КУЛЬТУРА И СОВРЕМЕННЫЙ МИР

Искусство и познание

DOI: 10.30727/0235-1188-2022-66-2-90-105
Original research paper
Оригинальная исследовательская статья

On Intuition and Organic Unity in Art: N.O. Lossky and S.T. Coleridge

A.S. Klujev
Herzen State Pedagogical University, Saint Petersburg, Russia

D.L. Perkins
Perkins Literary Agency, New York, USA

Abstract

The article presents a comparative analysis of the philosophical and aesthetic perspectives of English poet and philosopher Samuel Taylor Coleridge and Russian philosopher Nikolai Onufrievich Lossky on the issues of the theory of art and cognition. The study highlights the synergies and differences in their conceptions of art, music, imagination, and the interconnectedness of phenomena in the world, demonstrating how the philosophy of art serves as a key component in achieving a holistic understanding of human nature. The article explores Coleridge's concept of the organic unity of art as a living, evolving entity that transcends individual artistic disciplines. It delves into the poet's views on the creative process and the role of imagination in shaping artistic expression, emphasizing the significance of his ideas for understanding the role of art in the human experience. Focusing on the unique aspects of Lossky's philosophical ideas on art, the article argues that Lossky's views on music are intrinsically linked to his philosophical doctrine of intuitivism. Intuitivism enables direct perception of an object by the knowing subject in its original form, rather than through a copy, symbol, or construction. Lossky's doctrine distinguishes three modes of intuition (sensual, intellectual, and mystical) and acknowledges two realms: the world and the Superworld (the Kingdom of God). Sensual and intellectual intuition function within the world, while mystical intuition paves the way

for a breakthrough into the Superworld (the Kingdom of God). The article demonstrates that music, as a fundamental component of Lossky's philosophical doctrine, plays a crucial role in enabling a clearer vision of the object by the cognizing subject in its original form, as well as in the complete fulfillment of the missions designated for all three types of intuition. Music is a fundamental element of Lossky's philosophical doctrine, where the indivisible unity of a musical tone's properties serves as a symbol of the organic integrity of phenomena in the world. In conclusion, the article emphasizes that a deeper understanding of Coleridge's and Lossky's philosophical and aesthetic concepts can provide a transformative outlook on the philosophy of art, fostering interconnectedness among various realms of human creativity and strengthening the continuity of human culture while counteracting destructive forces in the world.

Keywords: philosophy of art, philosophy of music, creative process, aesthetics, imagination, epistemology, cultural heritage.

Alexander S. Klujev – D.Sc. in Philosophy, Full Professor of the Department of Music Upbringing and Education, Herzen State Pedagogical University.
aklujev@mail.ru
https://orcid.org/0000-0002-8643-930X

Doyle L. Perkins – Master of Theological Studies, M.A. in European History, head of the Perkins Literary Agency.
manuscripti@yahoo.com

For citation: Klujev A.S. & Perkins D.L. (2023) On Intuition and Organic Unity in Art: N.O. Lossky and S.T. Coleridge. *Russian Journal of Philosophical Sciences = Filosofskie nauki.* Vol. 66, no. 2, pp. 90–105.
DOI: 10.30727/0235-1188-2022-66-2-90-105

Интуиция и органическое единство в искусстве: Н.О. Лосский и С.Т. Кольридж

А.С. Клюев
Российский государственный педагогический университет имени А.И. Герцена, Санкт-Петербург, Россия

Д.Л. Перкинс
Perkins Literary Agency, Нью-Йорк, США

Аннотация

В статье проводится сравнительный анализ философских и эстетических взглядов английского поэта, философа Сэмюэля Тейлора Кольриджа и русского философа Николая Онуфриевича Лосского на проблемы теории познания и эстетики. Исследуются сходства и различия в их понимании искусства, музыки, способности воображения и интуиции. Показывается, что оба мыслителя рассматривали философию искусства как источник познания человеческой природы. В статье анализируется концепция С.Т. Кольриджа об органическом единстве искусства как живого, развивающегося явления, которое превосходит отдельные художественные направления. Внимание уделяется взглядам поэта на творческий процесс, роль воображения в создании художественного произведения, роль искусства в человеческом опыте. Рассматривая теорию искусства Н.О. Лосского, в статье показывается, что взгляды русского мыслителя на музыку тесно связаны с его философской доктриной интуитивизма. Интуиция позволяет субъекту непосредственно воспринимать предмет в его первоначальной форме. Лосский различает три формы интуиции (чувственную, интеллектуальную и мистическую) и две сферы познания (мир и Сверхмир). Чувственная и интеллектуальная интуиции функционируют в мире, в то время как мистическая – открывает путь к проникновению в Сверхмир (Царство Божие). Музыка выступает фундаментальным компонентом философской доктрины Лосского, согласно которой неразрывное единство свойств музыкального тона является символом органической целостности явлений в мире. В заключение демонстрируется, что философские и эстетические концепции Кольриджа и Лосского вносят вклад в развитие философии искусства, способствуя укреплению взаимосвязи различных сфер человеческого творчества и преемственности культурных эпох.

Ключевые слова: философия искусства, философия музыки, творческий процесс, эстетика, воображение, эпистемология, культурное наследие.

