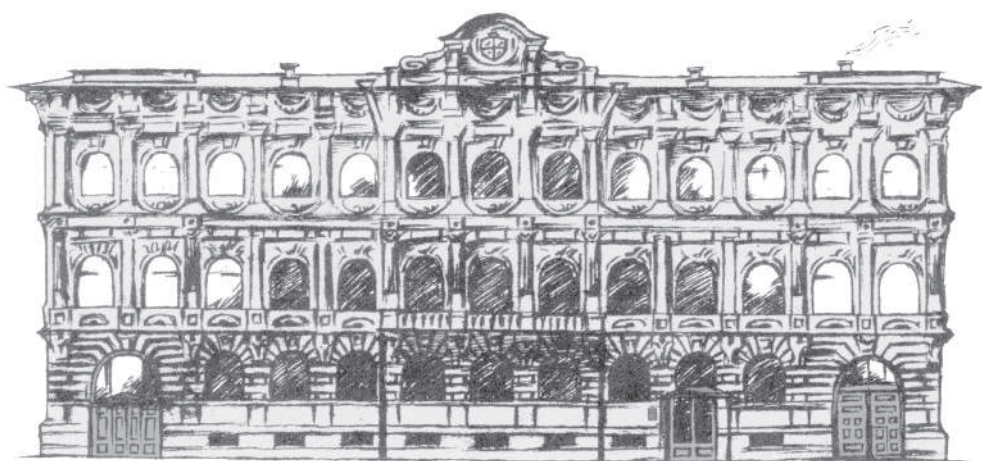


Министерство культуры Российской Федерации
Российский институт истории искусств

ВРЕМЕННОК ЗУБОВСКОГО ИНСТИТУТА

№ 4 (47) / 2024



*Санкт-Петербург
2024*

Учредитель и издатель:

Федеральное государственное бюджетное научно-исследовательское учреждение
«Российский институт истории искусств»

Журнал зарегистрирован в Федеральной службе по надзору в сфере связи,
информационных технологий и массовых коммуникаций (Роскомнадзор).

Свидетельство о регистрации ПИ № ФС77-83300 от 07 июня 2022 г.

Редакционная коллегия:

Д. А. Шумилин — канд. иск., главный редактор

С. В. Кучепатова — зам. главного редактора

Л. Н. Березовчук — канд. иск.

Д. А. Булатова — канд. иск.

Р. Гилиз — PhD

А. Д. Дудина

Ж. В. Князева — доктор иск.

Г. В. Ковалевский — канд. иск.

Г. В. Копытова

А. В. Королев — канд. филос.

А. Б. Никаноров — канд. иск.

Г. В. Петрова — канд. иск.

А. В. Ромодин — канд. иск.

А. Ю. Ряпосов — канд. иск.

И. Д. Саблин — канд. иск.

А. А. Тимошенко — канд. иск.

С. В. Хлыстунова — канд. иск.

С. Е. Энглин — канд. иск.

Редакция журнала не всегда разделяет точку зрения авторов.

При перепечатке ссылка на журнал обязательна.

Рукописи авторам не возвращаются.

Возрастные ограничения: (12+)

Редакционный совет:

А. Л. Казин — доктор философских наук, профессор,
научный руководитель Российского института истории искусств,
председатель редакционного совета

С. Д. Ермакова — директор Департамента региональной политики, образования
и проектного управления Министерства культуры Российской Федерации,
почетный сопредседатель редакционного совета

С. М. Грачева — доктор искусствоведения, Санкт-Петербургский государственный
академический институт живописи, скульптуры и архитектуры имени И. Е. Репина
при Российской академии художеств

Н. С. Гуляницкая — доктор искусствоведения, профессор,
Российская академия музыки имени Гнесиных

З. М. Гусейнова — доктор искусствоведения, профессор,
Санкт-Петербургская государственная консерватория имени Н. А. Римского-Корсакова

А. В. Денисов — доктор искусствоведения, профессор, Санкт-Петербургская
государственная консерватория имени Н. А. Римского-Корсакова

Н. Г. Денисов — доктор искусствоведения,
Российский фонд фундаментальных исследований

А. Б. Джумаев — кандидат искусствоведения, член Союза композиторов Узбекистана,
председатель исследовательской группы «Макам» Международного совета
по традиционной музыке при ЮНЕСКО (Узбекистан)

И. И. Евлампиев — доктор философских наук, профессор,
Санкт-Петербургский государственный университет

К. В. Зенкин — доктор искусствоведения, профессор, проректор по научной работе
Московской государственной консерватории имени П. И. Чайковского

С. В. Кекова — доктор филологических наук,
Саратовская государственная консерватория имени Л. В. Собинова

П. Ю. Климов — кандидат искусствоведения, заведующий отделом живописи второй
половины XIX — начала XXI века, Государственный Русский музей

А. С. Ключев — доктор философских наук, профессор, Российский государственный
педагогический университет имени А. И. Герцена

А. В. Крылова — доктор культурологии, профессор, проректор по научной работе
Ростовской государственной консерватории имени С. В. Рахманинова

Д. Г. Ломтев — кандидат искусствоведения, приглашенный ответственный редактор
музыкального издательства «Лаурентиус» (Франкфурт-на-Майне, Германия)

И. В. Мацевский — доктор искусствоведения, профессор,
заведующий сектором инструментоведения, Российский институт истории искусств

У. Моргентштерн — доктор, профессор, Венский университет музыки
и исполнительских искусств (Австрия)

Редакционный совет:

Т. И. Науменко — доктор искусствоведения, профессор,
заведующая кафедрой теории музыки, проректор по научной работе,
Российская академия музыки имени Гнесиных

И. В. Палагуца — доктор исторических наук, доцент, заведующий кафедрой
искусствоведения, Санкт-Петербургская государственная
художественно-промышленная академия имени А. Л. Штиглица

В. Ф. Познин — доктор искусствоведения, профессор, заведующий сектором кино и
телевидения, Российский институт истории искусств

Н. С. Серегина — доктор искусствоведения, Российский институт истории искусств

Е. А. Скоробогачева — доктор искусствоведения, профессор,
и. о. проректора по научной работе, директор научно-исследовательского музея
Российской академии живописи, ваяния и зодчества имени Ильи Глазунова

Г. В. Скотникова — доктор культурологии, профессор,
Санкт-Петербургский государственный институт культуры

Н. И. Тетерина — кандидат искусствоведения,
Государственный институт искусствознания

Н. А. Хренов — доктор философских наук, профессор, Государственный институт
искусствознания

Т. В. Цареградская — доктор искусствоведения, профессор, начальник отдела
международных связей и творческих проектов,
Российская академия музыки имени Гнесиных

Е. П. Яковлева — доктор искусствоведения, профессор,
Российский институт истории искусств

Содержание

Исследования

Музыка

- Д. Г. Ломтев.* Традиционное и новаторское в «Руководстве к музыкальной композиции» Готфрида Генриха Штёльцеля..... 9
- Г. В. Петрова.* Музыка в Луизиано (1822–1823).
К истории рецепции Бетховена в России23
- Е. И. Пономарева.* Вопросы концертмейстерского искусства
в отечественной исследовательской и методической литературе36
- М. А. Букринская, Н. А. Кочешков.* Джазовая стилистика
в фортепианном творчестве композиторов французской «Шестерки»47

Киноискусство

- Д. Ю. Мыльников.* Выразительные ресурсы внутрикадрового
движения в фильме Элен Жиро и Тома Сабо «Букашки.
Приключение в Долине муравьев»59

