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V.S. SOLOVYOV'S HERITAGE

RUSSIAN THINKERS ON SLAVIC UNITY

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In the article views of Russian thinkers of the 19th and 20th centuries on Slavdom and its ability for unity are analyzed. The evolution of of Russian conservative thinkers' views on historical destiny of the slavdom is considered with the use of methods of historicism and historical-philosophical comparativistics. The starting point of the problem of Slavic unity research are the views of Slavofils which stood at the origins of Russian and pan-Slavic consciousness: N.Ya. Danilevsky, K.N. Leontiev, F.M. Dostoyevsky. The solution of the Slavic issue os considered also on the example of the creative work of such Russian thinkers as V.S. Solovyov, N.A. Berdyaev, M.A. Bakunin, N.S. Trubetskoy and others. It is revealed that quesyon about unity was treated as existentially relevant for self-preservation of Russia and Slavdom as a whole. The analysis of views on the Slavdom of Russian thinkers of 19–20 centuries allows to conclude that they not only stated the question about the necessity of the Slavonic unity but also considered it to be an important factor of Russia's completing its integral historical mission. In conclusion the author underlines the relevance of Russian thinkers' ideas which can serve as a methodological key to tha analysis of those specific processes happening in the modern world.

Key words: Slavic question, free Slavic unity, Slavic world, Slavic weaknesses, tribal awareness, civilizational affiliation, rebel instinct, governing talent, Eurasian Slavdom, Russian unity, separatism.

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ABOUT THE INFLUENCE V.S. SOLOVYOV'S PHILOSOPHY ON J.K. BALTRUSHAITIS'S OUTLOOK AND CREATIVE WORK

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Here we consider a question about the influence V.S. Solovyov's philosophic ideas on the poet-symbolist J.K. Baltrushaitis's creative work and his art-esthetic world perception. On the basis of the analysis of Baltrushaitis's books of poems «Earthly Steps», «A Mountain Trail» and «A Lily and a Sickle» and his literary-critical essays connections between the poet's creative work and key works by Russian philosopher V.S. Solovyov. The main common points of these two thinkers are defined: investigation methods of V.S. Solovyov's creative work and books, his canons based on revealing the author's creative ideas; philosopher's conception about «life sacrifice» and U.K. Baltrushaitis's question of «art sacrifice»; theurgic basis of creativity; Christian lyrics; religious symbolism which allows us to

speculate about semantic identity with V.S. Solovyov's thoughts. The analysis of the poet-symbolist's creative work it is set up that the main philosophical conceptions of V. S. Solovyov perceived by the poet were transformed and later worked out. The main idea of J.K. Baltrushaitis's creative work as a complete art treasure was set up: art is the only way of transformation of the world and man, the way to moral ideals. Baltrushaitis's lyric hero overcame some stairs-«steps» while getting spiritual tops: Sincerity and Width which are hidden behind the characters of «a lily» and «a sickle». It is concluded that J.K. Baltrushaitis's outlook has the same tendency as all «junior» symbolists have, V.S. Solovyov's heritage representation.

Key words: philosophy of V.S. Solovyov, Russian literature, J.K. Baltrushaitis, symbolism, poetry, theurgy, religious creativity, transfiguration.

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ASIA IN RUSSIAN PHILOSOPHY OF XIX CENTURY

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In the context of the philosophy of history of Russian thinkers of the XIX century Asian question is considered an issue that is particularly relevant in modern times. On the example of the works by A.S. Khomiakov, N.F. Fedorov, F.M. Dostoevsky, N.Y. Danilevsky, V.S. Solovyov, K.N. Leontief it is shown that the ideas that philosophers proposed and prospects of cooperation between Russia and the countries of Asia, particularly India and China, are also of interest in the XXI century. The views of A.S. Khomiakov, N.F. Fedorov and V. Solovyov on the development of the Russian relationship with Asian countries are analysed. The ambiguity of their forecasts and similarities are revealed. It is alleged that Fedorov as well as Khomyakov, is trying to find a basis for reconciliation and fruitful cooperation of Russia and China through a return to «true antiquity», the Syro-Chaldean Christianity adopted by the Orthodox Church. The author traces the development of Solovyov's views on the eastern problem, which in the later period of his life is looking at it through the prism of «Panmongolism» and predicts the last world war between Europe and Mongolian Asia. It is shown that Solovyov as well as Khomyakov, is interested in the Ancient India. It is emphasized that modern Chinese philosophers acknowledge the special closeness to Russian thought, which helps them to perceive the European philosophy. The author reveals Slavophiles' thought that Russia does not need to strive to become neither the West nor the East, but it will be the beginning of a new revival of the ontological turn in world history, the orbit of which will inevitably involve both Europe and Asia. It is concluded that the part of Russian thinkers of the XIX century, close in their views to Slavophiles: Russia - a filter located between the East and the West, which should pass in accordance only valuable, that leads cultures to a common spiritual unity.

