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Vyacheslav Ivanov's Concept of Art and Its Philosophical Origins

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Introduction

Symbolism in Russia fully declared itself as a new experience of creativity and worldview in pre-revolutionary Russia only with the arrival of young generation of symbolists – Vyacheslav Ivanov, Alexander Blok and Andrei Bely – who abandoned the decadent mindset of their predecessors. Since the second half of the XX century, historians of Russian literature and philosophers of culture¹ have been trying to find a philosophical component in this current, to identify cultural, philosophical, aesthetic and ontognoseological aspects of the symbolist doctrine, its theory and artistic practice. That is also supported by the mystical-religious orientation of the artistic thinking of the younger generation of symbolists, rooted in the Russian religious and philosophical tradition. The Young symbolists actually claimed to change the philosophical and ideological attitude by opening a new creative reality, observed by inner contemplation and understood ontologically.

It is fair to claim that the concept of Russian symbolism was a reaction to the events of national and world history – and especially acute to the crisis of Western European and national culture. Russian authors offered their original creative projects, actively supporting and creating a discourse about the crisis of culture. In this context, the symbolist theory of art by Vyacheslav Ivanovich Ivanov (1866-1949) can be interpreted as one of the versions of the philosophy of culture, as the poet and thinker's response to the situation that developed at the turn of the XIX – XX centuries in Europe and Russia. In Ivanov's work, the theory of art largely determines the content and orientation of his religious and philosophical concept, being its core. Ivanov's theory of realistic symbolism, which was formed at the very beginning of the XX century, represents his experience of understanding the path of development of aesthetics, metaphysics and philosophy of art of the late XIX – early

¹ See: **Asmus, V. F.** Philosophy and aesthetics of Russian symbolism // V. F. Asmus. *Selected philosophical works in 2 vols.* Vol. 1. – Moscow: Moscow State University, 1965; **Losev, A. F.** *The problem of symbol and realistic art.* – Moscow: Art, 1976 – 367 p.; **Averintsev, S. S.** The system of symbols in the poetry of Vyacheslav Ivanov / *Vyach. Ivanov: pro et contra, anthology.* Vol. 2. — St. Petersburg: TSO, 2016. Pp. 26-39.; **Averintsev, S. S.** *Vyacheslav Ivanov: the poet's path between worlds.* – St. Petersburg: Aletya, 2017. – 168 p. 42-65; Bakhtin, M. M. *Aesthetics of verbal creativity.* – M.: Art, 1986. – 445 p.

XX century. Ivanov formulates his concept of realistic symbolism, which claims to become not only an aesthetic theory, but also a new kind of “philosophy of integral knowledge”, as a response to the crisis of modern philosophy and culture. Nietzsche, who pointed out the true face of the dehumanized culture of modernity, inspires Ivanov to search for new foundations for human life and society. In the struggle against decadence and nihilism, Ivanov creates an original concept of symbolism, which, as a result, acquires the features of a deep and comprehensive philosophical program of creativity – a new experience of human existence in culture.

The philosophical nature of the theory of realistic symbolism is confirmed by the fact that, creating it, Ivanov seeks to rethink and overcome the central philosophical concepts formulated within the framework of the philosophical paradigm of modernity²:

- firstly, Ivanov refuses to identify art with aesthetics and returns art to its original religious meaning;

- secondly, Ivanov offers a new understanding of the truth, which is set not within the framework of science, but within the framework of religious symbolism; symbolism itself becomes a new formula for understanding the truth;

- thirdly, Ivanov criticizes the technical interpretation of the world given by the scientific worldview and the language adapted to this worldview, and with the help of his own theory of symbolism returns the language to its mythological function and offers a new interpretation of culture;

- fourthly, within the framework of the original theory of realistic symbolism, Ivanov also refuses to interpret a person as a subject – his theory of symbolism is clearly aimed at combating subjectocentrism;

- finally, Ivanov struggles against the dehumanization of modernity culture, striving to return religious view to a person.

² See: Heidegger M. Time pictures of the world // Heidegger M. *Time and being (articles and speeches)*. – M.: Republic, 1993. P. 416.

In the renowned article “The Age of the World Picture” (1950), M. Heidegger identifies “essential phenomena of the New Time”, noting as such science, machine technology, aesthetics, culture, dehumidification. These paradigms of modern thinking are also criticized and revised in Ivanov's theoretical concept. Further, the study will show the convergence and divergence of the thoughts of M. Heidegger and Vyacheslav Ivanov.

The theoretical justification of Vyacheslav Ivanov's symbolism enters into a dialogue with other contemporary religious and philosophical concepts, but Ivanov, despite his involvement in this cultural dialogue, thinks quite in an original way. His theory of symbolism does not seek to fit into the framework of academic philosophy. Being self-determined as a poet and writer, in his theoretical constructions Ivanov strives to correspond to his own artistic worldview. Poetic creativity and the aesthetic concept of symbolism are correlated in Ivanov as praxis and “feoria”³.