Драматический театр

- О. Н. Мальцева.* Спектакль Юрия Бутусова
«Город. Женитьба. Гоголь». Строение и содержание79
- Су Цзыся.* Техника жестикуляции и голоса мастера Чэн Яньцю
с использованием практики Цигун94

Изобразительное искусство

- В. В. Деменова, А. В. Симонова.* «Созерцающий Майтрея»
в искусстве Кореи: особенности иконографии
и истоки формирования образности107
- А. А. Смолянская.* Панорама Крестьянской войны в Германии
Вернера Тюбке в истории искусства и истории страны.121
- И. А. Мозолева.* СССР и Чехословакия:
диалог двух традиций стеклоделия.142
- А. О. Лейкин.* Курсы истории искусств для взрослых обоего пола
графа Валентина Платоновича Зубова (1913–1916 годы): к истории
становления искусствоведческого образования в России152

Фундаментальные проблемы искусствознания

- A. Klujev.* Russian Philosophy of Music: A Unique Experience
(Русская философия музыки: уникальный опыт)169

Юбилей. Памятные даты

К 150-летию со дня рождения С. Т. Конёнкова

- Е. А. Скоробогачева.* «Лесная серия» С. Т. Конёнкова как образное
воплощение национальной духовности в синтезе стилей.187

Информация для авторов.....196

Contents

Research

Music

- D. Lomtev. Tradition and Innovation in the Instructions for Musical Composition* by Gottfried Heinrich Stölzel 9
- G. Petrova. Music in Louisino (1822–1823). To the History of Beethoven's Reception in Russia* 23
- E. Ponomareva. Issues of Accompaniment Art in Russian Research and Methodological Literature* 36
- M. Bouckrinskaya, N. Kocheshkov. Jazz Stylistics in the Works of Composers of the French Les Six* 47

Cinematography

- D. Mylnikov. Expressive Resources of Intra-Frame Movement in the Film by Hélène Giraud and Thomas Szabó* *Minuscule: Valley of the Lost Ants* 59

Dramatic Theatre

- O. Maltseva. Yuri Butusov's Performance City. Marriage. Gogol. Structure and Content* 79
- Su Zixia. Cheng Yanqiu's Gestures and Voice Techniques Using the Practice of Qigong* 94

Fine Art

- V. Demenova, A. Simonova. Contemplative Maitreya in Korean Art. The Features of Iconography and the Origins of Imagery Formation* 107
- A. Smolyanskaya. Werner Tübke's Peasants' War Panorama in the History of Art and the History of Germany* 121
- I. Mozolevskaya. The USSR and Czechoslovakia: A Dialogue Between Two Glassmaking Traditions* 142
- A. Leykin. Art History Courses by Count Zubov. On Art History Education Program in Russia* 152

Fundamental Problems of Art Studies

- A. Klujev. Russian Philosophy of Music: A Unique Experience* 169

Anniversaries and Important Dates

150th Anniversary of Sergey Konenkov's Birth

- E. Skorobogacheva. Forest Series by Sergey Konenkov as the Embodiment of Russian National Spirituality in Synthesis of Styles* 187

Russian Philosophy of Music: A Unique Experience

Русская философия музыки: уникальный опыт

КЛЮЕВ АЛЕКСАНДР СЕРГЕЕВИЧ

Доктор философских наук, профессор, Российский государственный педагогический университет имени А. И. Герцена; ведущий научный сотрудник, Российский институт истории искусств (Санкт-Петербург, Россия)

KLUJEV ALEXANDER S.

Doctor Habil. in Philosophy, Full Professor, Herzen State Pedagogical University of Russia; Leading Researcher, Russian Institute for the History of the Arts (Saint Petersburg, Russia)

E-mail: aklujev@mail.ru

The Russian philosophy of music is a distinctive world. This is due to the original interpretation of music by Russian philosophers as the most perfect means of salvation¹. Moreover, generally interpreting music as the most perfect means of salvation, each of the Russian philosophers implements this interpretation in his own way. Let's turn to the interpretations of Russian philosophers of music.

Perhaps one of the first to speak on the topic of interest to us was the saint, the monk Nil Sorsky.

Nil Sorsky (1433—1508)

Neil Sorsky, of course, is not a philosopher — a thinker, he does not yet use the word „music“, but instead uses the concept of „prayer singing“ (In Nil Sorsky, music is, as it were, hidden in prayer singing). Let's listen to Sorsky,

¹ In this sense, music by Russian philosophers understood as the highest philosophy in this sense, since philosophy, according to the ideas of Russian philosophers, is a means of salvation. See: *Klujev A. Che cos'è la filosofia russa? // [El.] Idee&Azione. 2022. 14.11; Klujev A. What is Russian philosophy? // [El.] Ethicsacademy.co.in. 2023. 13.06; Клюев А. С. Что такое русская философия? // Двадцатый Славянский научный Собор «Урал. Православие. Культура». Русский язык и литература в культуре России: от наследия свв. равноапостольных Кирилла и Мефодия к современности: Материалы Всероссийской с международным участием научно-практической конференции: Сборник научных статей. Челябинск: ЧГИК, 2022. С. 170—174 [Klujev A. S. What is Russian philosophy? In: The Twentieth Slavic Scientific Council „Ural. Orthodoxy. Culture“. Russian language and literature in the culture of Russia: from the legacy of the Holy Equal-to-the-Apostles Cyril and Methodius to the present: Materials of the All-Russian Scientific and practical conference with international participation: Collection of scientific articles Chelyabinsk: CHGIK, 2022. P. 170—174].*

here's what he writes: it is necessary to „constantly look into the depths of the heart and say (prayer. — A. K.): ‘Lord Jesus Christ, Son of God, have mercy on me’ — completely, sometimes half: ‘Lord Jesus Christ, have mercy on me’... Now the fathers add to prayer The word: having said, ‘Lord Jesus Christ, Son of God, have mercy on me“, they immediately say, ‘a sinner’“¹. At the same time, it is important, Nil notes, to say prayer mentally, with the mind: „I will pray with the spirit, I will pray ... with the mind ... And this the apostle bequeathed... and especially confirmed, saying: ‘I want to say five words with my mind, rather than a thousand words with my tongue’ ... And the fathers also said: ‘Whoever only prays with his mouth, but neglects the mind, prays to the air, for God listens to the mind’ ...“².

Nil Sorsky teaches that you need to pray with tears: „It is necessary to pray to the Lord Christ diligently with ... tears“³. „Speaking and thinking (about our sins. — A. K.), if by God's grace we find tears at the same time, it is fitting to cry as much as we have strength and strength. Because, the fathers said, by crying they get rid of eternal fire and other future torments ... A contrite and humble spirit and heart should grieve in mind, and grieve, and seek tears“⁴.

According to the conviction of the monk Nil Sorsky, the prayer texts found in the holy Scriptures „should be diligently spoken from the depths of the heart when asking for tears ... For ... thanks to (the acquisition of tears. — A. K.) ... we will perceive all the benefits spiritually ... Because the Ladder says: ‘It is praiseworthy to transplant tears from harmful or natural to spiritual things’“⁵.

¹ *Нил Сорский, преп.* Устав и послания. 2-е изд. М.: Институт русской цивилизации; Родная страна, 2016. С. 99—100 [*Nil Sorsky, Rev.* The Charter and messages. 2nd ed. Moscow: Institute of Russian Civilization; Native country, 2016. P. 99—100].