Клюев Александр Сергеевич – доктор философских наук, профессор кафедры музыкального воспитания и образования Российского государственного педагогического университета имени А.И. Герцена.

aklujev@mail.ru

https://orcid.org/0000-0002-8643-930X

Дойл Л. Перкинс – Master of Theological Studies, Master of Arts в области европейской истории, руководитель Perkins Literary Agency.

manuscripti@yahoo.com

Для цитирования: *Клюев А.С., Перкинс Д.Л.* Интуиция и органическое единство в искусстве: Н.О. Лосский и С.Т. Кольридж // Философские науки. 2023. Т. 66. № 2. С. 90–105.
DOI: 10.30727/0235-1188-2022-66-2-90-105

Introduction

Samuel Taylor Coleridge (1772–1834) and Nikolai Onufrievich Lossky (1870–1965) were visionaries in their respective fields, such that they shared an ontological and phenomenological affinity in their conviction that there is an underlying unity to all Art and the arts.

Coleridge and Lossky essentially articulated the same visionary philosophy of aesthetics: Art should be capitalized because it is a capital human expression. Art is a universal phenomenon through whose channels and currents one can see a vast ocean of inspiration via aesthetic intuition or the ability to intuit what Yeats would later call the "antinomies," or unities through opposites. They underscored that one underlying principle running through the gamut of the human experience in the arts: Art is organic, and as such, shares a prevailing unity, into which the human being may tap for inspiration, education or instruction, and sheer pleasure.

The ideas of Lossky and Coleridge are of extreme importance, especially today, when art is dominated not by the inner, deep aspirations of artists driven by service to the Supreme, but by naked calculation and a thirst for material enrichment.

N.O. Lossky's theory of intuitivism

Lossky developed his conception of intuitivism over the course of his entire creative life. His works form the primary trajectory of the development of the concept of intuitivism. This includes *The Fundamental Doctrines of Psychology from the Point of View of Voluntarism* (1903), *The Intuitive Basis of Knowledge* (1906), *The World as an Organic Unity* (1917), and *Sensuous, Intellectual and Mystical Intuition* (1930s–1940s). Among these works, the most complete and harmonious model of intuitivism is presented in *Sensuous, Intellectual and Mystical Intuition*.

According to Lossky, intuitivism provides a "direct vision… of an object by a cognizing subject… perceiving the object in its original

form, rather than through a copy, symbol, or construction, etc." [Lossky 1999, 137]. This theory, which asserts that knowledge is the direct contemplation by the subject of the most authentic trans-subjective (external) being, puts even the most ordinary sensory perception of the subject on the same level as clairvoyance [Lossky 1999, 138].

For Lossky, the subject of knowledge should be considered in two dimensions: the *world* and the *Superworld*. In Lossky's interpretation, the world has two levels: the *real* being and *ideal* being. As he writes, "by 'real being,' I refer to events that dynamically unfold in time or in a spatial-temporal form, in such a way that parts of the event exist independently of each other. By 'ideal being,' I refer to everything free from spatial and temporal fragmentation, which… determines the extralegal parts interpenetration, the transcendence of each of them beyond itself… Real being… exists only based on being ideal… The worldview that asserts this thesis can be called ideal-realism" [Lossky 1999, 199].

Lossky posits that the Superworld is an incomparable beginning that surpasses all other beginnings and is distinct from the world. While it justifies the world, it is not justified by anything or anyone. As it is beyond the definitions and concepts of the world, it cannot be expressed by borrowed ideas from the sphere of world existence. Communion with the Superworld principle is a profound religious experience that reveals the super-existential fullness of being [Lossky 1999, 260–261].

As the object of cognition is two-dimensional (the world and the Superworld), the intuition evolves sequentially through *sensual*, *intellectual*, and *mystical* stages. Sensual and intellectual intuitions are relevant to the world, while mystical intuition prepares for a breakthrough into the Superworld. One should observe how sensual, intellectual, and mystical intuitions demonstrate themselves.

Nikolai Lossky explains that the cognition of the bodily being of an object is possible by sensory intuition. In his view, sensory intuition enables one to comprehend "many aspects… of the visual content of the subject… with the participation of the senses" [Lossky 1999, 160, 174]. In contrast, "intellectual intuition is directed toward the ideal aspects of a subject rather than its real components" [Lossky 1999, 178]. Unlike sensory intuition, intellectual intuition does not require the mediation of the senses and is aimed at an ideal being. Lossky notes that while

sensory intuition is directed towards the real sensory aspects of a subject, it can only provide knowledge in conjunction with intellectual intuition, which is directed toward the ideal aspects of being. Through the use of both types of intuition, one can gain knowledge of being defined according to the law of identity, contradiction, and the excluded third. This leads to a certainty of knowledge that corresponds to the logical form of objects.

The concept of mystical intuition involves transcending the physical world to reach the Superworld. This is because "speculation, exploring the conditions of the possibility of logically defined objects, leads with the logical necessity to the discretion of the beginning, which stands above these objects and justifies them, being itself a super logical, meta-logical being" [Lossky 1999, 259].

Lossky's intuitive philosophy was significantly influenced by Henri Bergson's eponymous doctrine, which served as a source of inspiration for him. Vladimir Jankélévitch, who had personal contact with Bergson and was well-versed in the French philosopher's teachings, confirms that there is no doubt about his priority in relation to Nikolai Lossky. Lossky in the book *Bergson's Intuitive Philosophy* (1914) identifies the similarities and differences between his and Bergson's theories. Lossky notes that the key points of similarity between the theories are that the cognizing subject can directly contemplate the subject in its original version, can embrace the subject with the mental eye at once as an organic whole, and the cognizing subject justifies the organic (non-mechanistic) doctrine about the world [Lossky 1922, 106–107]. However, Lossky's intuitivism differs from Bergson's doctrine in that it attempts to reconcile empiricism with rationalism, while Bergson creates a divide between science and metaphysics.