Relevance of the research

The relevance of this research is driven by the need to substantiate the historical and philosophical significance of Vyacheslav I. Ivanov's theory of art and demonstrate the independent role of Ivanov's ideas in the historical and philosophical context.

At present, Ivanov's work is most often considered within the framework of literary studies, philology and cultural studies rather than within the framework of the history of philosophy⁴. Since Western Slavistics implies a complex approach to the study, it was there that Ivanov was recognized as a thinker and philosopher rather than just a theorizing artist⁵. In Russia the concept of Ivanov's art is most often still considered within the framework of philology or aesthetic theory⁶.

³ This is how Ivanov transcribes the word θεορία.

⁴ See: **Kotrelev, N. V.** Vyacheslav Ivanov. "Attica and Galilee" (from the materials for the commentary on the corpus of lyrics) // *Scripta Gregoriana: a collection in honor of the seventieth anniversary of academician G. M. Bongrad-Levin*. – M. publishing company "Oriental Literature" of the Russian Academy of Sciences, 2003. Pp. 397-409; **Kotrelev, N. V.** "To see" and "to know" by Vyacheslav Ivanov (From the materials for the commentary on the body of lyrics) // *Vyach. Ivanov: pro et contra, anthology*. Vol. 2. — St. Petersburg: TsSO, 2016. Pp. 260-269; **Bondar, O. P.** Historiosophy of Vyacheslav Ivanov: dis. ...candidate of Historical Sciences: 07.00.09. – M., 2001 – 149 p.; **Zhukotskaya, Z. R.** Cultural philosophy of Russian symbolism, theurgy and revelation: dis. ...Dr. cult. sciences: 24.00.01. – M., 2003 – 321 p.; **Korzh, Yu. V.** "The spirit of music" in the philosophy of culture of Russian symbolism: dis. ... cand. cult. sciences: 24.00.01. – M., 2005 – 227 p.; **Varakina, G. V.** The mysterious origins of Russian syncretism in the culture of the "silver Age": dis. ...Dr. cult of sciences: 24.00.01. – M., 2009 – 340 p.

⁵ See: **Bird, R.** *The Russian Prospero. The Creative Universe of Vacheslav Ivanov* – Madison, WI: The University of Wisconsin Press, 2006; **Malcovati, F.** *Vjaceslav Ivanov: estetica e filosofia* – Pavia, La nuova Italia, 1999; **West, J.** *Russian Symbolism: A Study of V. Ivanov and the Russian Symbolist Aesthetic*. – London, 1970; **Wachtel, M.** *Russian Symbolism and Literary Tradition. Goethe, Novalis, and the Poetics of Vyacheslav Ivanov*. – Madison, The University of Wisconsin Press, 1994.

⁶ See: **Bychkov, V. V.** *Theurgical Aesthetics*. – M.: Lodomir, 2007. – 743 p.; **Bychkov, V. V.** *Aesthetic prophecies of Russian symbolism*. – "Polygnosis", 1999, No. 1, Pp. 98-104; *Philosophy. Literature. Art: Andrey Bely – Vyacheslav Ivanov – Alexander Scriabin* / edited by K.G. Isupov. – M.: Russian Political Encyclopedia (ROSSPEN).

The research attempts to change the methodological approach to the study of Ivanov's ideas. The paper suggests shifting the perspective of consideration from literary to historical and philosophical. Such a statement of the problem contributes to a more voluminous and accurate understanding of Vyacheslav Ivanov's legacy and the consolidation of his status as an independent thinker in the history of Russian philosophy.

This approach could be interesting not only in the framework of historical and philosophical analysis, but also in other disciplines, in particular, philology, literary studies, cultural studies, etc. Identification of the main philosophical sources makes it possible to clarify the key elements of Ivanov's concept, to demonstrate its significance for understanding the current state of culture.

In addition, Ivanov's concept of realistic symbolism, analyzed in connection with its philosophical sources, helps to better understand these sources themselves in their textual and contextual interaction in the intellectual culture of the Silver Age. Consideration of Ivanov's theory of symbolism in a historical and philosophical perspective helps to establish relationships that do not lie on the surface in the history of Russian philosophy itself and in its relation to Western European context.

Hypothesis of the research

The hypothesis of this study is based on the thesis that both artistic and philosophical creativity of Ivanov, within which the theory of realistic symbolism is formed, constitutes a kind of system (if not in the sense of German idealism, then in the sense of Romanticism), organically arranged in such a way that every component of which, including the philosophy of art, is a kind of demonstration of the fullness of Ivanov's theoretical thought. Ivanov's concept of art is not limited to reflection on art, but touches on themes that in the academic philosophical tradition are usually attributed to ontology, epistemology, theory of culture and social philosophy.