² *Нил Сорский, преп.* Устав и послания. С. 28 [*Nil Sorsky, Rev.* The Charter and messages. P. 28].

The above prayer forms the basis of the Orthodox teaching of hesychasm and is called the Jesus Prayer, or Intelligent Prayer. Prayer is aimed at obtaining, storing and transmitting the experience of human unity with God. Such unity is the unity of the energies of man — the bodily-soul-spiritual („whole“, in the terminology of hesychasts) man — and the energies of God, which appears as an increase in human energies carried out by God's Grace in the sequence: bodily — soul — spiritual. Moreover, according to the testimony of the systematizer and substantiator of the practice of hesychasm, St. Gregory Palamas, the energies of God surpass all human energies, „not only because He is their cause, but also because what is accepted always turns out to be only a tiny fraction of His gift“ (*Григорий Палама, свят.* Триады в защиту священно-безмолвствующих. 4-е изд., испр. / Пер. с греч. М.: РИПОЛ классик, 2018. С. 309 [*Gregory Palama, St.* Triads in defense of the Sacred and Silent. 4th ed., revis. Transl. from Greek. Moscow: RIPOLL classic, 2018. P. 309]). The interaction of the energies of man and the energies of God in hesychasm is called *synergy*. Synergy provides a person with overcoming the hardships of earthly life and even death itself. Such overcoming is *salvation*.

³ *Нил Сорский, преп.* Устав и послания. С. 149 [*Nil Sorsky, Rev.* The Charter and messages. P. 149].

⁴ Там же. С. 162, 163 [*Ibid.* P. 162, 163].

⁵ Там же. С. 167—168, 169 [*Ibid.* P. 167—168, 169].

Nil Sorsky presciently declares that singing in church especially contributes to tears and spiritual ascent („some canons and troparia (genres of Orthodox church singing. — A. K.)“¹). Referring to St. John of the Ladder, Nil Sorsky considers temple singing in general to be the highest prayer, which is „standing without laziness in singing“².

The philosopher, writer, and musician Grigory Savvich Skovoroda speaks expressively about music.

Grigory Savvich Skovoroda (1722—1794)

In the idea of music, Skovoroda proceeded from the Pythagorean idea of the existence of Celestial music — the *Harmony of the spheres*.

Skovoroda believed that God dwells inside these spheres, being their origin. The thinker puts forward an original judgment about the Harmony of the spheres, calling it a *Symphony*³.

According to the Skovoroda, a Symphony (Harmony of the spheres) is consistently formed by the symphonies included in it, which are based on music in which God is hidden.

Skovoroda reflects: „God ... is music“⁴. You can hear it, but you need to listen to it. „The creak of a musical instrument“, Skovoroda points out, „every ear hears, but in order to feel the taste of concord hidden in the creaking, one must have a secret concept of an ear, and deprived of it ... it is mute in music“⁵.

And the Skovoroda tried to hear God — music, for this he consistently listened to the symphonies forming the Symphony (Harmony of the spheres)⁶. In this listening, the Skovoroda was helped by his flute — the Baroque flute flutraver, or traverso (from the French flute traversière), which, compared with the modern flute, required

¹ Нил Сорский, преп. Устав и послания. С. 168 [Nil Sorsky, Rev. The Charter and messages. P. 168].

² Там же. С. 175 [Ibid. P. 175].

³ The word *symphony* comes from the word *synphony*. In turn, the word *synphony* is related to the word *synergy* used in hesychasm. Gregory Skovoroda was certainly familiar with hesychasm, as he scrupulously studied the works of Maximus the Confessor, Dionysius the Areopagite and other hesychasts.

⁴ Сковорода Г. С. Сочинения: В 2 т. М.: Мысль, 1973. Т. 1. С. 134 [Skovoroda G. S. Works: In 2 vols. Vol. 1. Moscow: Mysl, 1973. P. 134].

⁵ Там же. С. 362 [Ibid. P. 362].

⁶ Skovoroda was literally a listener! A vivid expression of this hearing was that throughout his life, from about the age of seven and two months before his death, Skovoroda repeated (sang) the verse of John of Damascus: „To the image of the golden one in the field of Deir, we serve, Your three boys careless of godless command“ (Эрн В. Ф. Г. С. Сковорода: Жизнь и учение // Эрн В. Ф. Борьба за Логос. Г. Сковорода: Жизнь и учение. Минск: Харвест; М.: АСТ, 2000. С. 368 [Ern V. F. G. S. Skovoroda: Life and teaching. In: Ern V. F. Struggle for Logos. G. Skovoroda: Life and teaching. Minsk: Harvest; Moscow: AST, 2000. P. 368].

the performer to change all the time to adjust the pitch of the tones (by changing the position of the earpiece, while turning the flute towards or away from itself). That is, *playing the flute required constant tuning of the instrument!* It can be assumed that *for the Skovoroda, the flute was a tuning fork, with which he modulated his movement through the symphonies in anticipation of meeting God (music)*¹.

The next one who vividly declared his understanding of music was the philosopher, art theorist, writer, composer, Vladimir Fedorovich Odoevsky.

Vladimir Fedorovich Odoevsky (1803—1869)

Odoevsky sought to build an integral Universe, the embodiment of which for him was *harmony*².

Odoevsky understood harmony as the *unity of the Spirit and the objective world*. Under the objective world, he considered the unity of nature and the human soul. But how, according to Odoevsky, is the harmony of the Spirit and the objective world achieved?

According to the philosopher, *harmony is predetermined by the existence of the Unconditionality (Absolute, i. e. God)*. Odoevsky writes: „The existence of *Unconditionality* is not only in nature, but the thought of it is in the very soul of man, this thought is native to the soul, it is a property of the human soul“³. On this basis, Odoevsky believes, *the human soul strives to merge with the Unconditionality*.

¹ Mikhail Kovalinsky, a student and close friend of Skovoroda, testifies to the possibility of sounds extracted on a flute to evoke a feeling of the presence of something mysterious and powerful. Kovalinsky says: „Not content with conversation ... he invited his friend (M. Kovalinsky. — A. K.) in the summer, to walk late at night outside the city and insensitively brought him to the cemetery of the city. Here ... at midnight ... retiring to a nearby grove, he played the flute, leaving a young friend (between the graves and the open coffins visible from the wind on a sandy place. — A. K.) alone, ostensibly so that from afar it would be more pleasant for him to listen to music“ (*Сковорода Г. С. Сочинения*. Т. 2. С. 393 [*Skovoroda G. S. Works*. Vol. 2. P. 393]).

² P. N. Sakulin, who possessed a huge amount of information about the work of V. F. Odoevsky, draws attention to this. In one of his articles, Sakulin emphasizes that Odoevsky „strove ... for harmony ... This was his characteristic feature“ (*Сакулин П. Н. Романтизм и «неоромантизм» // Вестник Европы*. 1915. Кн. 3. Март. С. 159 [*Sakulin P. N. Romanticism and „neoromanticism“ // Bulletin of Europe*. 1915. Book 3. March. P. 159]). V. V. Zenkovsky also writes about this, noting that „in the last book of ‘Мнемосине’ (1825. — A. K.) Odoevsky defends the need for ‘cognition of the living connection of all sciences’, in other words, the need to proceed in the study of individual aspects of being from the ‘harmonious building of the whole’“ (*Зеньковский В. В. История русской философии*. М.: Академический проект, 2011. С. 142 [*Zenkovsky V. V. History of Russian philosophy*. Moscow: Academic project, 2011. P. 142]).