Key words: *Pan-Mongolism, Sinicism, cult of ancestors, Orthodox-Slovenian world, Iranism, Kushitstvo, mind, living truth, Universal Christianity, Asia, memorial in Chi-Nan Fu.*

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RUSSIAN PHILOSOPHERS ABOUT THE SENSE OF WAR

«WHY THE WORLD IS NOT THE PEACE?» THE IMAGE OF WAR IN THE PHILOSOFY OF THE RUSSIAN KOSMISM

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The present article deals with the various approaches to the war phenomenon proposed by the representatives of Russian kosmism. Philosophers-kosmists raised questions concerning the causes of the war condition of the world (Fedorov) and the ways of overcoming the hostility. They demonstrated the connection between the notion of war and category of «unrelation», applying the unrelated condition not only to the society, but to the nature where the law of ousting and discord functions. The article shows the attitude of kosmists towards the First and the Second World Wars, the civic opposition during the revolutionary era, as well as the analysis of Vernadsky's thoughts about the establishment of «International» of scholars, the moral responsibility of society for the use of scientific discoveries. The article also reveals the Fedorov's project for turning weapons of destruction into the instruments of salvation, the use of force and money spent on the war, for peaceful purposes. The idea of «War and the regulation of nature» is included in the article and is based on the works of Fedorov's followers such as Gorsky, Cetnitsky, Muravyov. The apocalyptic aspect of the idea that leads us to the idea of science and apocalypics is presented in the current work. Finally, it is shown that in the works of the philosophers who followed Fedorov's conception (Vernadsky, Teyar de Sharden) the problem of overcoming the war is closely connected with the search for the moral foundation for the planetization of a mankind.

Key words: category of 'unrelation', unrelated condition, the nature order of existence, nature regulation, noosphere, science and faith, active eschatology.

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WAR AND HEROIC FEAT AS A SUBJECT OF REFLECTION OF E.N. TRUBETSKOY

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The views of E. N. Trubetskoy (1863–1920) on the meaning of the World War I and the value of heroism of the Russian people on its battlefields are considered. The thinker's views are studied in the context of development of ideas and principles of Russian religious philosophy. The study is based on the methodological criteria of historicism. Various assessments of the war in world and national thought of that period are reviewed. Participants' positions in the dispute about nationalism in the journal «Russian word» are compared. The relationship between the concepts of «nationalism», «patriotism» and «Christian sacrifice» in the works of Trubetskoy is traced. Differences in the philosopher's approach to the subject of heroic feat and tasks of Russia in the World War I at different stages of his work are identified. The factors that in 1914–1915 influenced the conviction of Trubetskoy in the Christian providential mission of Russia as a participant of the war and the imminent victory are indicated. The change of his position due to defeat of the Russian army at the front and the lingering war is shown. The content of the concepts «logic of war» and «morals of war» in the works of Trubetskoy is revealed. Two types of heroism in the philosophy of Trubetskoy are analyzed: heroism as triumph of Russia's highest mission in the war and as a phenomenon opposite to the warfare logic and morality. Common feature of two types of heroism is pointed out: willingness of an individual to sacrifice himself for the sake of the absolute spiritual ideal. Discrepancy between the image of heroism by Trubetskoy and the heroic feat in real combat conditions at that time is indicated. The conclusion about transformation of the feat and heroism in the realities of the World War I is made. Complexity and diversity of real heroism as an object of philosophical understanding is emphasized. The potential of Trubetskoy's interpretation of war and heroism within the antinomies of the world of sense and nonsense for future research is marked.