The present study attempts historical and philosophical contextualization of Ivanov's work, which is designed to reveal the genetic affinity of his theory of art with the main currents of European and Russian philosophy, with the range of ideas

on which Ivanov relied, dialogized or polemized with them, in other cases – appropriated and reinterpreted them. As a result of this research, we get a picture of intellectual continuity, against the background of which it is possible to distinguish the special thing that allows to single out Ivanov as an independent and significant figure of the historical movement of philosophical thought at the turn of the XIX–XX centuries.

The academic novelty of this study is:

- in identifying the main circle of authors and sources that make up the philosophical basis and corpus of Ivanov's ideas he used, borrowed and reconsidered;
- in clarifying the nature of the reception of the identified sources, ways of working with them and the dialogic practice developed by Ivanov;
- in the methodological assumption of the “consistency” of the philosophical content revealed in and through Ivanov's philosophy of art;
- in the implementation of a comprehensive historical and philosophical research that establishes philosophical sources of influence on Ivanov's theory of art in modern scientific Russian-language literature;
- in conducting a systematic study clarifying the central philosophical line of succession, into which Ivanov's theoretical and aesthetic concept is embedded.

The object and subject of the research

The *object* of the dissertation is the aesthetic and philosophical creativity of Vyacheslav Ivanov.

The *subject* of the research is Vyacheslav Ivanov's theory of art, the provisions of which are formulated and consistently developed by the thinker throughout his creative career.

In this study, Ivanov's theory of art is identified with his theory of symbolism. Vyacheslav Ivanov considered his theory of art not as an aesthetic theory, but as a

theory of realistic symbolism, which, in turn, cannot be reduced only to an aesthetic concept.

The study is divided into three theoretical blocks:

– the first reveals the specificity of Ivanov's cultural and philosophical theory in relation to the work of his contemporaries, and determines its structural elements and their innovative significance;

– the second reconstructs Ivanov's concept of art, paying special attention to its philosophical aspects;

– the third identifies the main philosophical sources of this concept.

The identification of the philosophical sources of Ivanov's concept allows for a more accurate and analytically reasoned reconstruction of Ivanov's philosophy of art.

Methodology of the research

Ivanov's aesthetic and philosophical thought is very complex, multilevel and specific. This specificity lies in the fact that the thinker uses many philosophical terms formulated by one or another philosophical direction. These concepts are used by Ivanov explicitly not in the "everyday" meaning. Erudition allows the thinker to synthesize in his works the terminology of various philosophical movements, with which, as a rule, Ivanov is well acquainted, and creatively rethinks, embedding it in his own theory of symbolism. So, for example, in his works we find the term "consciousness" (Husserl), and "unconscious" (Freud), and the concept of "élan vital" (Bergson), and "transcendence" – "transcende te ipsum" (Augustine), as well as "sobornost" (the concept of the Slavophiles), "Dionysianism", "Apollinism" (Nietzsche), "theurgy" (Solovyov), "intellectual intuition" (Schelling), etc. However, Ivanov very rarely refers to a particular thinker and, thus, despite the fact that the presentation of Ivanov's concept of symbolism is very holistic and claims to be an all-encompassing doctrine of symbolism, his task is rather not limited to philosophical research: it does not include the construction of a philosophical theory

(cf. Ivanov's position: "I am not the architect of systems"⁷), provided with a philosophical method, terminological apparatus, structure, etc.

It is possible to fix the paradoxical position of Ivanov's concept of art: it does not seek to become intentionally philosophical and integrate into any philosophical school, being, at the same time, genetically conditioned by many philosophical ideas and actually becoming an integral aesthetic-philosophical and cultural-philosophical study. It should be noted that despite the denial of "system-building" by Ivanov himself, the definition of "system" is quite applicable to Ivanov's total creativity, if the latter is understood not as the formal genre affiliation of texts to system treatises, but their internal organic integrity and consistency. The systematic character of his creativity, as well as theoretical and poetic, both simplifies and complicates the work of the researcher. On the one hand, we have a strict, consistent, mutually conditioned set of ideas, available for understanding and interpretation. On the other hand, such interconnectedness of various spheres of his theoretical thought (be it the theory of art, the theory of culture, the theory of religion, etc.) prevents the differentiation required within the framework of certain tasks. In order to understand Ivanov's philosophy of art, it is important to understand Ivanov himself, his experience of thought creation and his life in history and culture.

Our thesis is that Ivanov's theory of art can be considered from philosophical point of view. Ivanov was not a professional philosopher, and did not seek to establish himself within the framework of academic philosophy. However, he is a direct heir to the philosophical ideas of the intellectual leaders of that period – F. Nietzsche and V. S. Solovyov. In an effort to give symbolist art a theoretical justification, Ivanov worked with the philosophical apparatus of concepts and problems. This legitimately provides the researcher with an opportunity to philosophically substantiate Ivanov's concept of art in the future. The reconstruction of the genesis of philosophical ideas was carried out using the method of analogy

⁷ The systemicity stated in the hypothesis does not necessarily require the construction of an explicit system that would be expressed in the external structure of texts.

and comparative analysis of textual sources and Ivanov's texts themselves, as well as a comparative analysis of the terminology used.