³ *Одоевский В. Ф. Опыт теории изящных искусств с особенным применением оной к музыке // Русские эстетические трактаты первой трети XIX века: В 2 т. Т. 2. М.: Искусство, 1974. С. 157* [*Odoevsky V. F. The experience of the theory of fine arts with a special application of it to music*. In: *Russian aesthetic treatises of the first third of the 19th century*: In 2 vols. Vol. 2. Moscow: Iskusstvo, 1974. P. 157].

According to the thinker, *music is the shortest path to harmony*, since music, Odoevsky emphasizes, is the sound embodiment of the harmony of *living* and *deadening* principles. The living and deadening principles „in music are under the forms of *agreement* and *disagreement* ... (or. — A. K.) *consonance* and *contradiction* (consonantia — dissonantia)“¹. At the same time, Odoevsky argues, *music is „the direct language of the soul“, which means a direct expression of fusion souls and Unconditionally.*

Then there is a whole galaxy of thinkers who wrote about music. Let's name them.

Pavel Alexandrovich Florensky (1882—1937)

Florensky was a philosopher, scientist, engineer, art historian, but the main thing that predetermined all his talents was that he was a *priest*².

Florensky has always been attracted to music — he knew the works of Mozart, Beethoven, and Bach well. The music lived in him. As the thinker recalled: „I was always full of sounds and played out complex orchestral things in my imagination in a symphonic way, and streams of sounds were constantly asking for my soul, day and night, and as soon as I was left without a very pronounced interest in another area, my orchestras began to delight me, and I conducted them. (And in general. — A. K.) I have thought many times that ... maybe the activity of a conductor was my true vocation“³.

In music Florensky primarily appreciated *the rhythmic organization of sound*. For him, this organization was the epitome of the organization of Cosmic Sound — a Cosmic Symphony performed by an Invisible Orchestra that he wanted to *conduct*. In the mind of Florensky, the conductor-priest, the Cosmic Symphony was a Heavenly Liturgy, the embodiment of which was the earthly, ecclesiastical Liturgy.

¹ Одоевский В. Ф. Опыт теории изящных искусств с особенным применением оной к музыке. С. 157—158 [Odoevsky V. F. The experience of the theory of fine arts with a special application of it to music. P. 157—158]. Odoevsky explains: „*Agreement* and *disagreement* are under the guise of two kinds of consonances: *hard* and *soft* (cantus duves — cantus mollis, maggiore — minore). They both correspond to the two beginnings of our feelings: *cheerful* and *sad* ... The polarity is in *consonance* itself ... why is the bass, the middle voice and the combination of them, both, the highest voice or treble. In nature, this duality is four rows of human voices (corresponding to four human ages): bass, tenor, alto, treble“ (Ibid. P. 158).

² A huge number of works have been written about P. A. Florensky, but not one of them specifically mentions the importance of the priesthood in his biography. The priesthood is the essence of Florensky, it determined both the creative path and the life fate of the thinker.

³ Флоренский Павел, свящ. Детям моим // Флоренский Павел, свящ. Из моей жизни. М.: Гаудеамус, Академический проект, 2018. С. 90 [Florensky Pavel, pr. To my children. In: Florensky Pavel, pr. From my life. Moscow: Gaudeamus, Academic Project, 2018. P. 90].

According to Florensky, the earthly Liturgy is thoroughly musical, it is a *musical drama*¹. As Florensky believed, the musicality of the earthly Liturgy turns it into a Heavenly One, preparing the Christian listener to hear Heavenly music, which his whole life is now becoming for him².

Alexey Fedorovich Losev (1893—1988)

A. F. Losev is the author of a huge number of works belonging to different fields of knowledge: philosophy, aesthetics, cultural studies, musicology. In the field of musicology, Losev was formerly known as a follower of the Pythagoreans³. But this is not the main thing in Losev's understanding of music. More importantly, in realizing the depths of music, Losev proceeded from the Hesychast doctrine of Jesus, or Intelligent Prayer. Losev writes: the experience of Jesus, or Intelligent Prayer, is „the experience of communion with God“⁴. „The Jesus Prayer, which consists in invoking the Name of Jesus, is what combines the deepest and most intense activity of a person's aspiration to God“⁵. „Only prayerfully can one

¹ *Флоренский П. А. Храмовое действо как синтез искусств // Флоренский П. А. Сочинения: В 4 т. Т. 2. М.: Мысль, 1996. С. 379 [Florensky P. A. Temple action as a synthesis of arts. In: Florensky P. A. Works: In 4 vols. Vol. 2. Moscow: Mysl, 1996. P. 379].*

² According to Florensky, the „music of Heaven“ is not felt, but is experienced by a person: „This music flows into ears *other* than those that grow on the head, and they hear it with their whole being“ (Письма П. А. Флоренского к В. В. Розанову // *Розанов В. В. Собрание сочинений. Литературные изгнанники. Книга вторая. М.: Республика; СПб.: Росток, 2010. С. 97 [Letters of P. A. Florensky to V. V. Rozanov. In: Rozanov V. V. Collected works. Literary exiles. Book two. Moscow: Republic; St. Petersburg: Rostock, 2010. P. 97]). Human life begins to „be built ... in the image and likeness of this heavenly music“ (Ibid. P. 98).*

³ Following the Pythagoreans, Losev considered music as a growing number (*Лосев А. Ф. Музыка как предмет логики // Лосев А. Ф. Музыка как предмет логики. Античная музыкальная эстетика. М.: Общецерковная аспирантура и докторантура им. святых равноапостольных Кирилла и Мефодия, 2023. С. 11—233 [Losev A. F. Music as a subject of logic. In: Losev A. F. Music as a subject of logic. Ancient musical aesthetics. Moscow: General Church postgraduate and doctoral studies. Saints Cyril and Methodius Equal to the Apostles, 2023. P. 11—233]; Лосев А. Ф. Основной вопрос философии музыки // Лосев А. Ф. Философия. Мифология. Культура. М.: Политиздат, 1991. С. 315—335 [Losev A. F. The main question of the philosophy of music. In: Losev A. F. Philosophy. Mythology. Culture. Moscow: Politizdat, 1991. P. 315—335]). Losev's design was widely supported by some scientists, especially those from Moscow. See, for example: *Холопов Ю. Н. Русская философия музыки и труды А. Ф. Лосева // Вопросы классической филологии. Вып. 11: Философия. Филология. Культура: К 100-летию со дня рождения А. Ф. Лосева. М.: Изд-во МГУ, 1996. С. 240—248 [Kholopov Yu. N. Russian philosophy of music and the works of A. F. Losev. In: Questions of classical philology. Issue 11: Philosophy. Philology. Culture: On the centenary of the birth of A. F. Losev. Moscow: Publishing House of Moscow State University, 1996. P. 240—248].**

⁴ *Лосев А. Ф. Личность и Абсолют. М.: Мысль, 1999. С. 376 [Losev A. F. Personality and the Absolute. Moscow: Mysl, 1999. P. 376].*

⁵ Там же. С. 269 [Ibid. P. 269].

ascend to God“, and „the one who does not pray does not know God“¹. And so, according to Losev, it is this prayerful aspiration of a person to God that makes up the content of music, underlies it. The thinker asks: „In Schubert’s naive and dreamy song, in the sunny rejoicings of Rimsky-Korsakov’s creations, in the strict contours of Vivaldi’s organ concerto — aren’t there prayers, tears, itchy suffering, agonizing moans and complaints?“².