Key words: World War I, feat, heroism, journalism and philosophy E.N. Trubetskoy, logic of war, morals of war, antinomy of sense and nonsense, value, idea.

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**THE SENSE OF WAR
(THE DIALOGUE OF ALL-UNITY PHILOSOPHERS DURING
THE FIRST WORLD WAR PERIOD)**

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The article carries out the comparative analysis of both philosophical and historical views on the meaning of the First World War by the representatives of Russian philosophical school «All-unity» within the framework of the problem «West – East». The author supposes that this problem is considered to be system-forming not only for national philosophy of history but for Russian philosophy as a whole. The attention is paid to V.S. Soloviev's, E.N. Trubetskoy's, S.N. Bulgakov's, S.L. Frank's, V.F. Erne's views. The author considers the thinkers to explain their reasonings within the East vs the West antinomy even when they seek to find supernatural, universal objective of the world war. The article shows in what way these thinkers interpret universal and specific features of Russian spiritual culture, explain the rise of patriotism in the beginning of the First World War. Moreover, the author underlines «All-unity» philosophy representatives' striving for the orientation to the ideal of the universal truth, expectation of religious life activization which predetermines solution of the problem of meaning of war. The article concludes that Slavophiles as well as their opponents are against withdrawing national spirit, against absolutizing national values, eventually against a man-god. All the thinkers considered, more or less, tend to try formulating superhistorical, nominal sense of war. The author draws attention to the common view shared by the thinkers, participating in 1914 discussion, these superhistorical tasks are instinctively perceived by Russian people.

Key words: all-unity philosophy, philosophy of history, spiritual culture, spiritual crisis, historical development of Russia, orthodoxy, universalism.

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NIKOLAY BERDYAEV: HUMANITY AND WAR

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The aim of the article is the analysis the Berdyaev's works devoted to the problem of anthropological measurements of war. Main aspects of the philosopher's understanding relationship between ends and means, sense and historical causality of war. On the basis of systemic historical and textual research methods are considered as the main characteristics of Berdyaev's interpretation of humanity and humanism. The paper investigates the Berdyaev's analysis of crisis of humanism. It is stated that from his point of view in the 20 century deep transformations and tendencies in human's self-reflection beginning in the Renaissance, lead by the end of it to the decomposition of the integral image of the man. Attention is drawn to the fact that from the perspective of Berdyaev modern war is only one extreme of such phenomena machineoperating of human existence and it leads to growth of cruelty when the enemy is considered only an object, that is, deprive him of his personal characteristics, but nevertheless humanity must be approved even in such terrible conditions of modern warfare. The result revealed that from the point of view of Berdyaev specific historically determined features of the human spirit encourage people to wage war, and determine its distinctive properties. The authors conclude that Berdyaev thought the anthropological dimension of the war not from the point of view abstract humanism and humanity, and deeply dialectically and historically in the unity of its positive and negative aspects.

Key words: *anthropological measurements of war, human being, humanism crisis, world war, good, evil, time, eternity.*

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RELIGIOUS-PHILOSOPHICAL JUSTIFICATION «THE WILLINGNESS TO KILL AND DIE» IN THE DOCTRINE I.A. ILYIN

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The views of I. A. Ilyin on the problem of war and violence are considered. Through the analysis of a number of provisions of his work «Hegel's Philosophy as the doctrine about concreteness of God and man» (1918) reveals general methodological prerequisites of Ilyin's position on the question of the justification of the use of force. It is shown that the interpretation of historical events overcomes one-sidedness of abstract rationality, and instead offers «the highest specific synthesis» of thought, experience, and faith, uniting the opposites of the ideal and real, spiritual and natural, divine and human. An appeal to his works «Basic moral contradiction of war» (1914), «The spiritual sense of the war» (1915) and «On the resistance to evil by force» (1925) allows to trace the evolution of opinions of the philosopher on the problem of «readiness to kill and die»: an emphasis on the moral side of the question in the early works of Ilyin is transmitted to largely a metaphysical and Christian sense of the problem of war, homicide and self-sacrifice in the emigrant period. Religious-philosophical and ethical foundations of the teaching of Ilyin about the use of «force and the sword» are analysed. The main arguments of critics of Ilyin's position by N. Berdyaev, who considered impermissible subordination of the philosophical positions of the political situation, are stated. Comparison of the concept of Ilyin with the doctrine of «non-resistance to the evil violence» by L.N. Tolstoy, as well as with the doctrines in which violence is the main means of achieving political goals, is given. It is concluded that the position of I.A. Ilyin can be described as «moral and pragmatic» overcoming the limits, on the one hand, Tolstoy's «absolute moralism» and, on the other hand, «absolute pragmatism» of Russian revolutionary terrorists and Bolsheviks.