Nikolai Lossky's concept of *substantial figures* offers a compelling illustration of how the knower and the subject sphere coalesce. According to Lossky, substantial figures are individuals that exist as potentialities in the subject environment and as actualities in the realm of the knower. Furthermore, Lossky suggests that substantial figures are super-spatial and super-temporal, transcending the limitations of time and space. To fulfill their creative potential, substantial figures must exist as beings that stand above logical certainty in their

substantial super-qualitative basis, thus constituting a meta-logical beginning.

Lossky postulates that substantial figures, as personalities, are intrinsically connected to each other, and whatever one figure experiences as its manifestation is not just for itself but for all other figures across the world. This connection is attributed to their consubstantiality, meaning they share the same substance. Lossky derives the term "consubstantial" from P. Florensky's interpretation in *The Pillar and Affirmation of Truth* [Florensky 2012].

The unity of substantial figures signifies the existence of a beginning that stands above them and justifies their unity. This beginning is the Supersubstantial, Superpersonal God ("Superpersonal aspect of God"), as Lossky believes. In Lossky's view, the superpersonal God is the embodiment of the Kingdom of God, where "everything is immanent to everything" [Lossky 1999, 149]. It is important to note that, for Lossky, the Kingdom of God represents the highest unity of substantial figures – personalities (potential and actual) – and the ultimate unity of the knower and the known, thereby representing the achievement of the final result of intuitive knowledge[1].

S.T. Coleridge on organic unity

Samuel Taylor Coleridge and Nikolai Onufrievich Lossky were visionaries in their respective fields, both sharing an ontological and phenomenological affinity in their conviction that there is an underlying unity to all Art and the arts. In both his essay *On Poesy or Art* and his monumental literary corpus, *Biographia Literaria* (1817), Coleridge laid the framework for such a universal vision, one which he believed also has soteriological or salvific dimensions within the human experience; that both music and literature, by degrees, ennoble, cleanse, purify, and elevate.

Coleridge was one such visionary endued with a passion for the arts and human learning. He developed an aesthetic philosophy[2], a driving concept, actually a creed by which one even today in the 21st

[1] The Kingdom of God is traditionally regarded as the ultimate goal of the evolutionary development of substantial figures, as expressed by P.P. Gaydenko [Gaidenko 2016].

[2] On Coleridge's aesthetic philosophy, his vision of creativity and literary intelligence, see: [Barth 2001; Beer 1997; Schultz 1964; Wheeler 1981].

century may live: the highest forms of expression are concretized in the arts which share substance and life, a vital impulse to individual and collective greatness, called Art. This Art is a living body, an interlocking mosaic of ideas, impressions, sounds, and other forms which encompass all avenues of human endeavor via expression, impression, interpretation, and performance.

As already stated, Coleridge hails from the literary world. As a young student at Cambridge, he had become quite irritated or annoyed by the direction in which English literature (in particular poetry and drama) was heading. Coleridge found a renewed interest in the monolithic greats of Chaucer, Sidney, Marlowe, and, of course, Shakespeare. Indeed, before Lamb and later Bradford, Coleridge would become one of England's most brilliant and penetrating Shakespearean scholars and literary critics. Furthermore, in the *Biographia Literaria* Coleridge asserts that poetry is the perfect medium of literary inspiration or creation and that pleasure is to be both the process and final product of poetry. Both Sydney and Shelley had anticipated him in such a belief, that the end of poetry is to be pleasure but Coleridge, armed with the new German metaphysical literature serving as a framework for such revolutionary concepts, advanced the concept even further by avowing that there is a definite "organic union" of art. Regarding literary criticism[3] the young Cantabrigian sage would hold, the "ultimate end of criticism is much more to establish the principles of writing than to furnish rules on how to pass judgement upon what has been written by others" [Coleridge 1985]. It was this new credo enshrined in the pages of the *Biographia* which would challenge both writers and thinkers

[3] Coleridge also authored a copious amount of literary criticism, dedicating literally reams to the vindication of previously neglected writers and their masterworks. Indeed, with the flourish of his pen, Coleridge rescued from obscurity the works of Elizabethan (in his country) and Renaissance writers (on the rest of the continent, in particular Italy and the Germanic kingdoms and duchies of the day). The two great English critics of the preceding two centuries John Dryden and Alexander Pope (themselves renowned as poets and playwrights). Dryden and Pope had been responsible for destroying the career of contemporary writers (of the late 17th and early 18th centuries) and of older writers (particularly Shakespeare and Marlowe) because they did not abide by the "Aristotelian unities" of time and space, agreed upon by scholars of the day. Thankfully, Coleridge, having been inspired upon reading their works, set out to rehabilitate their reputations and, through providing reasons for his actions, ultimately laid the foundations of modern literary criticism.