It seems that this interpretation of music by A. F. Losev is extremely significant. She develops an idea of the music of St. Nil Sorsky: if Nil Sorsky’s music is hidden in prayer, Alexey Losev’s prayer is concentrated in music, i.e. the music itself becomes a prayer.

Nikolai Onufrievich Lossky (1870—1965)

A feature of Lossky’s philosophy of music was his awareness of music as an essential component, or more precisely, *the bond* of his philosophical teaching — intuitivism. According to Lossky, „intuitivism (provides. — A. K.) a *direct vision* ... of an object by a cognizing subject ... having in mind the object in the original, and not by means of a copy, symbol, construction, etc.“³. The thinker uses the word „intuition“ to mean „this is a direct vision ... of an object“. As Lossky writes, his „teaching about intuition... is a new *theory* ... This theory, arguing that knowledge is the direct contemplation by the subject of the most authentic transsubjective (external. — A. K.) being ... puts even the most ordinary sensory perception (of the object. — A. K.) on the same level as *clairvoyance*“⁴.

The main thing, Lossky believes, is to break into the sphere that resides above the world, the philosopher calls it the Superworld. As the thinker claims, „communion with the Superworld principle is a high manifestation of religious life and religious experience. In it, the Superworldly principle is revealed as the super-existential fullness of being“⁵. This Superworld, according to Lossky, is the Kingdom of God⁶.

¹ Лосев А. Ф. Диалектика мифа. Дополнение к «Диалектике мифа». 2-е изд., испр. и доп. М.: ЯСК; Гносис, 2022. С. 501 [Losev A. F. Dialectics of Myth. An addition to the „Dialectics of Myth“. 2nd ed., revis. and add. Moscow: YASK; Gnosis, 2022. P. 501].

² Лосев А. Ф. Музыка как предмет логики. С. 90—91 [Losev A. F. Music as a subject of logic. P. 90—91].

³ Лосский Н. О. Чувственная, интеллектуальная и мистическая интуиция. М.: ТЕРРА-Книжный клуб; Республика, 1999. С. 137 [Lossky N. O. Sensual, intellectual and mystical intuition. Moscow: TERRA-Book Club; Republic, 1999. P. 137].

⁴ Там же. С. 138 [Ibid. P. 138].

⁵ Там же. С. 261 [Ibid. P. 261].

⁶ Staying in the Kingdom of God, according to Lossky, leads to ultimate knowledge, in which „everything is immanent to everything“ (Лосский Н. О. Воспоминания: Жизнь и философский путь. М.: Викмо-Русский путь, 2008. С. 94 [Lossky N. O. Memories: Life and the philosophical path. Moscow: Vikmo-Russian way, 2008. P. 94]).

According to Lossky, music is the power that can lead to the Kingdom of God. The thinker states: „Music ... introduces us to the inner life of the elements, chemical and physical processes, to the life of crystals, dust particles dancing in the rays of the sun, to the life of plants and animals, rivers, streams and seas ... to the life of planets and solar systems and, finally, even to the life of the Kingdom of God“¹.

Ivan Ivanovich Lapshin (1870—1952)

I. I. Lapshin was a philosopher, musicologist, pianist, singer². Lapshin's philosophy is usually attributed to *Russian neokantianism*, which focused on issues of *cognition of the transcendence of the world: the nature of things, man*. At the same time, the peculiarity of Lapshin's neokantianism was that he saw the possibility of *cognition of the transcendence of the world in the act of creativity*.

Lapshin believed that overcoming the boundaries of the world in creativity occurs due to the fact that the creative person carries out *a feeling* into the object and thus finds unity with it. Feeling, according to Lapshin, leads to *the comprehension of the „alien self“*.

The philosopher believes that the most distinct form of acquiring an „alien self“ is *reincarnation*.

Lapshin divides creativity into two types: *philosophical* and *artistic*. According to Lapshin, *reincarnation* is necessary in both types of creativity, but it is especially required in artistic creativity. According to Lapshin, *it is reincarnation in artistic creativity that provides a breakthrough to the transcendence of being*³.

Exploring the topic of artistic creativity, Lapshin mainly talks about *music*. At the same time, the philosopher mainly talks about *Russian music*, analyzing the work of N. A. Rimsky-Korsakov, M. P. Musorgsky and A. N. Scriabin. The thinker emphasizes that for all the difference in the creative attitudes of these composers, the focus of their work was the same.

¹ Лосский Н. О. Мир как осуществление красоты. Основы эстетики. М.: Прогресс-Традиция, 1998. С. 327 [Lossky N. O. The world as the realization of beauty. Fundamentals of aesthetics. Moscow: Progress-Tradition, 1998. P. 327].

² Lapshin was closely associated with music. In one of N. I. Zabele-Vrubel's letters, he noted: „The ability to live for almost a month without hearing (music. — A. K.) indicates that the 'fons vital' (Latin — the source of life. — A. K.) is impoverished in a person“ (Письма И. И. Лапшина к Н. И. Забеле-Врубель // Звезда. 1999. №. 12. С. 115 [Letters of I. I. Lapshin to N. I. Zabela-Vrubel. In: Zvezda. 1999. No. 12. P. 115]).

³ It is accompanied by joy, ecstasy and leads to the experience of a universal feeling: „everything is in me, and I am in everything“ (Tyutchev).

N. A. Rimsky-Korsakov

As Lapshin writes, Rimsky-Korsakov was distinguished by a subtle feeling for *nature*. The thinker explains that Rimsky-Korsakov's feeling into nature is carried out with the help of a whole system of techniques, where *musical symbolism* plays the main role, based primarily on onomatopoeia (the sea, the rustle of leaves, etc.). Lapshin points out: „Rimsky-Korsakov's religion is pantheism ...“¹. According to Lapshin, through merging with nature, the composer turned out to be a singer of „*universal feeling, cosmic emotion* (I. — A. K.) his muse, who appeared in shifts in (various. — A. K.) images ... (in essence, was the world soul. — A. K.), whose presence in his soul was so vividly felt by the great the musician“².

M. P. Musorgsky

Lapshin points out that Musorgsky, as well as Rimsky-Korsakov, aspired to feel into objects, that musical symbolism, onomatopoeia, the desire for an „alien self“, reincarnation were peculiar to him, but if Rimsky-Korsakov was attracted to nature, Musorgsky was attracted to *man*. „It is very remarkable“, Lapshin writes, „that Musorgsky hardly uses expressive metaphors to *describe nature*, because he has few of them: his work is ... *anthropocentric*“³.

„Was Musorgsky a mystical nature, did he experience what is called a universal feeling, a mystical perception, a sense of ‘merging’ with God or the world?“ asks Lapshin⁴. I think so. It was in merging with the people that Musorgsky experienced merging with God, the Cosmos...

