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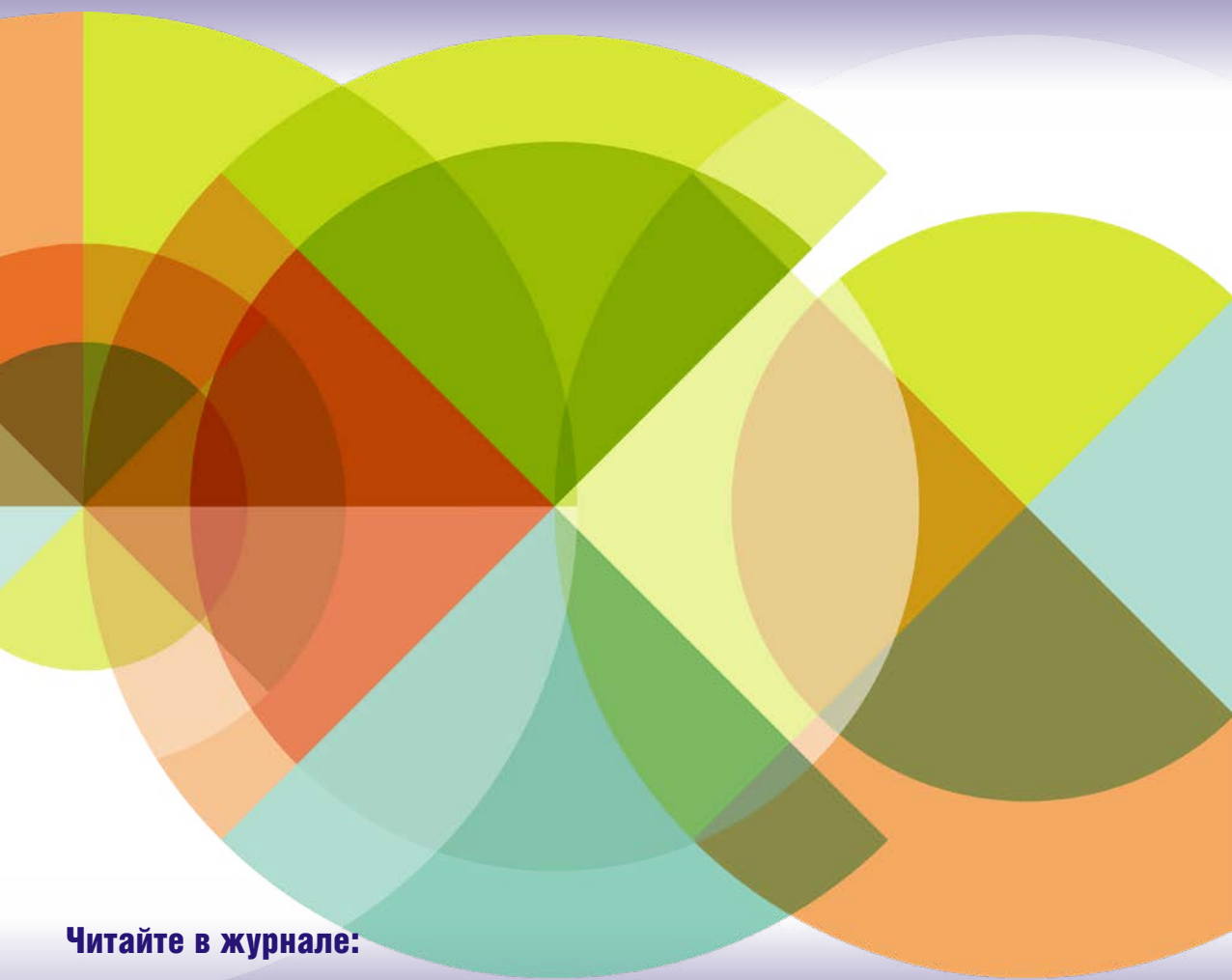
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ВОПРОСЫ КУЛЬТУРОЛОГИИ

ПАНОРРА Издательский Дом
ПАНОРАМА
PANOR.RU НАУКА И ПРАКТИКА

ISSN 2073-9702

Том XXII • 1 • 2025



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ТЕМА НОМЕРА: «ИСКУССТВО И КУЛЬТУРА: ПАЛИТРА МНЕНИЙ»

- История научных исследований этнической культуры народа водь в XVIII–XX веках (часть вторая)
- Биоэтический и медико-правовой взгляд на создание химер из человека
- Нужно законодательно запретить любые попытки введения тех или иных видов социального рейтинга
- Молитвенное пение у народов мира: время и вечность

ВОПРОСЫ

Том XXII

№ 1 2025

Научно-практический
и методический журнал

КУЛЬТУРОЛОГИИ

Журнал входит в Российский индекс научного цитирования (РИНЦ) и международную реферативную базу данных ERIH PLUS

Уважаемые читатели!

Наступивший год — юбилейный для «Вопросов культурологии». Ровно 20 лет назад, в январе 2005 г., вышел первый номер нашего журнала!