of the 19th century to reappraise the value of the human experience within the facet of one significant art: literature and creative expression through articulations recorded first in the mind, then set on paper. Through his expansive reading and enormous erudition, Coleridge ultimately evolved a more gratifying paradigm which would galvanize the world of art and literature for the next three centuries: the 19th, 20th and present 21st. Indeed, it was in the 19th century that the first stirrings among intellectuals, artists, and scientists of the conviction that all human disciplines were somehow interlocking and symbiotic; they believed that underlying all the arts and sciences there could be detected a guiding, universal principle, the overarching purpose of which is to unify and elaborate along the lines of a pansophical ethos. It was the young Cambridge scholar who having immersed himself in the German substantive argument of the *gestalt* (which would decades later wend its way in psychology as gestalt psychology), seemed to set the Zeitgeist for the 19th century, which would be characterized as the century of "interrelated disciplines" and pansophical quests, as per the emerging biological theory of disease, evolution, and the new schools in history, historiography, and anthropology, the latter of which effloresced with the publication of Fraser's seminal *Golden Bough*, which, just as Robert Grave's *White Goddess* in the mid 20th century, would challenge certain theories regarding religions inspiration, would rewrite human understanding of mythology and mythography. Returning to Coleridge, in other words, the best phenomenological and pedagogical ("teaching," "instructional") paradigm, emerged from once Germanic obscurantist shadows, is pansophical and universal in nature. Of course, Art is the ultimate mosaic comprised of the highest degree of interlocking forms of expression and as such would surely and substantively impinge on all other disciplines or fields of endeavor.

In other words, all art is to be experienced as a whole, a vital impulse toward ennobling the interstices of experience, a kind of interlocking mosaic. Indeed, this young savant from Cambridge put stock first and foremost in that which he calls "articulations," a *sine qua non* to the writer or musician. By all accounts, Coleridge himself was a brilliant and entertaining interlocutor. Textual testimony exists among contemporaries who knew him well, friends and associates, as well as those who remember his legendary lectures, swear that Coleridge, both as

a young man and later an old man, was a dazzling, if not electrifying conversationalist. He truly practiced what he preached concerning the science and art of articulation(s), for he would ultimately exert a formative force not only on his contemporaries but on the world of the next two centuries, as well. Well-equipped for the task ahead, Coleridge, who was rumored by friends and associates to possess an eidetic or photographic memory that allowed him to recall the contents of an entire page at a glance, soon turned his attention to the vast corpus of German literature and philosophy (he would not be matched in such an undertaking until Thomas Carlyle, another great British writer and Germanophile), well suited to his labyrinthine memory, devouring and digesting such works as those by Goethe, Schelling, Fichte, and others [Ashton 1996; Orsini 1969]. This writer is convinced that it was at this stage of his keen studies in German literature and philosophy (in particular German metaphysical works) that Coleridge conceptualized a system, *sans doute* based on the German metaphysical formulation of gestalt, first conceived as his idea of the organic nature and almost preternatural union of all art; a system, a paradigm, which would share an affinity with Lossky's brilliantly conceived doctrine of intuitivism, which we discussed earlier.

As already referenced, Coleridge's *On Poesy or Art* is rich in those elements that would characterize both his writings in later years, as well as serving as further impetus to his doctrine of the universality and organic nature of art. In the opening paragraph he states that "Man communicates by articulation of sounds" and that "Art used collectively for painting, sculpture, architecture and music is the mediatress between and reconciler of nature and men" [Coleridge 1931, 63]. He continued with, "It is, therefore, the power of humanizing nature, of infusing the thoughts and passions of man into everything which is the object of his contemplation; colour, form, motion, and sound, are the elements which it combines, and it stamps them into unity in the mould of a moral idea" [4] [Coleridge 1931, 63].

The place of the phenomenon of music in N.O. Lossky's philosophy

Lossky argues that music plays a vital role in facilitating intuitive cognition by creating a profound connection between the cognizing

[4] The original British orthography and punctuation retained.

subject and the cognition object through sound. In his work, *Sound as a Specific Kingdom of Being* (1917), Lossky explores the magnificence of sound as an embodiment of existence, or "the sound of being."

The philosopher observes that sound adds a significant charm to existence, and it has the power to capture not only individual experiences but also the entire inexhaustible and unique individuality of living beings with all the original flavor of their existence. Sound can become perceptible to other beings, making it a miraculous medium for sharing individuality. Lossky further notes that sound sometimes embodies the inner integral core of individuality, which cannot be decomposed or compounded by any individual [Lossky 1917, 32].

Lossky compares the unity of phenomena in the world to a musical tone. In *The World as an Organic Unity,* the philosopher argues that the quality and intensity of a musical tone cannot exist separately and independently of each other and that they only come together to form a more complex whole. Similarly, proponents of an organic worldview believe that every element of the world, including atoms, souls, and events, are facets of the world that can be analyzed but do not exist independently of the world whole. Lossky emphasizes that the unity (integrity) of the world as a whole is crucial for understanding the interconnectedness of its individual components.

In the work *Sensual, Intellectual, and Mystical Intuition*, Lossky emphasizes the importance of intuitive penetration into the depths of tone, as the transition from sensory experiences to a trans-subjective thing leads to an increasing revelation of spiritual hearing [Lossky 1999, 165]. This is most noticeable when listening to a piece of music. The voice of a singer creates an in-body sensation in the listener. This sensation is a unique sensory quality that belongs to their individual psychophysical being. It can be closely linked to their identity in some cases, forming an in-body world, while in others, it forms an external world. However, the sound produced by the artist's body and in the air is entirely trans-subjective, belonging to the outside world. The physiological process in the listener's auditory centers is a stimulus that prompts them to engage in the spiritual act of listening, raising awareness and fostering identification. Thus, despite the involvement of sensory stimuli and in-body sensations, sensory perception is primarily a spiritual act, entailing mental contemplation

of sensual qualities; intuition that is solely sensual does not exist.

