines the philosopher's views on the outstanding role of the state in Russian history and his understanding of such "fatal" reasons of its destruction as the insufficient involvement of the cultivated elements of the nobility in the ruling of the state as well as the belated abolition of serfdom law. The author also explains Struve's views on the slogan of class struggle as decisively contributing to the cultural decomposition of the nation and to undermining the unity of the state. She also addresses the views of P.B. Struve, G.P. Fedotov and S.L. Frank concerning the reasons why the sense of national identity was weak in Russia. She concludes that, according to Struve, one of the reasons for the revolutionary radical upheavals in the country was the fact that the radical intelligentsia sowed in the broad masses of the people the ideological poison of "anti-state rebellion" and the "spirit of Bolshevism". This contributed to a weak demand for national-state ideals and liberal-conservative ideas.

Key words: national culture, radical intelligentsia, liberal conservatism, nationality, nationalism, national identity, cultural identity, national revival

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TO THE 200th ANNIVERSARY OF THE BIRTH OF A.A. FET

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“In the East God has sacred places...”

The author analyses A.A. Fet's poem “The Nightingale and the Rose”, included in the collection “Poems” (1850). He points out that the collection aroused the interest of leading critics of the second half of the 19th century such as Apollo Grigoriev, Lev May and Osip Senkovsky. A.A. Fet's poem “The Nightingale and the Rose” particularly attracted their attention. The most significant characteristics of the poem are identified in the present study from the point of view of these critics; similarities and differences in its assessment are noted, and their reasons are explained. In particular, attention is drawn to the lively interest of the romantic era (both in European and Russian art culture) for the East. Characteristics of the image of the East are given, as well as names of writers and titles of their works. The author points to a foreign source of A.A. Fet's poem “The Nightingale and the Rose”, which turned out to be an inaccurate translation of Hafiz, reflecting not so much the specifics of Hafiz's ghazals as their interpretation by the translator with his European vision of the East. The text of A.A. Fet is a version of the Eastern ghazal in Russian. A digression about the historical and philological study of the word “rose” in the works of A.N. Veselovsky, and the tradition of using the theme of love between the Nightingale and the Rose in the poetry of A.S. Pushkin, N.M. Yazykov, A.V. Koltsov are presented. The author notes the original features in the interpretation of these images in the poetic text of A.A. Fet and points out the programmatic nature of the poem “The Nightingale and the Rose”, as testified by the poet's repeated references to the text and the corrections he inserted in view in a new publication.

Key words: *A. Fet's poetry, the poem “The Nightingale and the Rose”, the image of the East, the genre of the ghazal, Hafiz's poetry (Hafez), poetics of rose, Russian poetry of the XIX century*

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On V.S. Solovyov's Participation in the Translation of Virgil's "Aeneid" by Fet

The article describes the history of the complete translation of Virgil's "Aeneid" into Russian (12 books), performed by A.A. Fet in the spring and autumn of 1887 with the participation of V.S. Solovyov as a translator (books VII, IX, X). The joint work of the famous poet, acclaimed ancient languages translator, as well as his major co-author, the classic philologist from Kazan, D.I. Naguevsky (comments and text revision), and Solovyov is chronologically reconstructed through the letters of both Fet and the rest of the participants and witnesses of this work (Solovyov, Naguevsky, J.A. Kulakovsky, N.N. Strakhov, A.V. Olsufiev, etc.). Not only does the analysis of this epistolary allow to determine the level of participation of each of the co-authors, as well as to restore the nature and details of this collaboration, but also to understand the essence of the disagreements that arose among them. Meanwhile in most studies Solovyov's translation technique is contrasted with Fet's not in favor of the latter without considering the available documents. Thanks to these efforts, the style of Fet has been supplemented by statements about the poet's basic principles of translation in which the term "literal translation" often sounds like a verdict when it is expressed in relation to Fet and Solovyov's special "literalism" is recognized better than Fet's. The author of the article comes to the conclusion that if Solovyov's translation significantly differed from the principles established by Fet, this creative union would hardly be possible, or, knowing Fet's scrupulousness, we would find Solovyov's name on the title of the Aeneid as an equal, but different translator. Meanwhile, all parts of the translation are organic and are performed in the so-called "literal" method, persistently declared by Fet, who strives for absolute transmission of the letter and spirit of the original.