Прошедшее двадцатилетие было непростым и насыщенным различными событиями, в том числе в области науки и культуры, гуманитарного образования, культурной и образовательной политики. Финансовый кризис 2008–2009 гг., события на Украине 2014 г., пандемия Covid-19, начавшаяся три года назад СВО по-разному отозвались на нашей работе. С одной стороны, эти вызовы и потрясения усилили внимание к судьбе Русского мира, нашего родного языка, в целом — к теме путей развития Большой России. С другой — в силу необходимости усиления военно-промышленного потенциала РФ большая часть бюджетного финансирования была перенесена на естественные, точные и прикладные науки, подготовку кадров для оборонной промышленности, что не могло не сказаться на финансовом «базисе» гуманитарных наук. Увы, это дань нашему времени, в котором по-прежнему ведущие позиции занимают экономическая необходимость и ее неразлучный спутник — силовое давление. Времена не выбирают...

Тем не менее мы живы и мы работаем. Выходят новые книги и журналы, после череды локдаунов возобновились (хотя и в измененном формате) научные конференции, проходят подготовку молодые научно-педагогические кадры. Это значит, что жизнь продолжается и оставляет нам место для надежды на лучшее!

Мы поздравляем всех, кто имеет отношение к «ВК», — членов редакционного совета, редакционной коллегии и специализированных экспертных советов, авторов, рецензентов и, разумеется, читателей и подписчиков. Нашими общими усилиями «ВК» прошел путь от молодого, незнакомого научной общественности издания до ведущего специализированного журнала, признанного лидера отечественной социально-гуманитарной периодики. Благодарим всех друзей и союзников! Будем и дальше вместе!



Главный редактор
А.В. Агошков

Издается при информационно-методической поддержке
Российского научно-исследовательского института культурного и природного наследия
им. Д.С. Лихачёва, Российского культурологического общества
и Ассоциации культурологических кафедр и научных центров

Журнал зарегистрирован Федеральной службой по надзору за соблюдением законодательства в сфере массовых коммуникаций и охране культурного наследия.

Свидетельство о регистрации ПИ № 77–18243 от 30 августа 2004 г.

Учредитель:

Некоммерческое партнерство «Издательский Дом “Просвещение”», 117042, г. Москва, ул. Южнобутовская, д. 45

Издатель:

© Издательский Дом «Панорама»
127015, г. Москва, Бумажный проезд,
д. 14, стр. 2, подъезд 3, а/я 27
<http://www.panor.ru>

Президент ИД «Панорама» — Председатель
Некоммерческого фонда содействия разви-
тию национальной культуры и искусства
К.А. Москаленко
Генеральный директор ИД «Панорама»
Г.К. Москаленко

Издательство «Наука и культура»

127015, г. Москва, Бумажный проезд,
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Тел. 8 (495) 274–2222 (многоканальный)
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4. По «Каталогу периодических изданий. Газеты и журналы» агентства «Урал-пресс» (индекс на полугодие — 46310).

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Дизайнер-верстальщик: Вадим Сачков

Корректор: Елена Свирина

Подписано в печать 30.01.2025 г.
Отпечатано в типографии ООО «Типография “Принт Формула”», 117437, Москва, ул. Профсоюзная, д. 104. Установочный тираж 3700 экз.
Цена свободная.

Приглашаем авторов к сотрудничеству.
Научно-практические и методические статьи публикуются в журнале на безвозмездной основе.

ГЛАВНЫЙ РЕДАКТОР

Агошков Андрей Валерьевич — кандидат философских наук

РЕДАКЦИОННЫЙ СОВЕТ

И РЕДАКЦИОННАЯ КОЛЛЕГИЯ ЖУРНАЛА «ВОПРОСЫ КУЛЬТУРОЛОГИИ»

ПРЕДСЕДАТЕЛЬ РЕДАКЦИОННОГО СОВЕТА

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Конвенция ЮНЕСКО «Об охране всемирного культурного и природного наследия» 1972 г., ратифицированная большинством стран планеты, является первым глобальным документом человечества, рассматривающим ноосферу культурного наследия человечества как продолжение биосферы Земли. Я выстроила компоненты конвенции по уровням мотивации Маслоу, в соответствии с задачами устойчивого развития планеты превратив ее в инструмент культурной дипломатии, обеспечивающей сотрудничество стран планеты по продуктивному развитию мирового океана культур от традиций к инновациям ноосферы XXI в.

Воробьева Н. Искусство исцеляет: роль арт-терапии в современном мире. 26

Арт-терапия — это вид психотерапии, творческий процесс, в котором применяются разнообразные художественные методы для выражения чувств, эмоций, переживаний. Арт-терапия особенно помогает людям, которым в обычной жизни сложно выразить свое эмоциональное состояние, рассказать о чувствах, о том, что беспокоит и тревожит. Она помогает осознать свое внутреннее состояние, понять, что человек испытывает на самом деле, что его беспокоит, о чем не решается рассказать.

