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## ON THE OCCASION OF 120<sup>TH</sup> DEATH ANNIVERSARY OF V.S. SOLOVYOV

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### «What a mercy to be a reader of your journal»

*The publishing activity of the journal "Solovyov studies" is considered in the context of the problems of preservation and research of V.S. Solovyov's philosophical, literary and journalistic legacy. The article provides an assessment of the place and role of the journal in the development of research on the history of Russian philosophy. The author points to the need for systematic activities to preserve the memory of V.S. Solovyov as the greatest Russian philosopher.*

Keywords: *the journal "Solovyov studies", V.S. Solovyov's philosophical, literary and journalistic legacy, memory of V.S. Solovyov*

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

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### «The meaning of state»: the byzantine idea on the pages of the liberal journal

*The article considers the reaction in the Russian society on the piece by Vl. Soloviev «The Meaning of State» which was published by the liberal journal «The Herald of Europe» in December 1895. Special attention is paid on the causes of the indignation at this article in the left circles which were already peeved against the philosopher for his previous work of the same year - «The Meaning of War», and on the motives of the approval of «The Meaning of State» by the right publicists. It is stressed that the most important task for Vl. Soloviev in the period of writing his treatise «The Justification of Moral Good» was to demonstrate his allegiance to that ideas of his father, the prominent liberal historian S.M. Soloviev which could be seen, from the standpoint of the «fin de siècle» liberalism, as very conservative. The author formulates a hypothesis that the article "The Meaning of State" was destined to incorporate into the corpus of the ethical treatise by Vl. Soloviev but the specific way of polarization of Russian public opinion and the desire of philosopher to stay in the liberal circle determined his decision to exclude the predominant piece of this text from the book. It is stated that the article «The Meaning of State» was kept in memory for a long time as a strange and unique phenomenon of the appearance of the apology of Byzantine, autocratic state on the pages of leading liberal issue.*

**Key words:** *the state, liberalism, Byzantine idea, constitutional regime, autocracy, conservatism, theocracy, the philosophy of law, the ethical philosophy*

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## **Vladimir Soloviev and Pavel Florensky: variation on the theme of platonism**

*The topic identified in the title of this article drew researchers' attention not just once, so in the beginning a short overview of the works available on this topic as well as problem areas and the names of scientists involved in this issue are presented. It is highlighted that Vladimir Solovyov had influence on the creative development of Pavel Florensky mainly due to his written works, since they were representatives of different generations, as also to acquaintance with his close circle. The facts of the biographies of Vladimir Solovyov and Pavel Florensky are given: family, university studies, etc. The author emphasizes influence of Plato's work on both Vladimir Solovyov and Pavel Florensky. The topic of unity of «theory and life» by Plato and Vladimir Solovyov is explained, it is emphasized that the latter failed to achieve the unity. The theme of love in understanding of Vladimir Solovyov and Pavel Florensky is revealed through their personal experiences and philosophy. Finally, the article states that both philosophers are metaphysical authors, on whom Plato's philosophy had a decisive influence.*

Key words: *Plato and Platonism, metaphysics, V.S. Solovyov, P.A. Florensky, biographical parallelism, religious philosophy, faith in God as a field of thought and as an area of action, concepts of good, truth, beauty*

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## HISTORY OF RUSSIAN PHILOSOPHY

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### **The outlines of the history of russian philosophy of the 1850-60s years**

Timofey Ivanovich Rainoff

**Parts three**

*Prepared for publication by S.S. Ilizarov and V.A. Kupriyanov*

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## **Methodology of projective thinking in the teaching of N. F. Fedorov**

*The article is devoted to the methodological aspect of the philosophy of the «Common cause» of the founder of Russian cosmism. First of all, the author reveals the historical prerequisites for the reflexivity of the projective nature of human activity, achieved through the synergy of the philosophical and scientific worldview, which is expressed in the paradigmatic functioning of culture. It is shown that as social practice became more complex, there was a deepening of awareness of human nature and its activities in the context of philosophical anthropology. The key moments in the development of human thought in the indicated direction are analyzed: Socratic and Kantian revolutions in culture. It is proved that N. F. Fedorov makes another revolution, removing the Kantian dualism of the subjective and objective and thus satisfying the urgent need to realize the attribution of the projective nature of human activity, which organically combines the theoretical and practical sides of social development. It is proved that at the same time Fedorov reproduces the Socratic revolution on a qualitatively new level, rooting after Socrates the moral regulation of «the sons of men» in the Foundation of being. The influence of Russian thought on the birth of the philosophy of «Common cause» is noted. The content of the Fedorov project is investigated: its subject and object, its goal in itself and the conditions for implementation. At the same time, the core of the theoretical justification of the project is revealed. It consists in the recognition of the transformation of the contemplative type of worldview into an active one, which leads to the formulation of the problem of freedom in the context of the relationship between subjective and objective factors in order to understand what depends and what does not depend on the subject of the project in realizing the goal. It is concluded that the theoretical depth and methodological validity of the Fedorov project consists in revealing the dialectics of the essence and phenomenon, i.e. in justifying the need to replace «the question of universal enrichment with the question of universal return of life». The goal of the comparative analysis of global projects is to reflexive the criterion of a truly philosophical project, which consists in the synergy of methodological optimality and worldview sense.*