Key words: translation activities of A.A. Fet, Virgil's Aeneid, principles of "literal" translations, correspondence, collective editing

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PHILOSOPHY AND PHILOLOGY

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“Crime and Punishment”: A Mystical Novel about Saving the World through the Love of Jesus Christ and Sophia

This article is a continuation of the interpretation of F.M. Dostoevsky's novel “Crime and Punishment”. A detailed analysis of the central episode of the novel, Raskolnikov's visit to Sonya Marmeladova, is here offered, and, as a result, many hidden allusions to the story of Jesus Christ are revealed. Attention is drawn to the dual meaning of Raskolnikov's statements about the need to gain power over the world: this is either material power, based on the laws of the evil world (in imitation of Napoleon), or spiritual power, canceling the laws of the world (in imitation of Christ), which includes serving people and accepting suffering for everyone. It is proved that all the mysterious and incomprehensible details of the narration receive a natural explanation when the Gnostic myth of the salvation of the world through the love union (sizigiya) of Jesus Christ and Sophia is put at the basis of the symbolic plan of the novel. This connection takes place in the epilogue of the novel, where the symbolic plan completely prevails over the realistic, which allows to explain the change in the style of the narrative, which was paid attention to by many researchers.

Key words: *Gnostic myth, Jesus Christ, Sophia, spiritual authority, transformation of the world*

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Two approaches to the analysis of spatial and temporal organizations of a literary work (M.M. Bakhtin and V.M. Zhirmunsky)

This article examines two methodologies for analyzing a literary work. The first one was developed by M.M. Bakhtin on the basis of a broad aesthetic and philosophical approach; the second one was developed by V.M. Zhirmunsky on the basis of a more specific formal and poetological approach. These methodologies were applied by both researchers to A.S. Pushkin's poems in the 1920s. It is argued that Bakhtin's methodology was worked out in opposition to the main provisions of Zhirmunsky, who was close to the position of Russian formalism, also taking into account L.V. Shcherba's achievements in the field of the linguistic analysis of a poetic text. This article describes the fundamental differences in the methodological conceptions of the philosopher and the literary critic concerning the nature of verbal creativity and understanding of the spatial and temporal organization of a literary work. The comparison of two analyses of Pushkin's poem "For the Shores of Distant Homeland...", shows that Zhirmunsky reduces the spatial and temporal aspects of a work of art to the compositional arrangement of verbal and sound material, since he considers verbal creativity as a linguistic phenomenon, while Bakhtin refers to the space and time of aesthetic reality, drawing a distinction between the composition and the architectonics of the literary work. It appears that the philosopher perceives the work as a field of dialogue between various subjects of consciousness (the author, the characters, the reader), while the literary critic proceeds from the author's primacy as creator of a system of artistic techniques, giving the reader a position of passive perception. It is concluded that both methods of analysis complement each other organically, Zhirmunsky analyzing the verbal-compositional dimensions of a literary work and Bakhtin its objective-architectonic dimension.

Key words: methodology of analysis of a poetic text, spatial and temporal organization, M.M. Bakhtin aesthetics of verbal creativity, V.M. Zhirmunsky's methodology, L.V. Shcherba's linguistic approach, formal method in literary studies, poetics of an artistic work, value analysis, verbal-compositional level of artistic work, subject-architectonic level of artistic work, A.S. Pushkin's poetry

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Chronotope of literary-critical judgement (based on books of I.I. Vinogradov)

The phenomenon of the undefined status of literary criticism leads to a lack of clarity in its terminological apparatus. In particular, there is no unity on the issue of what to consider as the plot of a literary-critical utterance, as well as how to determine its motivational structure, or to identify a set of semantic fields. The subject of this research is the literary category of the chronotope, which is used to analyze the poetics of a critical text. This study was carried out on the basis of the collections of I.I. Vinogradov (1930-2015) "Like bread and water. Art in Our Life" (1963), "Art. True. Realism" (1975), "On a living track. Spiritual Searches of Russian Classics" (1987) with the involvement of textual criticism, biographical data and evidence of the historical context. Despite the artificiality of dividing the chronotope as dominant uniting texts, each of its parts is consistently characterized in order to accomplish the most complete presentation. Space, not in physical, but in textual terms, is understood as a set of factors that bind articles together at a formal level (genre format, heading complexes, typography design). The author's image is viewed as multifunctional: it builds an internal connection and a storyline. The functions of the chronological aspect are also shown: responsibility for the historical, cultural and biographical contexts, dating, meaningful transformation of articles. The conclusion deals with the possibility of using a complex view of the totality of chronotopic characteristics of judgment and the methodological preferences of the critic as a whole.

Key words: *literary criticism, chronotope, poetics, plot, philosophical criticism, book of literary critical articles, implicit components, explicit components, genre, structural and semantic unity*

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Part 3

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