Ржанова А. Феминистское искусство: ключевые художницы и их влияние на современность. 29

Феминистское искусство зародилось в середине XX в. как ответ на традиционное восприятие женщины в обществе и культуре. Оно стало мощным инструментом борьбы за права женщин, способом переосмысления и пересмотра традиционных представлений о женственности и роли женщин в искусстве. В этой статье мы рассмотрим несколько ключевых фигур феминистического движения в искусстве, чьи работы оказали значительное влияние на современное общество и продолжают оставаться актуальными сегодня.

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При попустительстве (и, возможно, злонамеренном) фундаментальной науки русская философско-историческая мысль купирована и практически изъята из обращения в ‘образовательном процессе’ — ‘боевая молодежь’ не знает Ломоносова, не читает Татищева, ни Чернышевского, не ведает Данилевского и Вернадского, слыхом не слышала о Фрейдберге и Пумпянском, не читает много изданных Лосева и Лихачева — но такое «отвращение» от ‘русского философствования’ сформировано именно распространением и вольным произрастанием ‘норманнского вопроса’, который, по мнению современных ‘Кропоткиных от образования’, до сих пор не прояснен.

ИСТОРИЯ И НАУКИ О КУЛЬТУРЕ

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Целью исследования является освещение истории научных исследований этнической культуры водян; задачами — предложить систематизацию научных разработок в этой сфере и определить их место в общей парадигме изучения водского народа. Кроме того, предлагается ввести в российский научный оборот новый термин, обозначающий научный комплекс исследований водской этничности.

ЭКОНОМИКА. ПРАВО. КУЛЬТУРА (журнал в журнале)

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«Яростная Химера, она была из мифического рода, не из людей, в передней части — лев, в задней части — змея, а в средней — козел, ужасно пылуший огнем» (Гомер, «Илиада», 6/180). По более ранним источникам, «химера имеет мифическое происхождение и является потомком Ехидны, матери чудовищ» («Теогония» Гесиода, 319-25). Именно там этимологические корни свои черпает современный научный термин, хотя ныне он и не отражает столь уж явно выраженных чудовищ.

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В России тестируют систему социального рейтинга. Разрабатываемая РГСУ платформа будет призвана следить за жизнью людей, чтобы оценить гражданскую «полезность для государства».

КРИТИКА. ПУБЛИЦИСТИКА

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Статья посвящена основателю и бессменному руководителю детско-юношеского хора имени прп. св. Иоанна Дамаскина, уважаемой, элегантной творческой даме — Ирине Валентиновне Болдышевой. Хор долгое время находится при петербургском старинном храме Владимирской иконы Божией Матери. Музыкант, церковный композитор, основатель хора И.В. Болдышева своей духовной работой продолжает и сохраняет до сих пор культурное наследие и духовные ценности на светлом фоне православия.

НАШИ ПЕРЕВОДЫ

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В статье исследуется молитвенное пение у народов мира. Отмечается, что молитвенное пение распространено у всех народов, но особенно у исповедующих индуизм, буддизм и христианство. Акцентируется роль христианского молитвенного пения вследствие того, что христианство, в отличие от индуизма и буддизма, основано на взаимопроникновении человека и Бога. Подчеркивается, что в христианстве наиболее глубокое взаимопроникновение человека и Бога осуществляется в рамках православия, поэтому первостепенное значение приобретает молитвенное пение в православии.

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The UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage of 1972, ratified by the majority of countries of the Planet, is the first global document of humanity considering the noosphere of the cultural heritage of humanity as a continuation of the Earth's biosphere. I built the components of the Convention according to Maslow's motivation levels and in accordance with the tasks of sustainable development of the Planet, turning it into an instrument of cultural diplomacy that ensures cooperation of the countries of the Planet in the productive development of the world ocean of cultures from traditions to innovations of the noosphere of the 21st century.

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На ваши вопросы отвечают эксперты службы Правового консалтинга «ГАРАНТ».

ИНФОРМАЦИЯ О ПОДПИСКЕ

Как подписаться на журнал «Вопросы культурологии»

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DOI 10.33920/nik-01-2501-04
УДК 7.05; 616-082

Молитвенное пение у народов мира: время и вечность

Prayer singing among the peoples of the world: time and eternity



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Статья поступила 02.01.2025.

В статье исследуется молитвенное пение у народов мира. Отмечается, что молитвенное пение распространено у всех народов, но особенно у исповедующих индуизм, буддизм и христианство. Акцентируется роль христианского молитвенного пения вследствие того, что христианство, в отличие от индуизма и буддизма, основано на взаимопроникновении человека и Бога. Подчеркивается, что в христианстве наиболее глубокое взаимопроникновение человека и Бога осуществляется в рамках православия, поэтому первостепенное значение приобретает молитвенное пение в православии. Констатируется вселенскость православия, при этом разъясняется, что сегодня в силу вызванного историческими причинами перехода управления Православной церковью от Константинопольской православной церкви к Московской вселенскость стала отличительной чертой русского православия.