A. N. Scriabin

According to Lapshin, Scriabin, like Rimsky-Korsakov and Musorgsky, showed in his work a feeling, a desire for „alien self“, etc. However, the researcher emphasizes, for Scriabin, these moments were associated with his interest not in nature or the folk element, but in *his own* „I“, the desire to discover the „Super-I“ in his „I“. Lapshin testifies: „Scriabin ... is devoid of significant artistic interest in painting nature, being, in the witty expression of one of his acquaintances, ‘an amateur in nature’ ... to an even greater extent he is an amateur among the people. Scriabin's sphere is the sphere of the deep ‘I’“⁵. At the same time, Lapshin believes, Scriabin realizes

¹ Лапшин И. И. Философские мотивы в творчестве Н. А. Римского-Корсакова // Звучающие смыслы. Альманах. СПб.: СПбГУ, 2007. С. 258 [Lapshin I. I. Philosophical motives in the work of N. A. Rimsky-Korsakov. In: Sounding senses. Almanac. St. Petersburg: St. Petersburg State University, 2007. P. 258].

² Там же. С. 251 [Ibid. P. 251].

³ Лапшин И. И. Модест Петрович Мусоргский // Звучающие смыслы. Альманах. СПб.: СПбГУ, 2007. С. 285 [Lapshin I. I. Modest Petrovich Musorgsky. In: Sounding senses. Almanac. St. Petersburg: St. Petersburg State University, 2007. P. 285].

⁴ Там же. С. 314–315 [Ibid. P. 314–315].

⁵ Лапшин И. И. Заветные думы Скрябина // Звучающие смыслы. Альманах. СПб.: СПбГУ, 2007. С. 342 [Lapshin I. I. Cherished thoughts of Scriabin. In: Sounding senses. Almanac. St. Petersburg: St. Petersburg State University, 2007. P. 342].

that „the content of ‘alien selves’ and the whole world are generated by *the activity of the Superindividual side ... of the ‘I’*, the activity of ... *universal Consciousness or Consciousness in General...* Universal Consciousness is embodied in a *plurality of individuals ... (develops them — A. K.) ...* Over time (individuality. — A. K.) develops more and more ... and (becomes. — A. K.) an all-encompassing individuality — God“¹.

Evgeny Nikolaevich Trubetskoy (1863—1920)

E. N. Trubetskoy was a philosopher, publicist, and public figure. His understanding of music is closely linked to his main philosophical aspiration: the search for the sense of life². Reflecting on the sense of life, Trubetskoy eventually came to the following conclusion: when the question of the sense of life is raised, „it is ... about whether life is *worth living*, whether life has a positive *value*, moreover, a *universal and unconditional value*, a value obligatory for everyone“³. Trubetskoy believes that to understand, to find sense, means *to realize it*.

„Sense“, says Trubetskoy, „is inseparable from consciousness. This is a sense that is immanent to it, which, as such, cannot be asserted separately from consciousness“⁴. At the same time, on the one hand, the material of consciousness is „a variety of psychological experiences — sensations, impressions, feelings (constituting, according to Trubetskoy, psychological consciousness. — A. K.)“, on the other hand, there is something superpsychological in consciousness, which „is ... the necessary assumption ... of consciousness as such“⁵. It is in this „consciousness as such“, states Trubetskoy, that the sense is hidden. Trubetskoy calls consciousness, which stores meaning, *Unconditional* (or: *All-one, Absolute*).

According to the philosopher, the unity of a person with the sense stored in Unconditional consciousness is the acquisition of the sense of life by a person. But what is this sense, contained in Unconditional consciousness, the communion to which is the acquisition of the sense of life by a person?

¹ Лашин И. И. Заветные думы Скрябина. С. 340 [Lapshin I. I. Cherished thoughts of Scriabin. P. 340].

² I must say, a huge number of works on the topic of „The sense of life“ have been written in Russia. According to N. K. Gavryushin, „the question (about the sense of life. — A. K.) is characteristic of Russian philosophy ... in European languages, it is impossible even to indicate an exact correspondence to the Russian sense. SENSE is co-thought, the conjugation of thoughts, the dialectical equilibrium of intelligent energies“ (Гаврюшин Н. К. Русская философская симфония // Смысл жизни: Антология. М.: Прогресс: Культура, 1994. С. 9 [Gavryushin N. K. Russian Philosophical symphony. In: The sense of life: An anthology. Moscow: Progress: Culture, 1994. P. 9]).

³ Трубецкой Е. Н. Смысл жизни. СПб.: Азбука; Азбука-Аттикус, 2017. С. 10 [Trubetskoy E. N. The sense of life. St. Petersburg: Azbuka; Azbuka-Atticus, 2017. P. 10].

⁴ Там же. С. 17 [Ibid. P. 17].

⁵ Там же. С. 10 [Ibid. P. 10].

As Trubetskoy thinks, this is something stable, unshakable, contributing to overcoming the finiteness of being. Therefore, the thinker asserts, „the question of ... the sense (of life. — A. K.) is the question of God. God ... is the basic assumption of all life. This is what *it is worth living for* and without which life would have no value“¹.

So, *finding the sense of life for a person consists in reuniting a person with God*.

According to Trubetskoy, this is greatly facilitated by art, primarily *music* (due to its special involvement in the inner life of a person). And Trubetskoy experienced the experience of bringing music to God himself — it happened at a concert where Beethoven's 9th Symphony was performed under the baton of A. G. Rubinstein. Here is how the philosopher describes the event: „It is difficult to convey the state of delight that I experienced then in the symphony concert. Just a few months earlier, a dilemma inspired by Schopenhauer and Dostoevsky had appeared before my youthful consciousness. Either there is a God, and in him there is the fullness of life *above the world*, or it is not worth living at all. And suddenly I saw this very dilemma deeply, vividly expressed in brilliant musical images. There is also something infinitely more than posing a dilemma — there is a *life experience* of the otherworldly, a *real feeling of (eternal. — A. K.) peace*. Your thought ... perceives the entire world drama from that height of eternity, where all confusion and horror are miraculously transformed into joy and *peace*. And you feel that (this. — A. K.) eternal peace, which descends from above on the universe, is not a denial of life, but the fullness of life. None of the great artists and philosophers of the world has felt and revealed this in the way Beethoven did“².

Currently, the questions of the philosophy of music are being actively developed. They are developed by the Author of this article (b. 1954).

The author is a philosopher, pianist, musicologist, and music therapist. He proposed a model of the philosophy of music, which, as he believes, can be considered as the result of the development of judgments about the music of Russian philosophers, starting from Nil Sorsky to the present day.

¹ Трубецкой Е. Н. Смысл жизни. С. 74 [Trubetskoy E. N. The sense of life. P. 74].

² Трубецкой Е. Н., кн. Воспоминания // Трубецкой Е. Н., кн. Из прошлого. Воспоминания. Из путевых заметок беженца. Томск: Водолей, 2000. С. 157 [Trubetskoy E. N., prince. Memories. In: Trubetskoy E. N., prince. From the past. Memories. From the travel notes of a refugee. Tomsk: Vodoley, 2000. P. 157].

Beethoven helped Trubetskoy to experience a meeting with God. And here it is necessary to note an extremely important point: it happened when Trubetskoy was immersed in a *symphony* — Beethoven's 9th Symphony. And the word „symphony“ had a sacred meaning for Trubetskoy (close to the meaning of this word for Grigory Skovoroda and Pavel Florensky). In Trubetskoy's view, a symphony is something that unites the earthly and the heavenly (Divine). The philosopher recalls: „The symphony uniting the whole heavenly and earthly world sounds already at the very beginning of the Gospel — in the story of the evangelist Luke about the Nativity of Christ. *The Good news* preached to all *creatures* is precisely the promise of this symphony“ (Трубецкой Е. Н. Смысл жизни. С. 208 [Trubetskoy E. N. The sense of life. P. 208]). The forerunner of such a symphony was for E. Trubetskoy Beethoven's 9th Symphony.