*Keywords: relevance of «axial time», Socratic revolution, Kantian revolution, theoretical and practical reason, subjective and objective factors, contemplative and active types of worldview, philosophical and anthropological project, freedom, responsibility, moral self-consciousness, methodological justification of the project*

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## **Projective anthropology: technogenesis and organosynthesis in the philosophy of cosmism**

*The article explores the problem of purposeful human evolution, acquiring a new dimension in the unfolding fourth industrial revolution. The object of socio-philosophical analysis is a complex of ideas of N.F. Fedorov's teachings about the actively-evolutionary perspectives of man, the humanistic potential of cosmosophy as a whole. The subject is specific methods and principles of the evolution of Homo sapiens, the final image of the «perfect man» proposed by the cosmosophy and defined in the main features of projective-cultural anthropology. The fundamental concepts that express the intention of transforming the «old man» are revealed in the value field of humanistic representations of the philosophy of cosmism. The article explicates by the method of content-analysis the semantic variations of such concepts as full organisms, natural tissue creation, organo-creation, psychocracy. The synthesis of cosmosophy's ideas about a person is carried out in the form of an integral cultural-evolutionary, humanistically given projection of a human being. Attention is focused on the fact that in the planned practice of real improvement of the «son of man», the cosmosophy confirms the beginning of creative-organic cultivation of projectively given anthropology, assigning to the technical equipment of the process an auxiliary and temporary role. For discussion within the topic frame of a new anthropology formation, it is proposed that the classical form of humanism will inevitably undergo a transformation in the technological environment of Industry 4.0. It is pointed out that the radical forms of transhumanism can provoke a new form of technology race, transferred to the humanistic sphere, and create risks of cyber segregation in society. In conclusion, it is argued that on the issue of the transformation of Homo sapiens anthropological identity, the philosophy of cosmism takes a firm and justified supramoralistic and suprahumanistic position. Cosmosophy postulates an organic principle in the cultivation of cultural anthropology and the principle of the natural gradualness of the evolutionary process.*

*Keywords: N.F. Fedorov's philosophy of the common cause, cosmosophy, projective anthropology, human evolution, psychophysiological regulation, technogenesis, Industry 4.0, supramoralism, humanism, cultural anthropology, transhumanism*

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## ON THE OCCASION OF THE 140<sup>TH</sup> ANNIVERSARY OF ALEKSANDR BLOK

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### Concept of «will» in the reflections of A. Blok on the revolution

*The question of the meaning of the concept of «will,» to which A. Blok actively addresses in the pre-revolutionary and revolutionary years, is under consideration. The material for the study was Notebooks and diary records of the Blok, mainly related to 1917. Particular attention is paid to the task of clarifying the range of meanings, the concept of «will» within the framework of the philosophical ideas of the Blok. The development and transformation of the Blok idea of will, which took place at different periods under various philosophical influence, is being investigated. It is shown that in the period under review the formation of the Blok worldview was greatly influenced by the philosophy of A. Schopenhauer. Significant changes are revealed in the metaphysical views of the Blok of the revolutionary era compared to its early creative period. As part of the comparative approach, a comparison was made between the concepts of «World Will,» Music «and» Elements «in Blok, Schopenhauer, Nietzsche and Wagner. It has been concluded that the Blok in 1917 - 1918 agrees with Schopenhauer 's definition of the ambivalence of the World Will, which includes both a destructive and creative beginning, but at the same time in describing and characterizing the revolution he wants to overcome Schopenhauer 's pessimism by adjusting it with Wagner 's representation of the spirit of music as a manifestation of the World Will as a force organizing a new order of life.*