Ключевые слова: молитвенное пение, народы мира, индуизм, буддизм, христианство, православие, русское православие.

The article examines prayer singing among the peoples of the world. It is noted that prayer singing is common among all peoples, but especially among those who profess Hinduism, Buddhism and Christianity. The role of Christian prayer singing is emphasized due to the fact that Christianity, unlike Hinduism and Buddhism, is based on the interpenetration of man and God. It is emphasized that in Christianity the deepest interpenetration of man and God is carried out within the framework of Orthodoxy, therefore prayer singing in Orthodoxy is of paramount importance. The Ecumenical character of Orthodoxy is stated, while explaining that today, due to the historical reasons for the transition of the administration of the Orthodox Church from the Orthodox Church of Constantinople to the Moscow Orthodox Church, Ecumenism has become a distinctive feature of Russian Orthodoxy.

Key words: prayer singing, peoples of the world, Hinduism, Buddhism, Christianity, Orthodoxy, Russian Orthodoxy.

¹ Сайт автора: <http://aklujev.ru>.

Prayer singing is a characteristic feature of all religions, but above all — *Hinduism, Buddhism and Christianity*.

In Hinduism, prayer chanting is mainly represented by *a mantra* (1). The sound of the mantra is directed at *the chakras* (2).

In Hindu mantras, the most important syllable is *Om (Aum)*: *Om* can be an independent mantra, it sounds at the beginning of any mantra, in addition, most mantras have names starting with *Om*, for example, “Om Tat Sat”, “Om Namah Brahmadevaya”, “Om Namah Narayanaya”, “Om Namah Shivaya” and many others. It is believed that one of the most powerful Hindu mantras is the mantra **“Om Namah Shivaya”**.

This mantra is first found in the Krishna Yajur Veda (Taittiriya Samhita, 4, 5–6) in the hymn **“Sri Rudram”**.

“Sri Rudram” is one of the greatest Vedic hymns aimed at universal benefit and the elimination of all obstacles. “Rudram” is a hymn dedicated to Rudra, the hypostasis of Shiva. In the North of India it is called “Rudraprashna” (inquiry about the mystery of Rudra) or Rudra Upanishad, in the South — “Shatarudriya” (100 names of Rudra).

The Preface to the book about this hymn says: “Among the various Vedic hymns recited daily by Vaidika (extoller of the Vedas. — A.K.), Shatarudriya ranks first. Widely known as ‘Sri Rudram’, [it is] a hymn of praise and prayer to God... The famous... mantra, ‘[Om] Namah Shivaya’, is taken from this hymn” [14, p. 4] (3).

“Om Namah Shivaya” translates as “I worship Shiva”. There are two main interpretations of this mantra: *jnani* (body position) and *bhati* (devotion, love of God).

According to *jnani*, the syllable *Om* symbolizes the destruction of Maya — illusion, the word “Namah” means the human soul — *jiva*, the word “Shiva” means the Universal Spirit — Paramatman, the ending “yya” indicates the coincidence of *jiva* and Paramatman (Shiva).

According to *bhati*, the syllable *Om* means: “the whole world, living and inanimate”, the word “Namah” means: “not mine”, “not for me”, the word “Shivaya” means: “for Shiva”. Thus, the name of the mantra as a whole translates as follows: “this whole world, living and inanimate, does not belong to me, does not exist for me, but for Shiva”.

There is a huge literature on the mantra “Om Namah Shivaya”. Perhaps the most interesting commentary on it is offered by the Shaivite preacher Sadguru Shivaya Subramuniyaswami. Subramuniyaswami writes: “The mantra Aum Namah Shivaya is so precious because it is the closest sound that a person can utter to simulate the sounds emanating from the Atman into the mind. The repetition of this mantra has a deep meaning because it is a sound channel through which one can approach the Atman of one’s essence.... When we repeat the mantra ‘Aum Namah Shivaya’, we move through the chakras: ‘Na-Mah-Shi-Va-Ya’. The syllable Aum is located in the upper chakra. The combination of the sounds ‘Namah Shivaya’ contains all the elements: earth, water, fire, air and ether, which are transformed in the mind into an omnipresent consciousness, which, in turn ... is transformed into the great path of the chakras above the head ... Aum Namah Shivaya... Aum Namah Shivaya... Aum Namah Shivaya... is a constant process of life. This is the essence of life itself. We must understand that at every moment of time... we are acting in a state... when *jiva* becomes Shiva” [15, p. 408] (4).

In Buddhism, prayer chanting includes *sutras* (or parts of them, also called *sut-tas*), *dharani*, *paritta*, but especially *mantras* and the syllable *Om* (*Aum*).

Buddhist mantras also in most cases begin with the syllable *Om* (*Aum*): “Om Amarani Jivantiye Svaha”, “Om Muni Muni Maha Munie Sokha”, “Om Mani Padme Hung”. But, of course, the most famous Buddhist mantra is “**Om Mani Padme Hum**”.