About the model

The model is named by the author „The New synergetic philosophy of music“. It has two components: „Theory“ and „Practice“.

Theory

Theoretically, the model is based on the conjugation of two principles: classical (old) synergetics and hesychasm. Let's explain what has been said.

Classical synergetics

Classical (old) synergetics, which arose in the 70s of the XX century, was an interdisciplinary field in science, within which the features of self-organization of systems in the world were studied. It was found that systems are evolving in the direction from less organized (orderly, stable, reliable) to more organized (orderly, stable, etc.). The word „synergy“ was used to name the new scientific branch — „synergetics“.

Hesychasm

Hesychasm was mentioned above. Let us recall the essential points. Hesychasm asserts the unity of the energies of a bodily-soul-spiritual person and the energies of God, which appears as an increase in human energies in the sequence: bodily — soul — spiritual. Such an increase is carried out as a result of a person reading the Jesus Prayer, or Intelligent Prayer.

Now let's add something that is especially significant for the proposed model: the reading of prayer by a Christian hesychast man not only led to his unity with God, but also predetermined the transfer of the experience of this unity. What does this mean?

The fact is that in the process of prayer, the Christian hesychast communicated with all people, humanity¹. Such communication of a Christian hesychast with people during prayer contributed to the emergence in every lay person of *the desire for unity with God „in the world“*. This aspiration was expressed in the bodily, soul and spiritual activation of a person „in the world“ and conditioned the development of the world, according to the principle of self-organization of systems. The very self-organization of systems, according to the author, is represented by the sequence: *nature — society — culture — art — music*. That is, *music is the embodiment of the unity of man with God „in the world“*.

Practice

In practice the work proposed by the author is based on the realization that music is the most powerful means of uniting man with God. The process of bringing a person to God with music, the author believes, is *music therapy*.

¹ *Каллист (Уэр), еп. Диоклийский. Сила имени. Молитва Иисусова в православной духовности // Каллист (Уэр), еп. Диоклийский, Софроний (Сахаров), архим. О молитве. Тула: Образ, 2004. С. 3–9 [Callistus (Ware), ep. Diocletian. The power of the name. The Prayer of Jesus in Orthodox spirituality. In: Callistus (Ware), ep. Diocletian; Sophronius (Sakharov), archim. About prayer. Tula: Obraz, 2004, P. 3–9].*

The author has developed a technology of music therapy designed to ensure a person's ascent to God. How is this achieved?

The author believes that there is a structural similarity between man and music: both man and music consist of three mutually correlated levels: the first level of a person correlates with the first level of music, the second level of a person correlates with the second level of music, the third level of a person correlates with the third level of music.

Human levels: bodily, soul, spiritual.

The levels of music, its kind of bodily, soul, spiritual levels, are called by the author, respectively, physico-acoustic (elements of which are rhythm, meter, tempo, timbre, dynamics), communicative-intonation (element of which is intonation), spiritual-value (elements of which are mode (tonality), melody and harmony).

Thus, the physical-acoustic level of music (rhythm, tempo, etc.) corresponds to the bodily hypostasis of man, the communicative-intonational level (intonation) to the soul hypostasis, the spiritual-valuable level (mode (tonality), etc.) to the spiritual hypostasis.

Principle of work: during the first sessions, music in which the first level of music (rhythm, meter, tempo, timbre, dynamics) prevails is used. Such music is designed to activate the bodily-plastic component of the person (this, of course, does not exclude the use of other types of sound as well, but it is the material based on rhythm, meter, etc. that is most important).

In subsequent sessions, emphasis is placed first on the second level of music (based on intonation), and then on the third (based on mode, melody and harmony), activating the soul and spiritual hypostasis of the person, respectively. Thus, the music therapy sessions stimulate bodily-soul-spiritual growth of the person, opening to him the Higher dimension of being¹.

There is no doubt that it is necessary to study the Russian philosophy of music.

LITERATURE

1. *Гаврюшин Н. К.* Русская философская симфония // Смысл жизни: Антология. М.: Прогресс: Культура, 1994. С. 7–18.
2. *Григорий Палама, свят.* Триады в защиту священно-безмолвствующих. 4-е изд., испр. / Пер. с греч. М.: РИПОЛ классик, 2018. 440 с.
3. *Зеньковский В. В.* История русской философии. М.: Академический проект, 2011. 880 с.

¹ *Клюев А. С.* Сумма музыки. 2-е изд., испр. и перераб. М.: Прогресс-Традиция, 2021 [*Klujev A. S.* Sum of Music. 2nd ed., correct. and revis. Moscow: Progress-Tradition, 2021].

The ideas of the article are presented in more detail in three recently published works: *Klujev A.* Russian Philosophy of Music: 2010s and 2020s articles (Transl. from Russ.). Ostrava: Tuculart Edition & European Institute for Innovation Development, 2023; *Клюев А. С.* 10 статей по русской философии музыки: Сборник статей [Материалы к курсу «История русской философии»]. СПб.: РХГА, 2023 [*Klujev A. S.* 10 articles on the Russian Philosophy of Music: A collection of articles [Materials for the course „History of Russian Philosophy“]. St. Petersburg: Publishing

4. *Каллист (Уэр), еп. Диоклийский*. Сила имени. Молитва Иисусова в православной духовности // *Каллист (Уэр), еп. Диоклийский, Софроний (Сахаров), архим.* О молитве. Тула: Образ, 2004. С. 3–9.
5. *Клюев А. С.* 10 статей по русской философии музыки: Сборник статей [Материалы к курсу «История русской философии»]. СПб.: РХГА, 2023. 102 с.
6. *Клюев А. С.* Русская философия музыки: Статьи 2010–2020-х годов. М.: Прогресс-Традиция, 2024. 240 с.
7. *Клюев А. С.* Сумма музыки. 2-е изд., испр. и перераб. М.: Прогресс-Традиция, 2021. 520 с.
8. *Клюев А. С.* Что такое русская философия? // Двадцатый Славянский научный Собор «Урал. Православие. Культура». Русский язык и литература в культуре России: от наследия свв. равноапостольных Кирилла и Мефодия к современности: Материалы Всероссийской с международным участием научно-практической конференции: Сборник научных статей. Челябинск: ЧГИК, 2022. С. 170–174.
9. *Лапшин И. И.* Заветные думы Скрыбина // Звучащие смыслы. Альманах. СПб.: СПбГУ, 2007. С. 333–352.
10. *Лапшин И. И.* Модест Петрович Мусоргский // Звучащие смыслы. Альманах. СПб.: СПбГУ, 2007. С. 275–332.
11. *Лапшин И. И.* Философские мотивы в творчестве Н. А. Римского-Корсакова // Звучащие смыслы. Альманах. СПб.: Изд-во СПбГУ, 2007. С. 249–264.
12. *Лосев А. Ф.* Диалектика мифа. Дополнение к «Диалектике мифа». 2-е изд., испр. и доп. М.: ЯСК; Гносис, 2022. 696 с.
13. *Лосев А. Ф.* Личность и Абсолют. М.: Мысль, 1999. 720 с.
14. *Лосев А. Ф.* Музыка как предмет логики // Лосев А. Ф. Музыка как предмет логики. Античная музыкальная эстетика. М.: Общецерковная аспирантура и докторантура им. святых равноапостольных Кирилла и Мефодия, 2023. С. 11–233.
15. *Лосев А. Ф.* Основной вопрос философии музыки // Лосев А. Ф. Философия. Мифология. Культура. М.: Политиздат, 1991. С. 315–335.
16. *Лосский Н. О.* Воспоминания: Жизнь и философский путь. М.: Викмо-Русский путь, 2008. 400 с.
17. *Лосский Н. О.* Мир как осуществление красоты. Основы эстетики. М.: Прогресс-Традиция, 1998. 416 с.
18. *Лосский Н. О.* Чувственная, интеллектуальная и мистическая интуиция. М.: ТЕРРА-Книжный клуб; Республика, 1999. 408 с.