In addition to establishing the very fact of the reception of philosophical traditions and ideas, an attempt was also made to determine the method of this reception. Within the framework of the dissertation, we are interested in whether it was direct or indirect, and how the initial concepts from the philosophical lexicon of Ivanov, the philologist and erudite, were refracted in his peculiar artistic and theoretical system. In the dissertation research, we try to determine the theoretical and cultural background on which the specifics of Ivanov's concept of realistic symbolism can be seen most explicitly in the historiographical description.

Considering Ivanov's concept of art as a philosophy of art, we demonstrate the influence of the ideas of specific philosophers and affirm the thinker's theory in the form of a specific philosophical tradition. This attempt forms a kind of "hermeneutic circle", i.e., reconstruction, which opens the way to the semantic structures of the text and backs to the problem of reinterpretation of heritage. As a result, the methods of historical and philosophical reconstruction, the method of analogy and comparative analysis of philosophical texts, the hermeneutic method are mainly used in the study.

Purpose and objectives of the research

The purpose of this study is the historical and philosophical reconstruction of Ivanov's concept of art and the establishment of its main philosophical sources.

This goal is intended to substantiate the research hypothesis, in which we assume that the corpus of Ivanov's works contains an integral philosophical concept of art, which is based in the closest way on the religious and philosophical concept of V. Solovyov and the critical rethinking of the philosophy of F. Nietzsche, and in the context of the world history of philosophy inherits such philosophical traditions as Platonism, medieval scholasticism, German idealism, Slavophilism, the philosophy of unity.

This purpose involves solving the following objectives:

1. To identify the main aesthetic ideas of the intellectual culture of the Silver Age, within the framework of which the concept of Ivanov's realistic symbolism was created.
2. To identify the key philosophical concepts of the theory of art, by demonstrating the methodological features of Ivanov's work with the text.
3. To explicate Ivanov's concept of art by analyzing the main theses of Ivanov's theory of realistic symbolism, relying on his theoretical and poetic creativity of 1900-1910.
4. To establish the line of succession of Russian religious philosophy in the works of Ivanov by analyzing Ivanov's theory of symbolism in the context of religious metaphysics of V. S. Solovyov.
5. To determine the influence of Nietzsche's philosophy of culture on the construction of the symbolist concept of Vyacheslav Ivanov.
6. To determine the position of Ivanov's philosophical concept within the framework of contemporary religious and philosophical thought in Russia.

The extent of scientific elaboration of the problem

There have been a lot of studies devoted to Ivanov's literary, critical and epistolary heritage.

Interest in his work accompanied Ivanov all his life⁸. There were written reviews of his collections, critical articles and memoirs. However, academic interest,

⁸ Among the key works: **Blok, A.** <Book review:> Vyacheslav Ivanov. "Prozrachnost". The second book of lyrics. The book publishing house "Scorpion". Moscow. 1904 // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 pp. 47-49; **Blok, A.** Creativity of Vyacheslav Ivanov // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 pp. 62-73; **Stepun, F.** Vyacheslav Ivanov // Stepun, F. A. *Bolshevism and Christian existence / Selected works / Comp. V. K. Kantor.* — M.; St. Petersburg: Center for Humanitarian Initiatives, 2017. — 896 p.; **Gertsyk, E.** About "Tantalum" by Vyacheslav Ivanov // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996. Pp. 50-61; **Bely, A.** Realiora // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 Pp. 150-154; **Berdyayev, N.** About the book Vyach. Ivanov "Po zvezdam" // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 p. Pp. 235-239; **Bely, A.** Vyacheslav Ivanov: Silhouette // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 p. Pp.241-246; **Frank, S.** Artistic Populism (Vyacheslav Ivanov. "Po zvezdam" Articles and aphorisms. Publishing house "Ory". St. Petersburg, 1909, p. 438) // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996. Pp. 251-263; **Shestov, L.** Vyacheslav the Magnificent (To the characteristics of Russian decadence) // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 p. Pp. 308-330; **Zelinsky, F.** Poet of the Slavic Renaissance // *Vyacheslav Ivanov – creativity and destiny: to*

the desire to comprehend the work from the point of view of philology, historiosophy, philosophy of culture arose much later and contributed to the appearance of academic papers and dissertations. In the 1970s and 1980s, along with the publication of four volumes of the first collected works of Vyacheslav Ivanov, research interest in the creative biography of the thinker and his ideas increased significantly. First of all, this interest was formed in the West, where Ivanov spent a significant part of his life. In Russia at about the same time large-scale studies also appeared. In 1976 there was published a collection of poems by Ivanov with a preface by S. S. Averintsev⁹. In the 1980s, two symposia dedicated to the memory of Ivanov were held in Rome, where Pope John Paul II emphasized the importance of the figure of Ivanov in the dialogue between the Catholic and Orthodox traditions¹⁰. Ivanov's ideas began to interest not only philologists and linguists, but also cultural historians, religious scholars and philosophers.