Key words: evil, force, sword, war, violence, non-violence, non-resistance, the spirit of people, nation, moralism, pragmatism, moral-pragmatic attitude.

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I.A. ILYIN: SENCE OF WAR

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The article deals with the views of I.A. Ilyin on moral contradiction of war and possibility of spiritual comprehension and justification of war. The author analyses conceptual features of Ilyin's consideration of the range of problems concerning fight of Good and Evil, and humane resistance to the Evil during military opposition. The author traces Ilyin's evolution in views on the problem of correspondence of force and evil, unfairness and sin, analyzing distinctions in interpretation of the nature of love and possibility of Christian justification of murder in early and late Ilyin's works. The article includes the comparative analysis of views on sense of war in I.A. Ilyin's and N.A. Berdyaev's works. The analysis of works by I.A. Ilyin showed that war differentiates between true spiritual values (worth dying for) and false ones. Metaphysical sense of war is pointed out that is the exposure of good and evil conflict. It is proved that the basis of internal spiritual personal theocracy should be love capable of negative modifications (and neglecting itself in fact).

Key words: *spiritual sense of war, moral contradiction, unfairness, spiritual love, negative modifications of love, resistance to the evil, spiritual personal integrity, Orthodoxy, public ideology, theocracy.*

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RUSSIAN PHILOSOPHERS ON THE MEANING OF WAR: PERSONA IN BELLO

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The article examines F.A. Stepan's, N.A. Berdyaev's, I.A. Il'in's views on the problem of the personal moral responsibility of participants of wars, which is described by them in terms of «sin», «fault», «redemption». Ideas of these thinkers are compared with the just war theory which dominates in the ethics of war today and determines some theoretical principles, the accordance with which makes a war morally acceptable in every particular historical case. The comparison between the views of the above-mentioned thinkers allows to declare that in spite of a number of significant differences there is a common for these thinkers approach to the understanding of the war. The conclusion is made that in contrast to the just war theory, which emphasizes moral and legal justification of the state, the peculiar personalistic approach features the above-mentioned thinkers, which emphasizes the inevitable and

tragic moral inconsistency of war for the moral consciousness of the personality. Revealing in their own way the antinomy of the war, F.A. Stepun, N.A. Berdyaev, I.A. Il'in pointed out that person was doomed to moral responsibility for the war. The inevitable moral fault of any participant of a war, which is established within the approach, forbids the absolute justification or the absolute blame of both sides of a conflict. Therefore, the war is a sphere of the relativity, in which it is inadmissible to make fetish of anything including the moral right. This is another difference between the Russian thinkers' approach and just war theory, which remains a theoretical possibility for an unambiguous moral and legal interpretation of a war. In the conclusion it is emphasized that such approach could be relevant in the contemporary ethical discussions about war.

Key words: just war theory, Russian religious philosophy, war, Christianity, moral responsibility of the personality, sin, fault, redemption.