House of the Russian Academy of Sciences, 2023]; *Клюев А. С.* Русская философия музыки: Статьи 2010–2020-х годов. М.: Прогресс-Традиция, 2024 [*Klujev A. S.* Russian Philosophy of Music: Articles of the 2010–2020s. Moscow: Progress-Tradition, 2024], which received reviews from Russia (*Медушевский В. В.* *Клюев А. С.* 10 статей по русской философии музыки: Сборник статей [Материалы к курсу „История русской философии“]. СПб.: Изд-во РХГА, 2023. 102 с. // *Русская философия*. 2024. Вып. 1 (7). С. 182–186 [*Medushevsky V. V.* *Klujev A. S.* 10 articles on the Russian philosophy of music: Collection of articles [Materials for the course „History of Russian Philosophy“]. St. Petersburg: Publishing House of the Russian Academy of Arts, 2023. 102 p. In: *Russian Philosophy*. 2024. Issue 1 (7). P. 182–186.]), USA (*Perkins D. L.* Review of the Works of Alexander Klujev [*Russian Philosophy of Music: 2010s and 2020s Articles* (Transl. from Russ.). Ostrava: Tukulart Edition & European Institute for Innovative Development, 2023. 154 p. (In English); *Russian Philosophy of Music: Articles of the 2010–2020s*. Moscow: Progress-Tradition, 2024. 240 p.] // *Временник Зубовского института*. 2024. Вып. 3 (46). С. 183–186 [In: *Annales of the Zubov Institute*. 2024. № 3 (46). P. 183–186]) and Italy (*Sartori F.* *Russian Philosophy of Music in the Works of A. S. Klujev* // *Credo New*. 2024. № 3 (117). P. 173–177).

19. *Медушевский В. В.* Ключев А. С. 10 статей по русской философии музыки: Сборник статей [Материалы к курсу „История русской философии“]. СПб.: Изд-во РХГА, 2023. 102 с. // Русская философия. 2024. Вып. 1 (7). С. 182–186.
20. *Нил Сорский, преп.* Устав и послания. 2-е изд. М.: Институт русской цивилизации; Родная страна, 2016. 240 с.
21. *Одоевский В. Ф.* Опыт теории изящных искусств с особенным применением оной к музыке // Русские эстетические трактаты первой трети XIX века: В 2 т. Т. 2. М.: Искусство, 1974. С. 156–168.
22. Письма И. И. Лапшина к Н. И. Забеле-Врубель // Звезда. 1999. №. 12. С. 110–124.
23. Письма П. А. Флоренского к В. В. Розанову // *Розанов В. В.* Собрание сочинений. Литературные изгнанники. Книга вторая. М.: Республика; СПб.: Росток, 2010. С. 9–193.
24. *Сакулин П. Н.* Романтизм и «неоромантизм» // Вестник Европы. 1915. Кн. 3. Март. С. 148–162.
25. *Сковорода Г. С.* Сочинения: В 2 т. М.: Мысль, 1973. Т. 1. 511 с.
26. *Сковорода Г. С.* Сочинения: В 2 т. М.: Мысль, 1973. Т. 2. 486 с.
27. *Трубецкой Е. Н.* Смысл жизни. СПб.: Азбука; Азбука-Аттикус, 2017. 348 с.
28. *Трубецкой Е. Н., кн.* Воспоминания // Трубецкой Е. Н., кн. Из прошлого. Воспоминания. Из путевых заметок беженца. Томск: Водолей, 2000. С. 89–226.
29. *Флоренский П. А.* Храмовое действо как синтез искусств // Флоренский П. А. Сочинения: В 4 т. Т. 2. М.: Мысль, 1996. С. 370–382.
30. *Флоренский Павел, свящ.* Детям моим // Флоренский Павел, свящ. Из моей жизни. М.: Гаудеамус, Академический проект, 2018. С. 13–189.
31. *Холопов Ю. Н.* Русская философия музыки и труды А. Ф. Лосева // Вопросы классической филологии. Вып. 11: Философия. Филология. Культура: К 100-летию со дня рождения А. Ф. Лосева. М.: Изд-во МГУ, 1996. С. 240–248.
32. *Эрн В. Ф. Г. С.* Сковорода: Жизнь и учение // Эрн В. Ф. Борьба за Логос. Г. Сковорода: Жизнь и учение. Минск: Харвест; М.: АСТ, 2000. С. 333–589.
33. *Klujev A.* Che cos'è la filosofia russa? // [El.] Idee&Azione. 2022. 14.11.
34. *Klujev A.* Russian Philosophy of Music: 2010s and 2020s articles (Transl. from Russ.). Ostrava: Tuculart Edition & European Institute for Innovation Development, 2023. 154 p.
35. *Klujev A.* What is Russian philosophy? // [El.] Ethicsacademy.co.in. 2023. 13.06.
36. *Perkins D. L.* Review of the Works of Alexander Klujev [Russian Philosophy of Music: 2010s and 2020s Articles (Transl. from Russ.). Ostrava: Tuculart Edition & European Institute for Innovative Development, 2023. 154 p. (In English); Russian Philosophy of Music: Articles of the 2010–2020s. Moscow: Progress-Tradition, 2024. 240 p.] // Временник Зубовского института. 2024. Вып. 3 (46). С. 183–186.
37. *Sartori F.* Russian Philosophy of Music in the Works of A. S. Klujev // Credo New. 2024. № 3 (117). P. 173–177.

	Аннотация
	В статье исследуется самобытный феномен русской философии музыки: совокупности представлений русских философов о музыке с XV–XVI веков по наши дни. Отмечается, что русские философы видят в музыке высшую философию и, поскольку интерпретируют философию как средство спасения, трактуют музыку как совершеннейшее средство спасения. Подчеркивается, что, в целом трактуя музыку таким образом, каждый из русских философов осуществляет эту трактовку по-своему. В заключение указывается, что идеи русских философов о музыке обобщенно представлены в трех недавно опубликованных работах автора, на которые написаны рецензии исследователями из России, США и Италии.
	Abstract
	The article explores the original phenomenon of the Russian philosophy of music: the totality of Russian philosophers' ideas about music from the 15th–16th centuries to the present day. It is noted that Russian philosophers see music as the highest philosophy and since they interpret philosophy as a means of

salvation, they interpret music as the most perfect means of salvation. It is emphasized that in general interpreting music in this way, each of the Russian philosophers implements this interpretation in his own way. The ideas of Russian philosophers about music are summarized in three recently published works by the author, which have been reviewed by researchers from Russia, USA and Italy.

- ✓ *Ключевые слова:* Россия, русская философия, русская философия музыки, спасение.
- ✓ *Keywords:* Russian, Russian philosophy, Russian philosophy of music, salvation.

Для цитирования: *Klujev A.* Russian Philosophy of Music: A Unique Experience // Временник Зубовского института. 2024. Вып. 4 (47). С. 169—184.