*Keywords: A. Blok's work, the revolution in Blok's diaries and notebooks, R. Wagner's ideas, «will to power», «spirit of music» by F. Nietzsche, «will to live», «world as will» by A. Schopenhauer, Ontological essence will be like part of the revolution*

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## **Visual image in the aesthetics of Alexander Blok: phenomenology problems**

*The article is dedicated to the insufficiently studied problem of the visual image that was formed in the creative aesthetical discourse of Alexander Blok. His articles "Colours and Words" (1905), "Works of Vyacheslav Ivanov" (1905), "About the Present Condition of the Russian Symbolism" (1910), "In Memory of Vrubel" (1910) and also exhibition overviews are considered in the article. The main task of the research is to reveal that the visual image is a way to represent thoughts of symbolist poet, and it is also a model of visual perception, which is characteristic for the modernist culture. The analysis methods are receptive criticism, intermediality and phenomenology of E. Husserl and M. Merleau-Ponty. The reasons why Alexander Blok paid close attention to the works of such painters as A. Böcklin, M. Vrubel, V. Kandinsky and others are analysed in the article. The examples demonstrate how the principles of Italian painters (Fra Angelico, Giovanni Bellini, Leonardo da Vinci) reflected in his aesthetics. It is indicated that the visual image in Blok's articles is symbolic and metaphysical representation of the aesthetic idea. Blok uses various types of unclassical ecphrasis that have a function of visual codes. Moreover, he creates a type of "fictitious" ecphrasis as a "landscape of consciousness" and uses linguistic contamination. The conclusion is made that the new understanding of art emerges in Blok's aesthetics, which was characteristic for modernist poetics of the beginning of the XX century. The function of the visual image is representation of symbolic forms (space, colour, composition, things, nature, body dynamics) as phenomena of consciousness and ways to express ideas.*

**Key words:** A. Blok's philosophy of art, visual image, Modernism, A. Böcklin's painting, art of M. Vrubel, aesthetics of V. Kandinsky, Italian painting, ecphrasis, phenomenology of E. Husserl, intermediality.

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## Alexander Blok between Anitchkov and «Yevgeny Vasilievich»

### Article two

The article represents the comparative analysis of personal and creative mutual relations of A.A. Blok and E.V. Anitchkov. The research shows the formation of Anitchkov's beliefs as a disciple and follower of A.N. Veselovsky. Anitchkov's works are considered in the context of successive connection with aesthetic study and historiosophy of Vladimir Solovyov. It is revealed that in his works during the immigration period he paid close attention to the medieval eschatological contexts of this historiosophy and foremost "Christian mythology" and chiliastic doctrine of Joachim of Flora about the third age of the Holy Spirit. It is indicated that Anitchkov's research subjects during the immigration period are similar to the several medieval plots of A. Blok's drama "The Rose and the Cross", which are attributed to the eschatological and Albigensian problematics. The conclusion is made that hermeneutic analysis of the symbolic meanings of the drama based on these works is productive. The hypothesis is substantiated that the late works that can be attributed to the Middle Ages in France represent Anitchkov's scientific interests and a circle of personal beliefs, and he was A. Blok's consultant on the Middle Ages in France while he was working on the drama "The Rose and the Cross". The full text of extracts made from Anitchkov's works by A. Blok that was saved in the Manuscript Division of the Institute of Russian Literature of the Russian Academy of Sciences is represented for the first time in the appendix of the article with necessary comments.

Keywords: *Dramaturgy of A.A. Blok, Drama "The Rose and the Cross", E.V. Anitchkov's works, academic heritage of A.N. Veselovsky, Russian symbolism, Christian mythology, eschatology of the Middle Ages in France, religious philosophy, Vl. Solovyev's historiosophy*

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**Alexander Blok extracts from the dissertation  
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## **Sophia or Apophatic reality in Alexander Blok's poem «A girl was singing in a church choir»**

*The paper presents a coherent analysis of the famous poem by Alexander Blok «A Girl Was Singing in a Church Choir...» in an extensive historical and cultural context. Much attention is paid to the poetics of color, the colorative «white», which is characterized by semantic tension and brings the reader into the ontological space of the text. In the poem, the image of the girl is associated with white color and light, which shows that the heroine belongs to the higher, heavenly world and is opposed to «everyone» from the temple, which is in darkness. The play of light and shadow acquires a sacred nature and makes it possible to raise the question of the apophatic tradition, the appearance of «evening light» and «unfading light». The image of the heroine is also viewed from the perspective of the teaching on Sophia by Vladimir Solovyov, whose legacy was addressed by the poet. Blok draws parallels with the Russian folklore tradition, analyzing the last stanza, the image of a crying child. The appeal to folklore is fruitful, since Blok was well acquainted with oral folk art, as evidenced by the fact that he was the author of the article «Poetry of Conspiracies and Spells», written in the same period as the object of the current study, the poem «A Girl Was Singing in a Church Choir...». However, the authors of this paper interpret folklore not narrowly, but include in its field rituals, ceremonies, and pre-genre formations. The work is based on a holistic analysis of the artistic text using structural-typological, comparative, and systematic-comprehensive (culturological) research methods. These methods allow highlighting the ontological dimension in the poem, revising the views on the images of the girl and the child that have established in literary studies, avoiding unambiguity in interpretation.*