The philosopher effectively illustrates how substantial agents unite in music. Lossky observes that many musical ideas, such as the concept of an aria, can be identical to real processes, especially in instances where the aria is performed. This can be interpreted as follows: many agents, including students of a skilled artist, instinctively comprehend the same idea of the aria while listening to it being performed. They assimilate the idea as a foundation for possible acts of realization in time, and the execution of such an idea is a free act. When an artist begins to sing, they may take note of the hall's acoustic qualities, the audience's engagement, or their specific moods and interests in relation to a significant social event. These observations may spark a new creative concept, a variation of the original idea with which the artist appeared on stage. Even in the middle of the performance, the artist may shift to the implementation of a different vision than the initial one.

Lossky argues that a crucial aspect of performing an aria is the ability to comprehend its entirety. Every sound, intonation, pace, and variation in the aria must correspond with one another and have a mutual influence, despite being separated by seconds or minutes during the performance. Such precise interdependence and seamless coordination of the aria's parts can only be achieved when the artists have a unified, holistic vision of the piece. This vision enables them to view all the parts together simultaneously, eliminating any temporal disconnection during the performance [Lossky 1999, 225]. Unity is a crucial aspect of a musical composition. Gifted composers are able to visualize the unity (integrity) of their work in their minds even before they record it with notes. The presence of unity is of utmost importance for a musical composition. Exceptional composers can intuit the unity of their work within their consciousness, prior to transcribing it into musical notation. (As Lossky notes, Mozart possessed a unique ability to envision his compositions in this way.)

It should be noted that Henri Bergson and Nikolai Lossky mostly share the same vision of music. According to the French philosopher, the structure of a musical composition embodies the architecture of an intuitive cognitive act. In his work *Time and Free Will* (1889),

Bergson argues that we must speak of a general, all-encompassing state of consciousness (which he defines as pure duration, or *durée* in French), in which preceding states of consciousness do not exist alongside the present state like points in space, but instead merge together. This is similar to how we remember the notes of a melody, where even though the notes follow one another, we still perceive them in each other and together they resemble a living being, with its various parts interpenetrating due to their commonality. Therefore, there is a qualitative synthesis, a gradual organization of our successive sensations, a unity analogous to the unity of a musical phrase [Bergson 2001, 101, 106]. The perception of a complete musical material transports us to another dimension – the Supramundane dimension – and inspires us with a feeling of transcendence. Bergson notes that we cannot understand the powerful influence of music if we do not assume that we internally repeat the sounds we hear, as if we were immersed in a certain state. This state is original and cannot be expressed, but it is inspired within us. Bergson also suggests that the sounds of music act upon us much more powerfully than the sounds of nature, as nature is limited to the expression of feelings alone, whereas music inspires them in us.

Therefore, the most crucial quality of a musical composition is its integrity (unity). Lossky believes that complete and aesthetically pleasing musical works have the ability to transport individuals from the world to the Super-World, the Kingdom of God. In his work *The Freedom of the Will* (1927), Lossky eloquently describes a realm of the being where "many persons enjoy together the perception of beautiful music" as "the Kingdom of Spirit, or the Kingdom of God" [Lossky 1991, 528–529].

S.T. Coleridge and N.O. Lossky: common and different

Coleridge and Lossky elaborate ontological (the former) and phenomenological (the latter) paradigms toward appreciation of art. Lossky likens the wholeness of phenomena in the world to the harmony of a musical tone. Coleridge would agree with Lossky that everything expressive or representational would emanate from the same source and radiate outwards, as it were, based on its own order of excellence, and that by degree. As a litterateur, Coleridge had an advantage that was

denied to a musician who was limited to the world of sound governed by mathematical harmony and devoid of human voice. Coleridge, unlike Lossky, could designate the lowest orders of artistic expression as "excrement," and the highest order as being parallel with the highest aspirations of the artist who is conscious of living in communion with other artists dedicated to the same universal Art, based on all the arts: songs, poetry, paintings, sculpture, theater, cinema, even the flourish of public speaking or oratory, etc.

According to Coleridge, imagination has two forms, which he categorizes as primary and secondary. He discourses on that which he terms "fancy" and "imagination." The Cantabrigian essayist holds primary imagination to be the lucid and coherent (thus cogent or persuasive) perceptions that may be attained through the process of receiving "impressions" of the outside world through the Lockean "five senses." However, more than a mere *tabula rasa*, or "blank slate," as understood and promulgated by John Locke, was intended here. No, there was a near mystical or transcendental transactional relationship involved that, holistically, would transcend the apprehension of the five primary senses. This particular belief of his is significant since it lends credence to his ultimate doctrine of the organic unity of Art or, as Lossky terms it, "everything is immanent to everything," which is synonymous with the any or all of the five senses that involuntarily start to register the impressions they perceive. Later, the mind becomes involved on a voluntary or volitional level, apprehending objects both in their parts and as a whole. For Lossky, this is the *raison d'etre* for the joys of music; for Coleridge, it explains the almost rhythmic nature of the external or outside world as it is perceived by the mind. Two centuries later the Swiss psychiatrist and social anthropologist ("cultural anthropologist" in USA) Carl Gustav Jung would extend such a transactional relationship between the perceptor and the perceived, the impresario and the impressions received, through his concept of archetypes; but, that would still be nearly two hundred years in the future. In the meantime, Coleridge was capable of making sense of such a psychic (spiritual) depth of forms or ideas (remember Plato) by drawing upon the universal wellspring of human creativity through the so-called secondary imagination. This latter would equate to first Yeats' then Coleridge's formulation to which they both referred

by the Latin expression, *Animus Mundi* ("soul of the world"). This secondary imagination partners with the primary imagination through the apprehension of the gestalt and semantic structure of reality. This term perhaps best equates to Lossky's concept of universal phenomena being reduced to a single tone. The tone itself is both the conception which is conceptualized, or conceived, and apprehended, or grasped, by the questing mind, at once attuned more to its surrounding world of thoughts and impressions. In the final analysis, comparatively speaking Lossky's almost archetypal and supersensible "tone" corresponds with Coleridge's "articulation," and all the ontological, phenomenological, semantic, and pedagogical dimensions inherent therein.