Currently, the amount of research literature devoted to Ivanov's work was steadily increasing. Pamela Davidson did extensive work to create a bibliography of Ivanov's lifetime publications. The commented bibliography book was published in 2012¹¹. In 2018, the first volume of Ivanov's new collected works was published. The first volume was a collection of articles "Po zvezdam" ("By the Stars") firstly published in 1909 and an extensive commentary which included the history of the creation of texts, features of content, perception by contemporaries, as well as historical and philological interpretation of the cultural and historical context¹². This new edition was the result of the study of printed and archival sources by the scholars.

the 135th anniversary of his birthday / [Comp. E. A. Taho-Godi]. - Moscow: Nauka, 2002 – 349 p. Pp. 249-254.; **Zelinsky, F.** Introduction to the work of Vyacheslav Ivanov // *Vyacheslav Ivanov – creativity and destiny: to the 135th anniversary of his birthday* / [Comp. E. A. Taho-Godi]. – Moscow: Nauka, 2002 – 349 p. 255-261; **Tasteven, G.** Po zvezdam (about the collection of articles by Vyach. Ivanova) // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 p. C. 217-220.

⁹ Ivanov, V. I. *Poems* / Introduction by S.S. Averintsev; Comp., text and notes by R.E. Pomirchego. — L.: Soviet writer, 1976.— 559 p.

¹⁰ Speech of John Paul II to the participants of the Rome symposium "Vyacheslav Ivanov and the culture of his time" // Ivanov V. I. *Sobranie sochinenii.*: In 4 vols. 4. Brussels: Foyer Oriental Chrétien, 1987. Pp. 699-703.

¹¹ Davidson P. *Bibliography of lifetime publications of the works of Vyacheslav Ivanov: 1898-1949* / edited by K. Yu. Lappo-Danilevsky. — St. Petersburg: Kalamos, 2012. — 340 p.

¹² Ivanov V. I. *By the stars: philosophical, aesthetic and critical experiments: articles and aphorisms*. In 2 books. / Ed. by K. A. Kumpan – St. Petersburg: Publishing House "Pushkin House", 2018.

The study of the research literature revealed a certain trend in Ivanov studies, which consists in the fact that most of the works that influenced the formation of Ivanov studies were written by Russian philologists and their Western colleagues. Philosophical interest in Ivanov's work appeared quite indirectly – through philology and linguistics. At the same time, it is noteworthy that in such philological studies, the authors come very close to purely philosophical problems, without proper formulation and elaboration of which it is not possible to fully understand Ivanov. Here the boundary of the philological and literary approach to Ivanov's work is revealed, beyond which a wide field for historical and philosophical work opens up.

Philologists, literary critics and historians have made a great contribution to the formation of Ivanov studies, identifying a range of problems and tasks to be solved not only within the framework of literary, philological or linguistic analysis, but also philosophical and cultural studies.

For example, the Austrian Slavist Aage A. Hansen-Löve in his monograph devoted to Russian symbolism reconstructed the systemic unity of mythopoetic symbols, showing the diversity and complexity of the mythological thinking of the young generation of symbolists and at the same time the completeness and totality typical for such thinking¹³. Hungarian Slavist L. Szilard put the traditions of Italian humanism, Romanticism and Russian symbolism into one continuous line, highlighting their cultural and philosophical component¹⁴. Israeli researcher N. M. Segal-Rudnik considered Dionysianism as an aesthetic canon and defined Ivanov's poetic creativity as an example of a metaphysical chronotope in the spirit of Kheraskov, Derzhavin, etc.¹⁵, and also showed in which way Ivanov's theory of symbolism could be applied in practice by the example of Ivanov's article “Dostoevsky i roman-tragediya” (“Dostoevsky and the Novel-tragedy”)¹⁶. The

¹³ Hansen-Löve, A. *Russian symbolism. The system of poetic motifs. Mythopoetic symbolism. Cosmic symbolism* / Translated from German by M. Yu. Nekrasova — St. Petersburg: Academic Project, 2003 — 816 p.

¹⁴ Szilard, L. *Hermeticism and Hermeneutics*. — St. Petersburg: Ivan Limbach Publishing House, 2002. — 327 p.

¹⁵ Segal-Rudnik, N. M. Dionysianism as a technique: on the Question of the Metaphysical Chronotope of Poetry Viach. Ivanova // *Vyacheslav Ivanov. Research and materials*. Issue 2 / Editors: N.Y. Gryakalova, A.B. Shishkin. — St. Petersburg: RHGA, 2016.— 512 p. p. 27-70.