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CHARLE BAUDELAIRE IN RUSSIA ON THE OCCASION OF 195TH ANNIVERSARY

ECHO OF BAUDELAIRE IN RUSSIAN LITERATURE IN THE PERIOD OF THE END OF XIXTH – BEGINNIG OF THE XXTH CENTURES

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The article deals with the reception of Charles Baudelaire's poetic heritage by the Russian literature in the period of the turn at the end of the XIXth – beginning of the XXth centuries. Different points of view – including peculiar opinion by L.N. Tolstoy who sees in Baudelaire's poesy a bright example of decadent tendencies of art – are presented. Literary and critical articles and poesy by M. Gorky, N. Gumilev, G. Adamovich, V. Bryusov, K. Balmont, Ellis (L.L. Kobylinsky) and others are analyzed. Special attention is given to the representatives of the Symbolists in Russian literature V. Bryusov and K. Balmont due to the fact that Baudelaire's influence is clearly manifested not only in their literary-critical responses but also in poesy. Bryusov's belief that the French poet was at the forefront of «new art» is illustrated. The perception of Baudelaire by K. Balmont is analyzed in detail. Similar and particular features of their artistic worlds are identified; the reasons of Balmont's special attention to the author of «Flowers of Evil» and his attitude to the other French Symbolists are justified. The main points of nature concept and the idea of universal analogy of existence which united two poets are presented. On the basis of comparative methodology the analysis of their philosophical views realization in poesy is given. Special place of Baudelaire artistic heritage in the creative activity of the Russian writers in the stated period is concluded. It is emphasized that rather often it appeared in the center of sharp aesthetic disputes. It is proved that in spite of all the diversity of Baudelaire's artistic heritage evaluations by Russian writers the main common point in them is the recognition of absolute aesthetic importance of the poet.

Key words: romanticism, decadence, symbolism, realism, literary influence and interaction, symbol, principle of correspondences, French Symbolism, Russian Symbolism, universal analogy of existence

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UTTERANCES AND REMARKS TO THE «RUSSIAN BAUDELAIRE»

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The article provides commentaries for three editions of «The Flowers of Evil» made by different translators (F.P. Yakubovich, A.A. Panov, Ellis) published in the end of 19 – beginning of 20 centuries. Three stages of introduction to Charles Baudelaire's works are defined in the sixties of the 20th century

in Russia: the first stage starts from publication of «The Flowers of Evil» book of poems in 1857 and lasts until the early 20th century; the second stage – from the early 20th century until the 60s–80s; and the third (recent) period presents new poetic translations of Baudelaire and reedition of the most lively translations of previous years. In addition to that the author considers literary critical works devoted to the poet's creative work and translations of his works where image of «Russian Baudelaire» is revealed. Prior to the 21st century the critics in Russia were eager to put aside the poet's sensitive attitude of mind to faith. The poet was not an atheist, and it is proved on the example of the research of his poetry by French poets Jean Masna, Pierre Emmanuel and Pascal's creative work researcher Philippe Selye. Cognitive comparative analysis on the example of several poems translated by P. Yakubivich, A. Panov and Ellis regarding their differences, demonstrates lexical similarity of these authors and practically the same semantic sense of the French text. Critical work of Ch. Baudelaire is also considered. Analysis of the poet's critical articles and comparison of critical comments with his poetry assures of many-sidedness of his talent, knowledge of the modern art and evident influence of artifacts on his creative work. Connection of Baudelaire's poetry with painting and sculpture is underlined.

Key words: «Russian Baudelaire», cognitive stages, beauty and wickedness, poetic self, thematic net, worldview, the cult of dandyism, Catholic faith, new dimension of reading, national form of perception, comparison of translations, mentality, impressionism, naturalism.

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RECEPTION OF CHARLES BAUDELAIRE'S WORKS IN RUSSIAN SYMBOLISM

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The article considers the reception of Ch. Baudelaire by Russian symbolists. It analyzes the reflection of the French poet's ideas in the manifestoes of Russian symbolists and in the symbolist critique and

essays. It is exposed the translations of poets-symbolists. It is investigated the interpretation of Baudelaire's art principles and figurative system in the symbolists' creative works. It is shown that Baudelaire's heritage was actively and widely assimilated by Russian symbolists. Creating the theoretical basis of symbolism, they relied on the theory of correspondences of Baudelaire; they considered him as their precursor. It reveals that when the majority of Russian symbolists translated French poet they believed these translations the part of their own creation, they gave to the Baudelaire's texts their distinguishing poetical features; they put them to their own books of collected poems. Particular attention is paid to the fact that the Baudelaire's influence was represented in the works of poets-symbolists in different ways and in various degrees. As a rule, it was evident during the early period of the creative work of these poets. After that each of them found their own art manner and the themes close to their perception of reality. Russian symbolists were interested to a considerable degree in the subjects of apostasy and the abandonment by the God, in the subject of woman-demon, in the theme of voyage. The important principle took up by the Russian symbolists is the principle of modern life description with the theme of the city and the urbanism which is very close to it. In the conclusion the author suggests that for the French symbolists Baudelaire was the close contemporary and the direct precursor of this literary movement. They made quite fast the creator of «Flowers of Evil» from the outcast marginal to the honorable classic. Russian representatives of this literary school interpret Baudelaire through the experience of their French colleagues. They see him as a head of this literary school, as a founder of symbolism.