For the first time, the mantra “Om Mani Padme Hum” is mentioned in the text of the Karandavyuha Sutra (the Karandavyuha Sutra was composed in the late 4th or early 5th century AD), where it is characterized as the “innermost heart” of Avalokiteshvara (bodhisattva, emanation of Buddha Amitabha). Commenting on the text of this sutra, V.P. Androsof notes: “In every pore of Avalokiteshvara’s body there is a world inhabited by those who know His sacred mantra: Om Mani Padme Hum” [1, p. 356].

In the text of the Karandavyuha Sutra, the mantra acts as a condensed form of all Buddhist teachings. It has many meanings associated with the literal translation of its name: “Oh, the pearl shining in the lotus flower!”. The main one is the communion of man with God (who is personified by Avalokiteshvara), who is the Highest Wealth of man. This meaning determines the existence of two interpretations of this mantra:

— All (*Om*) jewels (*Mani*) are flourishing (*Padme* — blooming lotus) for me, who have an open heart (*Hum* — heart);

— Wealth (God, Everything — *Om*) in all its forms (precious, valued, significant — *Mani*) comes (growing, blooming lotus — *Padme*) to the one who is ready to accept it with all his being (heart — *Hum*).

A deep interpretation of the mantra “Om Mani Padme Hum” is offered by the famous Buddhist ascetic Lama Anagarika Govinda. Speaking about this mantra, Govinda emphasizes: “The formula of the mantra is able to transform a being and bring him to a state of enlightenment ... only because the nature of this mantra is the wonderful and perfect nature of Avalokiteshvara, which must occupy all spheres of reality and activity of the initiate ... The mantra ... in order to act ... requires knowledge and practice of those diverse manifestations of the ‘inner heart’, a divine being who makes her perceptible even in the realm of the visible. But even in the realm of the visible, it does not remain only a manifestation.

This ‘divine being’ is nothing more than the mind... of a practitioner in a state of deep absorption and self-forgetfulness. In the act of freeing himself from the illusions and shackles of ego consciousness and from the obstacles of his limited individuality, his body becomes the carrier of the visible manifestation of Avalokiteshvara”. As Govinda points out, the syllables of the mantra: Om-Mani-Padme-Hum affect the corresponding centers (*chakras*) of the yogi, as a result of which “finally ... Avalokiteshvara becomes the ‘Diamond Body’ (*Vajrakaya*) of the yogi, which contains the integrity of his being. Thus, the meditator becomes the embodiment of Avalokiteshvara” [9, p. 262–264] (5).

Turning to the conversation about prayer singing in Christianity, first of all it should be said that Christianity, unlike Hinduism and Buddhism, *is based on the interpenetration of man and God*.

Much is said about this interpenetration in the New Testament. For example, the Apostle Paul calls for a person to check himself, whether he walks in the Spirit. His epistles contain the following words: “Whoever does not have the Spirit of Christ is not his” (Rom. 8:9). Or: “I no longer live, but Christ lives in me” (Gal. 2:20). Or, excep-

tionally expressive: *"I will dwell in them, says God, and this is by all the Persons of the Most Holy Trinity"* (2 Cor. 6:16).

The interpenetration of man and God in Christianity occurs at the moment of the celebration of the *Sacraments*.

A person receives his first experience of communion with God through the *Sacrament of baptism (penance)*. The Apostle Paul also mentions this. Here are his words: *"You have been baptized into Christ, clothed with Christ"* (Galatians 3:27); or, *"You have grown up, and your life is hidden with Christ in God"* (Col. 3:3). In the *Sacrament of baptism*, the Grace of God descends upon man. Baptism introduces a person into the world of Christianity, preparing them to participate in the *Sacrament of the Eucharist (communion)*.

The Eucharist strengthens a person's connection with God. Here, under the guise of wine and bread, the believer receives (eats) the very Blood and Body of Jesus Christ. This is also reported by the Apostle Paul: *"The cup of blessing that we bless is not the communion of the Blood of Christ? Is not the bread that we break a communion of the Body of Christ? There is one bread, and we many are one body; for we all partake of the same bread"* (1 Corinthians 10:16–17). But this is emphasized in a special way in the Gospels, especially in the Gospel of John: *"I am the bread of life... whoever eats this bread will live forever; but the bread that I will give is my flesh, which I will give for the life of the world... unless you eat the flesh of the Son of Man and drink His Blood, then you will have no life in you. He who eats my flesh and drinks my Blood has eternal life"* (John 6:46–58).

The *Sacrament of the Eucharist* is the culmination of man's union with God. At this moment, what happens in Christianity is called *the deification* of man (man becomes like God). At the same time, *genuine deification* is carried out in Orthodoxy. V.N. Lossky explains why this is so.