¹⁶ Segal-Rudnik, N. M. Dostoevsky and Baudelaire: on the Theory and Practice of Symbolism by Vyacheslav Ivanov // *A window from Europe. On the 80th anniversary of Georges Niva* / Comp. G. Nefediev, A. Parnis, V. Skuratovsky. M.: Three Squares, 2017. Pp. 497-520.

Russian philologist G. Ch. Guseynov thoroughly examined the intellectual context of the mythologeme of Dionysus¹⁷. S. D. Titarenko and A. L. Toporkov conducted textual research, studying the genre and meta-genre features of the central poetic works of the symbolist poet – the “Povest’ o Svetomire Tsareviche” (“Tale of Svetomir Tsarevich”) and the melopoiia “Chelovek” (“Man”)¹⁸, raising the question of the intertextuality of Ivanov's works and opening the philosophical horizon of his poetic texts¹⁹. The Italian researcher S. Caprio examined Ivanov's mythological thinking on the example of “The Tale of Svetomir Tsarevich”²⁰. The Polish scholar M. Cymborska-Leboda made a great contribution to the interpretation of Ivanov's works in the context of the history of philosophy by examining Ivanov's intellectual dialogue with M. Buber and G. Marcel and showing how a “contextual interpretation” of the work is possible²¹, as well as interpreting the ontology of Ivanov's love²². S. V. Fedotova compared the V. S. Solovyov’s “discourse of justification” with Ivanov’s discourse, and found that the philosophical and ideological closeness of Ivanov and Solovyov is revealed through the concept of justification (reconciliation) of God, man and the world²³. The Romanian researcher Ch. Nizishor considered the “Correspondence across a Room” within the framework of the Romanian philosophy of culture²⁴.

¹⁷ Guseynov, G. Ch. “The Powerful impulse of Friedrich Nietzsche”, or Vyacheslav Ivanov's Dionysianism against the background of European Modernism // *Vyacheslav Ivanov. Research and materials*. Issue 2 / Editors: N.Y. Gryakalova, A.B. Shishkin. —St. Petersburg: RHGA, 2016.— 512 p. 79-91.

¹⁸ **Toporkov, A. L.** “The Tale of Svetomir Tsarevich” by Vyacheslav Ivanov: from conception to its realization // Ivanov V. *The Tale of Svetomir Tsarevich* / Edited by A. L. Toporkov, O. L. Fetisenko, A. B. Shishkin. – M.: Ladomir: Nauka, 2015; **Titarenko, S. D.** Meta-genre nature "The Tale of Svetomir Tsarevich" Vyach. Ivanova and the problem of contamination of traditions // *Culture and text*. 2016. No. 4. Pp. 35-58.

¹⁹ Titarenko S. D. “*Faust of our time*”: *mythopoetics of Vyacheslav Ivanov*. – Saint-Petersburg, 2012. – 662 p. Titarenko S. D. *The mystical and mythological nature of the genre of the melopeya “Man” in the works of Vyacheslav Ivanov* // *Bulletin of St. Petersburg University*. 2009. No. 2. pp. 55-65. pp. 119.

²⁰ Caprio, S. Povest’ o Svetomire Tsareviche: mito e pensiero teologico // *Historical and supra-temporal at Vyacheslav Ivanov: to the 150th anniversary of Vyach. Ivanov: The Tenth International Conference* / Edited by M. Plyukhanova and A. Shishkin. – Salerno, 2017. pp. 79-88.

²¹ Cymborska-Leboda, M. *Vyacheslav Ivanov – Martin Buber – Gabriel Marcel: at the foundations of personalistic reflection (the concept of I-You attitude)* / *Mundo Eslovo*. 2019. No. 1. S. 166-177.

²² Cymborska-Leboda, M. *Eros in the works of Vyacheslav Ivanov. On the way to the philosophy of love*. – Tomsk-M.: Aquarius Publishers, 2004. – 254 p.

²³ Fedotova, S. V. *The Discourse of Justification: V. Soloviev and Vyach. Ivanov* / *Solovyov studies*. No. 1(29). 2011. pp. 99-111.

²⁴ Nizishor, Ch. Can culture replace religion? (On the contact of cultural and philosophical concepts of Vyacheslav Ivanov, Mikhail Gershenson and Konstantin Noika) // *Vyacheslav Ivanov. Research and materials*. Issue 2 / Responsible editors N. Y. Gryakalova, A. B. Shishkin. St. Petersburg: RHGA, 2016 — 512 S. S. 248-259.