*Key words: Russian culture, apophatic tradition, teaching about Sophia, poetics of Alexander Blok, folklore, semantics of color, icon, symbol, creative work of Alexander Galich, ideal topos*

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## PHILOSOPHY AND PHILOLOGY

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### «Crime and Punishment»: mystical novel about the birth of the Savior in the world of the evil Demiurge

*The article proposes a new interpretation of F.M. Dostoevsky's novel "Crime and Punishment". It is shown that in addition to realistic and socio-psychological plans, the novel contains a symbolic and mystical plan, which is the main one. A detailed analysis of the text of the novel and the preparatory manuscripts for it suggests that Dostoevsky used as the basis of the novel the Gnostic myth of our world as the creation of the evil God the Demiurge and of the fallen Sophia (lower divine aeon), who was captured by matter and awaiting the Savior (Jesus Christ), who is to be born in the world itself, to realize his destiny and, having found Sophia, unite with her in an act of mystical love (syzygy). The mythological image of the Savior, Jesus Christ, expresses Raskolnikov, the main character of the novel. The article proves that the murder committed by a hero can be explained as an inevitable and tragic consequence of the dual nature of any person: he has not only a higher principle, arising from a connection with the good God the Father, but also a lower, dark beginning, created by the evil Demiurge. Therefore, in his action, man inevitably brings not only good, but also evil. Raskolnikov in his fate reveals the tragedy of a man who seeks to change the world of evil by his actions, and shows a universal way out of this tragedy - the acceptance of the full responsibility for what is happening in the world and the all suffering. In this sense, it exactly matches the image of Jesus Christ in its Gnostic understanding.*

Keywords: *Gnostic myth, Jesus Christ, antinomic nature of man, Russian philosophy, true Christianity, Fichte*

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**P.P. Pertsov and gazeta «Novoye vremya» (1898–1901)**  
(New aspect of creative biography)

*The article examines the early stage of cooperation between the writer and philosopher P.P. Pertsov and the conservative newspaper Novoye Vremya (1868–1917). Fragments of Pertsov's archival correspondence with the philosophical writer V.V. Rozanov, Pertsov's father and the critic of the liberal magazine «Russian wealth» A.G. Gornfeld are partially introduced into scientific circulation. The author analyzes the reasons for Pertsov's difficult attitude to the publisher and editor of Novoye Vremya, the playwright and founder of the Maly theater in St. Petersburg, A.S. Suvorin. The author substantiates the conclusion about Pertsov's fundamental differences related to the position of Novoye Vremya in the case of the French officer A. Dreyfus. An overview of Pertsov's publications in the newspaper related to the beginning of his collaboration with the newspaper is given. The author traces the evolution of the attitude of a young critic, a liberal in the recent past, to the «New time». Russian theater and drama is the first time that Pertsov's correspondence with A. Suvorin is introduced into scientific circulation, filled with reflections on Russian theater and Russian dramaturgy. The letters discuss Pertsov's theatrical articles: «About the new theater» (about the production of a play by the German playwright G. Hauptmann «Lonely») and «a Satire or a drama» (about productions of new plays by A.P. Chekhov). Pertsov and Suvorin discuss performances of the Art public theater (Moscow art theater), which opened in Moscow in 1898. In a polemic with a young critic, Suvorin defended the national theater, represented by plays by Russian playwrights, primarily A.N. Ostrovsky. Pertsov advocated a new theater, focused primarily on the production of plays by modern playwrights regardless of their nationality.*

**Keywords:** *correspondence of P.P. Pertsov and A.S. Suvorin, newspaper «Novoye Vremya», modernism, new theater, literary criticism, A.P. Chekhov «Tri sestry», A.P. Chekhov «Djadja Vanja», G. Hauptmann «Lone»*

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**P.P. Pertsev and A.S. Suvorin's correspondence**

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### *Part 2*

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