Conclusion

A more thorough comprehension of Coleridge's and Lossky's philosophical and aesthetic concepts can offer a fresh and transformative perspective on the philosophy of art as an essential component of humanity's intangible cultural heritage. This discussion of the organic nature and unity of Art provides the impetus for human civilization by engendering a widening consciousness among artists that they live and thrive within an interlocking network known as Art, that such a realization may serve as a corrective model to the forces currently attempting to wreak havoc on the world stage.

We have only to look to S.T. Coleridge and N.O. Lossky and their intellectual/visionary successors just to name a small gallery devoted to some type of "unified theory" of phenomenological experience – to find hope for the continued, successful transmission of human culture (both Eastern and Western streams); but even more so, that the truest realization of "global interconnectedness" lies in a reverence for that which came before, particularly in the spheres of the arts – all the arts that are grounded firmly in both traditional and visionary principles. Art, like the universe, is neither static nor mute.

REFERENCES

Ashton R. (1996) *The Life of Samuel Taylor Coleridge: A Critical Biography.* Oxford: Blackwell.

Barth J.R.. (2001) *The Symbolic Imagination: Coleridge and the Romantic Tradition* (2nd ed.). New York: Fordham University Press.

Beer J. (1977) *Coleridge's Poetic Intelligence.* London: Macmillan.

Bergson H. (2001) *Time and Free Will: An Essay on the Immediate Data of Consciousness.* Mineola, NY: Dover Publications.

Colerdige S.T. (1931) *A Book of Essays.* Boston: D.C. Heath.

Florensky P.A. (2012) *The Pillar and the Affirmation of Truth: The Experience of Orthodox Theodicy in Twelve Letters.* Moscow: Gaudeamus; Academichekiy proyekt (in Russian).

Gaidenko P.P. (2016) *Hierarchical Personalism of N.O. Lossky.* Moscow: ROSSPEN (in Russian).

Losev A.F. (1991) The Main Question of the Philosophy of Music. In: Losev A.F. *Philosophy. Mythology. Culture* (pp. 315–335). Moscow: Politizdat (in Russian).

Lossky N.O. (1917) Sound as a Special Realm of Being. In: Asafyev B.V. & Suvchinsky P.P. (Eds.) *Melos: Books about Music* (Vol. 1, pp. 28–34). Saint Petersburg: Sinodal'naya tipographiya (in Russian)

Lossky N.O. (1922) *Bergson's Intuitive Philosophy* (3rd ed.). Peterburg: Uchitel' (in Russian).

Lossky N.O. (1991) Free Will. In: Lossky N.O. *Selected Works* (pp. 481–597). Moscow: Pravda (in Russian),

Lossky N.O. (1999) *Sensual, Intellectual, and Mystical Intuition.* Moscow: TERRA-Book Club, Respublika (in Russian).

Orsini G.N.G. (1969) *Coleridge and German Idealism.* Carbondale, IL: Southern Illinois University Press and London: Feffer &Simon.

Schultz M. (1964) *The Poetic Voices of Coleridge: A Study of His Desire for Spontaneity and Passion for Order.* Detroit: Wayne State University Press.

Wheeler K. (1981) *The Creative Mind in Coleridge's Poetry.* London: Heineman.

Сергей Вячеславович Клягин

Доктор философских наук, профессор, заведующий кафедрой теории практики общественных связей Российского государственного гуманитарного университета.

Более 20 лет занимается научно-педагогической деятельностью в области философии коммуникации и теории медиа. К исследованиям в сфере коммуникативных наук привлекает идеи из современной философии, в частности философской антропологии, из социологии и политологии. В академические тексты активно включает контексты из литературы и поэзии, экспериментирует в области комплексирования различных языковых форматов академического письма (концепция Ю.С. Степанова).

Координатор межвузовского с международным участием научно-издательского проекта по философии коммуникации. Автор ряда коллективных монографий и статей по этой проблематике, среди которых:

• Предстояние: о познании жизни в опознании коммуникации // Феномен коммуникации в познании и творчестве жизни / под редакцией С.В. Клягина, О.Д. Шипуновой. – СПб.: Изд-во Политехн. Ун-та, 2014.

• 'Freestyle': On Metaphysical Way of Thinking in Russian Culture // Russian Journal of Communication. 2015. Vol. 7. No. 1.

• Человек как медиа в динамике политического пространства // Вестник РГГУ. Серия «Политология. История. Международные отношения. Зарубежное регионоведение. Востоковедение». 2015. № 6.

• Философия коммуникации: опыт знаниевого свидетельства // Философия коммуникации. Теоретико-методологические аспекты / под ред. С.В. Клягина, О.Д. Шипуновой. – СПб.: Изд-во Политехн. ун-та, 2017.