We emphasize that a significant contribution to Ivanov studies was also made by professional philosophers: A. L. Dobrokhotov studied the philosophy of culture of Ivanov²⁵, K. G. Isupov developed approaches to the definition of Ivanov's philosophical aesthetics²⁶, V. V. Bychkov defined the basic concepts of Ivanov's philosophical aesthetics and included it into the canon of Russian theurgic aesthetics²⁷, O. A. Zhukova considered the cultural and philosophical project of symbolism in Russia²⁸. Yu. V. Sineokaya investigated the influence of F. Nietzsche on the Silver Age and, in particular, on Ivanov²⁹. A. Payman³⁰ and A. B. Shishkin³¹ considered the historical, cultural and philosophical context of the formation of Ivanov as a thinker. Special attention should be paid to philosophical works dedicated to Ivanov and Dostoevsky³², as well as works considering the influence of the philosophy of V. S. Solovyov on the Silver Age³³. In addition, in the Soviet Union, the works of A. F. Losev³⁴, S. S. Averintsev³⁵ and V. F. Asmus³⁶ also made a great contribution to the philosophical justification of the thinker's work.

It should be particularly noted that over the past two decades, a large number of PhD and doctoral dissertations have been defended on the philosophical aspects of Ivanov's creativity among which are studies on the Ivanov's philosophy of culture

²⁵ **Dobrokhotov, A. L.** *Philosophy of Culture*. M.: Publishing House of the Higher School of Economics, 2016; **Dobrokhotov, A. L.** *Teleology of Culture*. – M.: Progress-Tradition, 2016. – 528 p.

²⁶ Isupov, K. G. *Aesthetics of the new archaic // Vyach. Ivanov: pro et contra, anthology*. Vol. 2 / Comp. K. G. Isupova, A. B. Shishkina; comment. a team of authors. — St. Petersburg: TSO, 2016. pp. 473-492.

²⁷ Bychkov, V. V. *Russian theurgical aesthetics*. – M.: Ladomir, 2007. – 743 p.

²⁸ Zhukova, O.A. *Metaphysics of creativity. Art and religion in the history of Russian culture*. M. SFGA, 2008. pp. 92-97.

²⁹ **Sineokaya, Yu.** *Three images of Nietzsche in Russian culture*. – M.: IF RAS, 2008; **Sineokaya, Yu. V.** Perception of Nietzsche in Russia: the main stages, trends, meaning // *Friedrich Nietzsche and philosophy in Russia* / edited by N. V. Motroshilova and Yu. V. Sineokaya – St. Petersburg: RHGI, 1999. Pp. 7-37.

³⁰ Payman, A. *The history of Russian symbolism* / Authorized per. Per. from the English V. V. Isakovich. — M.: Republic, 2000. — 415 p.

³¹ **Shishkin, A. B.** Vyacheslav Ivanov and the St. Petersburg Religious and Philosophical Society (materials for setting the topic) // *Vyacheslav Ivanov. Research and materials*. Issue 2. – St. Petersburg: RHGA, 2016 — 512 p. Pp. 109-142; **Shishkin, A. B.** Vyacheslav Ivanov in the mirrors of the XX century // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 p.

³² Friedlander, G. M. Dostoevsky and Vyacheslav Ivanov // *Dostoevsky: Materials and research*. Vol. 11. – St. Petersburg: Nauka, 1994. – 312 p. pp. 132-144.

³³ Gaidenko, P.P. *Vladimir Solovyov and the philosophy of the Silver Age*. – M., Progress-Tradition, 2001. – 472 p.

³⁴ Losev, A. F. *The problem of symbol and realistic Art*. – Moscow: Iskusstvo, 1976.

³⁵ Averintsev, S. S. *Vyacheslav Ivanov: the Poet's Path between worlds*. – St. Petersburg: Aleteya, 2017. – 168 p.

³⁶ Asmus, V. F. *Philosophy and aesthetics of Russian symbolism // V. F. Asmus. Selected philosophical works in 2 vols*. Vol. 1. – Moscow: Moscow State University, 1965.

(Maslennikov I. O. “Philosophy of Culture of Vyacheslav Ivanov”³⁷, Malafeev A.V. “Philosophy of culture of Russian symbolism: Ontological aspect”³⁸), Ivanov's philosophy of art (Bliskavitsky A. A. “Vyacheslav Ivanov's Philosophy of Art”³⁹), symbol philosophy in Ivanov's poetry (Baranova E. P. “The poetic creativity of Vyacheslav Ivanov: a symbolic and philosophical system”⁴⁰), the concepts of Dionysianism of Ivanov (Trifonova L. L. “The idea of “Dionysianism” by V. I. Ivanov in the context of the movement of God-seeking at the turn of the XIX-XX centuries”⁴¹). There are several philosophical works devoted to methodological aspects of Ivanov's work and Russian symbolism in general (Purgin S. P. “Vyacheslav Ivanov as a philosopher: an aspect of method”⁴², Korniyukhina A.V. “The problem of the relationship between philosophy and art in the ideological heritage of Russian symbolism”⁴³).