Lossky clarifies that deification is God's grace, which is poured out on a person in the form of God's energies, as a result of which a person becomes like God. "What is deified in Christ", Lossky writes, "is His human nature, perceived in its entirety"... What must be deified in us is our whole nature... which must enter into union with God". "God became man so that man could become God", Lossky quotes a famous saying that first appeared in St. Irenaeus of Lyon, later in St. Athanasius the Great, and then in all theologians of all ages. But, the thinker emphasizes, Western theology considers the energies of God as created by God (created), i.e. disconnected from the essence of God, in other words, the Western concept of energies "contains the idea of causality, so that ... (the energies of God are represented. — A.K.) as a consequence of the Divine Cause, similar to the act of creation". Therefore, according to Western theologians, the presence of God in the energies is not real, but rather metaphorical, which means that *deification is metaphorical*. Eastern theologians have a different point of view: they believe that "God's energies are not the effective presence of a cause in its effects: energies are not the 'effects' of a Cause, like the created world. They are not created (i.e., they are uncreated. — A.K.), they are not created 'out of nothing', but they are eternally poured out from the one Essence of the Most Holy Trinity". Hence, "the presence of God in His energies must be understood in a real sense", which means that *deification is real* [11, p. 199, 245, 256, 303, 349–350].

Thus, in Christianity, the deepest interpenetration of man and God is carried out within the framework of Orthodoxy, therefore *prayer singing in Orthodoxy* is of paramount importance (6).

In Orthodoxy, prayer singing is *troparia*, *kondakion*, *stichera*, *psalms*, *hymns* and other varieties. The most important of them is the *hymn*.

The central hymn of Orthodox Worship is the **“Cherubic hymn”**.

According to the Byzantine historian of the XI–XII century George Kedrin, the “Cherubic Song” was created in the VI century, under Justinian I (482–565), and was included in the rite of the liturgy by Emperor Justin II in 573.

It got its name from the first words — “Those Cherubim”:

“Those Cherubim secretly forming and singing the Trisagion Hymn to the Life-giving Trinity, let us put aside all care of life now.

For may We raise up the King of all, invisibly and invisibly to our feet. Hallelujah, hallelujah, hallelujah”.

Metropolitan Hilarion (Alfeyev) writes expressively about the Cherubim Song: “The image (Cherubim. — A.K.), which formed the basis of the Cherubim Song, is borrowed ... from Ezekiel, who describes a mysterious vision of a heavenly procession:

‘The cherubim stood on the right side of the house... and a cloud filled the courtyard.... And the noise from the wings of the Cherubim could be heard even in the outer courtyard, as if the voice of God Almighty were speaking... And the cherubim had the likeness of human hands under their wings. And I saw, and behold, four wheels beside the Cherubim, one wheel beside each Cherub, and the wheels looked as if they were made of topaz stone. And in appearance, all four are similar, as if the wheel were inside the wheel. When they walked, they walked on their four sides; during their march they did not turn around, but to the place where the head was turned, and they went there; during their march they did not turn around. And their whole body, and their backs, and their arms, and their wings, and the wheels all around were full of eyes, all four wheels of them... And each of the animals has four faces: the first face is the face of a cherub, the second face is the face of a man, the third is the face of a lion, and the fourth is the face of an eagle.... And when the Cherubim went, then the wheels went beside them; and when the Cherubim lifted up their wings to rise from the earth, and the wheels were not separated, but were with them. When they were standing, they were standing; when they were rising, they were rising... And the glory of the Lord departed from the threshold of the house, and stood over the cherubim’ (Ezek. 10:3, 5, 8–12, 14, 16–18).

The majestic procession described by Ezekiel is reflected in the earthly rite, in which people mysteriously depict Cherubs accompanying the King of Glory, guarded by angelic ranks” [6, pp. 425–426] (7).

But what is interesting is that in Orthodoxy there is another unusual type of prayer singing, which can be called the *“prayer singing” of church bells* — the sound of church bells.

A.B. Nikanorov concludes that the sound of the bell can be considered prayer singing: “Sometimes such bells could be melodically and rhythmically similar to individual phrases and even whole fragments of liturgical ... chants that existed at that time, the intonations of which were preserved in later bell compositions. This is reported by some authors as an ancient legend: ‘...there was a time when in some churches they rang the ‘notes’ (the expression of the bell ringers), for example, ‘Lord, have mercy!’, ‘Holy God...’ and so on, this is what the oral traditions of the old-timers say’. It is reported with admiration that once upon a time a special ringing was arranged, the bells were deliberately chosen so that it was possible

to ring according to notes expressing a certain church chant” [12, p. 12]. It can be said that bell prayer singing is *the quintessence, the generalizing expression of prayer singing in Orthodoxy* (8).

Thus, in Orthodoxy, the bell leads to God. But what is Orthodoxy?

Being an expression of the deepest interpenetration of man and God, Orthodoxy is the highest form of religious consciousness, encompassing all forms of religious consciousness existing in both the East and the West, which means that Orthodoxy is a Universal religion.