• Феномен медиа в современном обществе: к вопросу о становлении политического // Вестник РГГУ. Серия «Политология. История. Международные отношения. Зарубежное регионоведение. Востоковедение». 2018. № 4.

• Understanding media in the context of object-oriented ontology // Empedocles: European Journal for the Philosophy of Communication. 2019. Vol. 10. No. 2 (co-authored with I. Antonova).

• (Транс)медиа и радиус Шварцшильда человеческого // Философия трансмедиа / под ред. Н.Н. Ростовой. – М.: Проспект, 2022.

См. стр. 114

Александр Сергеевич Клюев

Доктор философских наук, профессор кафедры музыкального воспитания и образования Российского государственного педагогического университета имени А.И. Герцена, выпускник Санкт-Петербургской (Ленинградской) государственной консерватории имени Н.А. Римского-Корсакова (фортепиано, музыковедение), сертифицированный музыкотерапевт (1994, Бангор, США).

Приоритетная сфера научных интересов Александра Сергеевича – эстетика, философия музыки, музыкотерапия.

А.С. Клюев – главный редактор международного журнала «Art Analytics» (Чехия), заместитель главного редактора международного журнала «Медицина и Искусство» (Москва), член редколлегии и ведущий рубрики «Культура и современный мир» в журнале «Философские науки», председатель Санкт-Петербургского отделения Ассоциации музыкальных психологов и психотерапевтов (АМПП).

Александр Сергеевич – автор более 300 научных работ, в том числе книг:

• Музыка и жизнь: о месте музыкального искусства в развивающемся мире. – СПб.: Ut, 1997

• Онтология музыки. – СПб.: Изд-во СПбГУ, 2003 (2-е изд., испр. и перераб. – СПб.: Петрополис, 2010).

• Философия музыки. – СПб.: СПГУВК, 2004 (2-е изд., испр. и перераб. – СПб.: Астерион, 2010).

• Музыка: путь к Абсолюту. – СПб.: Алетейя, 2015.

• Сумма музыки. – СПб.: Алетейя, 2017 (2-е изд., испр. и перераб. – М.: Прогресс-Традиция, 2021).

А.С. Клюев – составитель и научный редактор издания «Музыкотерапия в музыкальном образовании – Терапия искусством в художественном образовании», подготовленного по итогам 10 международных научно-практических конференций, проведенных с 2008 по 2017 годы (СПб.: Алетейя, 2018).

См. стр. 90

Дойл Перкинс

Владелец литературного агентства Perkins Literary Agency (Нью-Йорк). Независимый исследователь. Обладатель степеней Master of Theological Studies (Южный методистский университет, Даллас, Техас), Master of Arts по европейской истории (Университет Лондона).

См. стр. 90

Леонид Гершевич Фишман

Слева направо: губернатор Свердловской области Е.В. Куйвашев, Л.Г. Фишман. Вручение медали ордена «За заслуги перед Отечеством» II степени (2022)

Российский обществовед, специалист в области политической теории и истории политических учений. Доктор политических наук, профессор РАН. Главный научный сотрудник Института философии и права УрО РАН. Закончил факультет социологии и политологии УрГУ в 1997 году.

Леонид Гершевич – член редакционных коллегий и редакционных советов журналов «Антиномии», «Полития», «Дискурс-Пи», «Russian Studies in Law and Politics».

Работы Л.Г. Фишмана неоднократно награждались дипломами Российской ассоциации политической науки (2017, 2019, 2022). Награжден медалью имени член-корреспондента РАН С.С. Алексеева (2018); медалью ордена «За заслуги перед Отечеством» II степени (2022).

Л.Г. Фишман – автор более 200 научных работ, из них 7 авторских монографий, в том числе:

• Фантастика и гражданское общество. – Екатеринбург: УрО РАН, 2002.

• В ожидании Птолемея. Трансформация метапарадигмы социально-политических наук. – Екатеринбург: УрО РАН, 2004.

• Россия в поисках утопий. От морального коллапса к моральной революции. – М.: Весь мир, 2010 (в соавт. с В.С. Мартьяновым).

• Происхождение демократии («Бог» из военной машины). – Екатеринбург: УрО РАН, 2011.

• Рентное общество: в тени труда, капитала и демократии. – М.: Изд. дом Высшей школы экономики, 2019 (в соавт. с В.С. Мартьяновым и Д.А. Давыдовым).

• Эпоха добродетелей: после советской морали. – М.: Новое литературное обозрение, 2022.

См. стр. 146

Татьяна Николаевна Седых

Кандидат политических наук, доцент кафедры философии политики и права философского факультета МГУ имени М.В. Ломоносова.

В 1999 году поступила на отделение политологии философского факультета МГУ имени М.В. Ломоносова, который в 2004 году окончила с отличием. В этом же году поступила в аспирантуру философского факультета, где под руководством доктора социологических наук, профессора В.И. Шамшурина написала и в 2006 году защитила диссертацию на тему «Учение о симфонической личности как концептуальное основания политической теории евразийства». Научные интересы: политическая философия, политическая мифология, политическая теория евразийства.

В 2021 году Татьяна Николаевна вместе с коллегами с кафедры философии политики и права и факультета мировой политики МГУ имени М.В. Ломоносова организовала межфакультетский научно-образовательный семинар «Актуальные проблемы прогнозирования современной социально-политической динамики». В рамках семинара регулярно проходят обсуждения новейшей иностранной политико-философской литературы (книг и научных статей). В заседаниях семинара принимают участие молодые ученые, аспиранты и студенты разных факультетов МГУ имени М.В. Ломоносова, а также учащиеся и преподаватели других вузов.