Key words: reception of Baudelaire, symbolism, theory of correspondences, synesthesia, works of Russian symbolists, manifestoes of Russian symbolists, translations of Baudelaire by symbolist poets.

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NIKOLAI GUMILYOV AND CHARLES BAUDELAIRE ARTICLE ONE

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The article deals with the problems of reception of elements of the works of Charles Baudelaire in the literature of Silver Age and, in particular, by the Russian poet Nikolai Gumilyov. Despite the existence of several scientific works dwelling on some aspects of the topic, it appears necessary to proceed to a detailed study of relations bounding the two writers using the method of comparative historical study of literature and based on the real rather than mythologized contexts of work of the French writer. At the same time, we have noted that the history of elective affinity that Gumilev sought to achieve with Baudelaire throughout his creative life, remains underinvestigated. That's why the paper thoroughly discusses Gumilyov's very first responses to Baudelaire oeuvre, expressed in his poem «France», the collection «Romantic Flowers» and the early prose of the Russian writer. Meanwhile, we argue that the poetic dialogue between Gumilyov and Baudelaire consists not so much of «literary influence», but of creation of an active community of thought, the meaning of which has been fully disclosed by the Russian poet in the article «The poetry of Baudelaire» (1920). We analyse the two main elements of the Russian myth of the Baudelaire: the theme of travel and the theme of «artificial paradise». We conclude that the early reception of Baudelaire's creativity by Gumilev generally fits into the so-called Russian baudlerianism where elements of the classical aesthetic model and of giddy literary fashion, vague feelings of the spirit of modernity, and the painful feeling of decline, decadence and soreness of modernity itself are combined.

Key words: Gumilyov, Baudelaire, «Silver Age», Russian baudlerianism, questions of literary reception, intellectual contacts between Russia and France, Russian revolution and literature, theme of travel, motif of «artificial paradise», the poetics of the communlocus, the image of «swan-poet».

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«LES FLEURS DU MAL» AND «PETITS POÈMES EN PROSE»: THE PROBLEM OF SUCCESSION AND DEVELOPMENT OF THE IMAGES AND MOTIVES IN CHARLES BAUDELAIRE'S CREATION

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The problem of succession and development of the main images and motives in Charles Baudelaire's «Les Fleurs du mal» (1857) and «Petits poèmes en prose: Le Spleen de Paris» (1869) are considered in this article. Theoretical, literary critical works and articles of French authors T. Gautier, J.-P. Sartre, S. Bernard, H. Lemaitre, J. Crépet, L. Austin, and of Russian scientists G.K. Kocikov, N.I. Balachov, D.D. Oblomievskiy are analysed. A comparative analysis of the images and motives of «Les Fleurs du mal» and «Petits poèmes en prose» is given. The image of a city, the image of a poet and the image of a crowd are analysed. The author points out that one of the main motives is the image of a city read as a mythologem because there are biblical images in the poems. Some other motives such as a motive of memory, a motive of beauty and a motive of voyage are discovered. They receive author's interpretation according to the poet's aesthetic principles. It is pointed out that the images of reality are transformed into metaphors. Analyzing and comparing Baudelaire's images and motives, the author points out the most important for the further Baudelaire's creative heritage ideas and conclusions. The complex system of images (a city – a crowd – an ant hill – a sea – a ship – a cloud) in «Petits poèmes en prose» is considered as a way of reality transformation. It shows that poet prefers to transform the reality by means of his imagination. In this article the fact that Baudelaire's imagination transforms the reality according to his aesthetic principles is emphasized. The statement that Baudelaire anticipating symbolism represents the world according to his aesthetic principles with the structure that consists of two plans is proved. The real life represents the front plan. The second plan consists of memoirs' of the author. It is concluded that Ch. Baudelaire develops the system of images in «Petits poèmes en prose» that is formed in «Les Fleurs du mal».

Key words: the French literature, genre of the prose poem, the main images and motives, succession, development, image of a city, motive of a memory, motive of a beauty, motive of a voyage, aesthetic conception, symbolism, mythologem, metaphor.

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