The universality of Orthodoxy is constantly emphasized in works on Orthodoxy, but above all it points to the territorial spread of Orthodoxy in the world. However, this is not the main thing for characterizing the Universality of Orthodoxy. The main thing is the universality of the Orthodox faith. A.S. Khomyakov writes about this admirably: “The Church is called One, Holy ... because it is one and holy, because it belongs to the whole world, and not to any locality; because it sanctifies all mankind and the whole earth, and not one nation or one country...” There is a Church, visible and invisible. “Her visible manifestation is contained in the sacraments, but her inner life is in the Gifts of the Holy Spirit... It has been preserved and remains unshakably and invariably wherever the sacraments and spiritual sanctity are invariably preserved — it is never distorted and never requires correction. She... expresses her... faith... in prayers and rituals inspired by... the grace of Christ”. This grace is poured out on everything, for example, on marriage between pagans and Christians. This marriage is sanctified, “for it is not the person who is sanctified, but the husband or wife who is sanctified ... in relation to the marriage itself. So, marriage is not unclean even for idolaters; but they themselves do not know about the mercy of God given to them”. And here is the breakthrough: “For there is one God and one Church, and there is neither strife nor disagreement in it. That is why the Church is called Orthodox, or Eastern... but... these... names are only temporary names. The Church should not be accused of pride, because it calls itself Orthodox, because it also calls itself Holy. When false teachings disappear, the name of Orthodoxy will no longer be needed” [7, p. 15, 32, 33, 46].

The Universality of Orthodoxy predetermined the Universal sound of the Orthodox bell. This is indicated by the Belgian researcher Jo Haazen. In his opinion, the sound of an Orthodox bell reproduces the sound of *Om*: “Our modern, dulled hearing, alas, is not so sensitive... But if you seriously want to test your ability to do this (listening. — A.K.), sit quietly, close your eyes and chant the sacred sound ‘Om’ (revered in the East. — A.K.). Pull it long enough and choose the most suitable height. After some time, you will hear... consonance is... a pure third. The main tone sounds from the chest... the third from the mouth... and the fifth from the head... The triad ... has a threefold meaning, contained in the divine trinity and reflected in man, since he was created in the image and likeness of his Creator (Gen. 1:26).

A good bell is an object with a deep meaning, reminding of much more than time or any event. We are talking about ... an equilateral triangle: *spirit — soul — body*, whose forces in a balanced interaction make a person's life harmonious ...” [5, p. 114].

Thus, it can be argued that the Orthodox bell prays for everyone, *baptizes the world!*

And this has been confirmed experimentally. Thus, in the process of conducting a modal analysis of the bell design, “it was noted that (the vibrations. — A.K.) of the bell parts have the form of ellipses oscillating in antiphase, that is, (two ellipses

are detected. — A.K.) two ellipses whose axes are perpendicular to each other (a voluminous cross)". But what's interesting! The parts of the bell not only produced vibrations, but also radiated acoustic energy. The latter was discovered during the study of the spatial distribution of sound intensity near the surface of the bell. The study was carried out in two ways: "In the first case, 30 mm from the bell surface at the same ... points where the vibration acceleration spectra were determined during modal analysis.... In the second case, the measuring surface was a cylinder with a diameter of 600 mm, the axis of which coincided with the axis of symmetry of the bell. At each point located on the side surface of the cylinder, the intensity vector was measured in the direction perpendicular to the axis of symmetry of the bell, and at points on the lower surface — in the direction parallel to the axis of symmetry of the bell ... It was found that the characteristic of acoustic energy emission resembles a voluminous cross" [13, p. 230–231, 232–233].

Today, due to the historically predetermined transition of the administration of the Orthodox Church from the Orthodox Church of Constantinople to the Moscow Orthodox Church, Ecumenism has become a significant sign of Russian Orthodoxy and, consequently, *the Russian Bell*.

For whom does the Russian bell ring?

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Links

(1) Mantra (skt.: a tool of thinking, cognition) is a sound form of unity with the Almighty.

(2) Chakras (skt.: circles, wheels) are energy centers in the human body.

(3) The mantra is found in the 8th anuvaka (passage). As S.V. Lobanov notes, “the mantra (‘Om Namah Shivaya’ — A.K.) is located in the very middle of the Vedas, it is the very core of the chanting of God. Having named God by the name of Shiva, the Vedic prophet could not find what else to call Him. All the other names indicate some kind of external manifestations, rather describing the Powers of God than Himself. The name Shiva indicates His inner nature. Good, Perfect, Merciful — these are the main meanings of this word” [10].

(4) It is impossible not to pay attention to the statement about the mantra “Aum Namah Shivaya” by the Hindu monk Bodhinath Veilanswami: “‘Namah Shivaya’ is the most famous and sacred of the Shaivite mantras, repeated daily by millions of followers.... This mantra is repeated aloud or to oneself, while the mind should be turned inward, towards oneself, in order to comprehend the infinite, all-pervading presence of Shiva. Anyone can... pronounce it, but it is especially powerful when it is (pronounced. — A.K.) by a guru. For ... initiation (into the utterance of mantras. — A.K.), called mantra-diksha, a certain period of study is usually required. This initiation is often part of a temple ritual, such as homa (fire act). The Guru whispers the mantra into the disciple’s right ear along with instructions on how and when to pronounce it. Traditionally, it is repeated 108 times a day, counting by rosary beads from rudraksha (an evergreen broad-leaved tree. — A.K.). This practice is called japa yoga. When it is performed correctly, the mind calms down, spiritual inner vision and knowledge are acquired” [2, p. 16].