Татьяной Николаевной опубликовано порядка 30 научных статей, среди которых:

• Концепт «опосредованной демократии» в теории евразийства (западный опыт представительства во власти и российская модель // Вестник Московского университета. Серия 12: Политические науки. 2009. № 3.

• От ценностной интуиции – к религиозным основам государственности: поиск новой российской идеологии // Философия политики и права: Ежегодник научных работ. Вып. 10. Мироустройство в XXI веке: порядок или хаос? – М.: Издатель А.В. Воробьев, 2019.

• Теория «непрямых боевых действий» и возможности ее применения в современных условиях // Манускрипт. 2020. № 2.

• Концепция ненасилия Джудит Батлер: взгляд теоретика феминизма на проблемы борьбы с насилием в современном обществе // Дискурс-Пи. 2023. № 1.

См. стр. 133

Анна Александровна Медникова

Аспирант, младший научный сотрудник кафедры философской антропологии философского факультета МГУ имени М.В. Ломоносова. С октября 2020 проходит обучение в аспирантуре философского факультета МГУ имени М.В. Ломоносова и работает над диссертацией по теме «Экология как феномен самосознания человека в эпоху постгуманизма».

Сфера научных интересов Анны Александровны – философская антропология, сингулярная философия, философия экологии, философия природы. Результаты научных исследований по темам апробированы в ряде научных докладов на конференциях, семинарах и публикациях в журналах, среди которых:

• Статус человека в современной философии // Философия хозяйства. 2020. № 6.

• Гипосубъект Т. Мортона как новый образ человека // Вестник Санкт-Петербургского университета. Философия и конфликтология. 2022. Т. 38. № 3.

• Пост-апокалиптичность экологического дискурса в современной философии // Философия хозяйства. 2023. № 2.

См. стр. 78

Ксения Николаевна Холоднова

Аспирант кафедры философской антропологии философского факультета МГУ имени М.В. Ломоносова В 2013 году защитила дипломную работу по теме «Боль как пространство подлинности в философии Ф.М. Достоевского» на философском факультете МГУ имени М.В. Ломоносова.

С октября 2020 года К.Н. Холоднова проходила обучение в Кембриджском университете, где в процессе научно-исследовательской работы развивала тему «Концепт богочеловека и человекобога в философии Ф.М. Достоевского». С октября 2022 – на философском факультете МГУ имени М.В. Ломоносова работает над кандидатской диссертацией по теме «Двойственность как фундаментальный принцип антропологии Ф.М. Достоевского».

Сфера научных интересов Ксении Николаевны – философская антропология, русская философия, антропология Ф.М. Достоевского, достоевистика. Результаты научных исследований апробированы в ряде докладов на научных семинарах и конференциях.

См. стр. 62

Борис Васильевич Марков

Доктор философских наук, профессор, заслуженный деятель науки РФ, профессор кафедры философской антропологии Института философии Санкт-Петербургского государственного университета. С 1989 года по 1994 год – заведующим кафедрой онтологии и теории познания, с 1994 года по 2014 год – заведующим кафедрой философской антропологии СПбГУ.

Б.В. Марков является основателем и лидером Петербургской школы философской антропологии, признанным специалистом по философии языка.

Сфера научных интересов – философия языка, философская антропология, политическая антропология, культура повседневности.

Автор более 400 работ по философии, среди которых книги:

• Разум и сердце: история и теория менталитета. – СПб.: Изд-во С.-Петербург. ун-та, 1993.

• Храм и рынок. Человек в пространстве культуры. – СПб.: Алетейя, 1999.

• Знаки бытия. – СПб.: Наука, 2001.

• Человек, государство и Бог в философии Ницше. – СПб.: Владимир Даль, 2005.

• Понятия политического. – М.: РОССПЭН, 2007.

• Люди и знаки. Антропология межличностной коммуникации. – СПб.: Наука, 2011.

• Человек в условиях современности. – СПб.: Факультет свободных искусств и наук СПбГУ, 2013

• Политическая иммунология. – М.: Проспект, 2021.

• Философия протеста. – СПб.: Владимир Даль, 2022.

• Визуальная антропология и коммуникация. – СПб.: Изд-во РХГА, 2022 (в соавт. с Д.Ю. Дорофеевым).

• Незавершенная революция: политическая философия Франкфуртской школы. – СПб.: Береста, 2022,

из последних статей:

• Когнитивные практики аналитической антропологии // Социальные и гуманитарные науки на Дальнем Востоке. 2020. Т. 17. № 3.

• Аналитика вины, стыда и совести // Этическая мысль. Т. 20. № 1.

• Высшее образование перед вызовом сетевого общества: философские сюжеты // Высшее образование в России. 2021. Т. 30. № 2.

• Человек в сетевом обществе // Вестник Санкт-Петербургского университета. Философия и конфликтология. 2021. Т. 37. № 2.

• Телесная память и цифровая коммуникация // Телесная память и цифровая коммуникация // Философия хозяйства. 2022. № 1.

• Мораль и право в цифровом обществе // Вестник Санкт-Петербургского университета. Философия и конфликтология. 2022. Т. 38. № 4.

Заслуги Б.В. Маркова были отмечены званиями «Почетный работник высшей школы» и «Заслуженный деятель науки РФ», «Почетный профессор СПбГУ».

См. стр. 26, 100