(5) The famous Buryat Buddhist B.D. Dandaron has a wonderful thought about the mantra “Om Mani Padme Hum”. The researcher explains: “The mantra... OM MANI PADME HUM is the mantra of the Bodhisattva Avalokiteshvara... who is revered by Buddhists as the embodiment of the compassionate thought of all Buddhas...”

The six syllables of the Avalokiteshvara mantra are pronounced... for the sake of (salvation from the region. — A.K.)... called kamadhatu (‘dod kham’)... where desires and passions prevail...

A simple repetition of a mantra ... does not give maximum results, although it brings certain benefits ... with such repetition, consistent yogic contemplation of syllabic symbols and reflection on their meaning is necessary ... When reciting a mantra, a yogi should contemplate the following:

The syllable OM creates in the inner vision the body of the bodhisattva Avalokiteshvara in white, purifying all sinful remnants of the yogi... The syllable MA creates in the inner vision the body of the Buddha Vairochana in blue, purifying sins committed by the tongue... The syllable NI creates the body of Buddha Vajrasattva in white, purifying sins collected by consciousness... The syllable PAD creates the body of Buddha Ratnasambhava in yellow, purifying sins collected through anti-Buddhist knowledge... The syllable ME creates the body of Buddha Amitabha in red, which destroys the kleshi as the source of all sins... The syllable HUM creates the body of Buddha Amoghasiddhi in green, completely destroying mistakes and sins that penetrate through knowledge, and in general all karmic sins, and the yogi ... becomes righteous among relatives and friends” [3, p. 109–111].

(6) The super-important importance of prayer singing in Orthodoxy is evidenced by the fact that this singing is *a cappella*. Such singing promotes *direct human communication with God*, which is expressed in *the likening of angels singing in the temple to angels singing in heaven, surrounding the Throne of God*.

(7) And, of course, it is impossible not to give a poetic description of the singing of the “Cherubic song” by Nikolai Gogol: “The singing of this song is arranged by an angel, similar to how invisible forces sang on high. The priest and deacon, repeating inwardly the same “Cherubic song”, proceed to the side altar where the Proskomedia was performed. Having begun to receive the Gifts, covered with air, the deacon says: *Take them, Vladyka!* The priest takes off the air and places it on his left shoulder, and says: *Take your hands in the holy place and bless the Lord*. Then he takes the diskos with the Lamb and places it on the deacon’s head; and he himself takes the Holy Chalice and, following the lamp or lampstand, goes out the side or north door to the people. If the service is performed by the cathedral, with a multitude of priests and deacons, then one carries a diskos, another a Chalice, a third a holy spoon, with which they receive communion, and a fourth a spear pierced through the Holy Body. All accessories are taken out, even the sponge itself, with which the grains of Holy Bread were collected on the diskos and which forms that lip dipped in vinegar and gall, which the people of their Creator gave to drink. At the singing of the Cherubic song, this solemn passage, called the Great Entrance, appears like the heavenly forces.

At the sight of the King of all, carried in the humble form of a Lamb lying on a diskos, as if on a shield, surrounded by the instruments of earthly suffering, as if by the spears of countless invisible armies and dignitaries, everyone bows their heads and prays with the words of the robber who screamed to Him on the cross: *Remember me, Lord, when you come in Your Kingdom*. The whole train stops in the middle of the temple. The priest takes advantage of this great moment to remember the names of all Christians before the Lord in the presence of those bearing Gifts, starting with those who have received the most difficult and sacred duties, on the fulfillment of which depends the happiness of all and their own salvation of their souls, concluding with the words: *May the Lord remember You and all Orthodox Christians in His Kingdom, now, and always, and forever and ever*. The singers end the “Cherubic song” with a triple chant: *Hallelujah*, proclaiming the eternal walk of the Lord. The passage enters the royal gates” [4, p. 402–403].

(8) Bell-like prayer singing leads to *the fullest unity of man and God*, which is emphasized by likening the sound of the bell to the voice of God. As priest Maxim Khudonosov wrote, “in the mighty ringing of the church bell, the believer’s sense perceives *the voice of the Lord in the fortress, the voice of the Lord in splendor, the voice of the Lord crushing the cedars, the voice of the Lord shaking the desert* (ps. 28). The people are aware of this meaning of bell ringing when they call it the voice of God... Church ringing receives a certain meaning in the soul, causes or accompanies certain feelings, complements and enhances the state of mind...” [8, p. 1, 3].

Конфликт интересов. Автор заявляет об отсутствии конфликта интересов.

Финансирование. Статья написана без привлечения финансирования.

Conflict of interests. The author declares no conflicts of interest.

Financing. The article was written without attracting funding.