There are separate studies devoted directly to establishing the fact of philosophical or literary influence on Ivanov. Many of these works should be attributed to literary studies, since they deal exclusively with the poetic and artistic side of Ivanov's work. However, there are also works that reveal directly philosophical sources of influence. For example, the Dutch researcher F. Westbroek⁴⁴ in the work “Dionysus and the Dionysian Tragedy. Vyacheslav Ivanov: Philological and Philosophical Ideas on Dionysianism” examines the philosophical foundations of Ivanov's study of the religion of Dionysus, outlined in philological in form and religious-philosophical in content works “Grecheskaya

³⁷ Maslennikov, I. O. Philosophy of culture of Vyacheslav Ivanov. Dis. ... candidate of Philos. Sciences: 09.00.03. – M., 2001 – 184 p.

³⁸ Malafeev, A.V. Philosophy of culture of Russian symbolism: Ontological aspect. Dis. ...Dr. Philos. Sciences: 09.00.01 – M., 2002 – 262 p.

³⁹ Bliskavitsky, A. A. Vyacheslav Ivanov's Philosophy of Art: dis. ... candidate of Philos. Sciences: 09.00.04: protected 30.05.2013– M., 2013 – 134 p.

⁴⁰ Baranova, E. P. Poetic creativity of Vyacheslav Ivanov: a symbolic and philosophical system. Diss. ... candidate of Philos. Sciences: 24.00.01– M., 2001 – 255 p.

⁴¹ Trifonova, L. L. The idea of "Dionysianism" by V. I. Ivanov in the context of the movement of God-seeking at the turn of the XIX - XX centuries. Diss. ... candidate of Philos. Sciences: 09.00.03 – M., 2007 -195 p.

⁴² Purgin, S. P. Vyacheslav Ivanov as a philosopher: an aspect of the method. Diss. ... candidate of Philos. Sciences: 09.00.03 – Yekaterinburg, 1998.

⁴³ Korniyukhina, A.V. The problem of the relationship between philosophy and art in the ideological heritage of Russian symbolism. Diss. ... candidate of Philos. Sciences: 10.01.01 – M., 2011 – 220 p.

⁴⁴ Westbroek, F. Dionysus and the Dionysian tragedy. Vyacheslav Ivanov: Philological and philosophical ideas about Dionysianism. – München: Verlad Otto Sagner, 2009.

religia stradaushego boga” (“The Hellenic religion of the suffering God”) and “Dionys i pradionisiistvo” (“Dionysus and Pradionysianism”). Among the predecessors who influenced Ivanov's theory of Dionysianism in its philosophical aspect, the researcher identifies the names of Greek philosophers – Plato and Aristotle, German thinkers – Schelling, Schopenhauer and Nietzsche, representatives of Russian religious and philosophical thought – Khomyakov, Solovyov, Dostoevsky.

Plato's influence on Ivanov's theory of symbolism is noted by the following researchers: M. Cymborska-Leboda⁴⁵, F. Malkovati⁴⁶, F. Westbroek, V. A. Ustinova⁴⁷, S. G. Sycheva⁴⁸, A. A. Bliskavitsky⁴⁹, K. G. Isupov⁵⁰, etc. Plato's ideas are, at first glance, one of the most obvious sources of influence on Ivanov. They are reflected, for example, in the Ivanov dialectic of symbol and myth, or, for example, in the quintessence of realistic symbolism – the most real (*res realissimae*).

A number of researchers consider the philosophical ideas of Augustine of Hippo to be one of the sources of Ivanov 's realistic symbolism, among them L. Szilard⁵¹, M. Cymborska-Leboda⁵², F. Malkovati⁵³, A. Dudek⁵⁴. Augustine is mentioned by Ivanov himself in the work “Two Elements in Modern Symbolism”⁵⁵. One of the concepts of Ivanov's theory of symbolism – “from the real to the most real” – is considered by A. Dudek as a reflection of Augustine's “idea of the

⁴⁵ Cymborska-Leboda, M. *Eros in the works of Vyacheslav Ivanov. On the way to the philosophy of love*. – Tomsk-M.: Aquarius Publishers, 2004.

⁴⁶ Malkovati F. *Vyacheslav Ivanov: estetica e filosofia* – Pavia, La nuova Italia, 1999.

⁴⁷ Ustinova, V. A. Plato and Dante in the art world of Vyacheslav Ivanov the topic of the dissertation and abstract on the Higher Attestation Commission of the Russian Federation 10.01.01, Candidate of Philological Sciences, 1998.

⁴⁸ Sycheva, S. G. *Plato and Vyacheslav Ivanov: Mythology and symbolism* // *Izvestiya Tomsk Polytechnic University*. - 2011. — Vol. 319, No. 6: Economics. Philosophy, sociology and cultural studies.

⁴⁹ Bliskavitsky, A. A. *Vyacheslav Ivanov's Philosophy of Art: dis. ... candidate of Philos. Sciences: 09.00.04: protected 30.05.2013– M., 2013 – 134 p.*

⁵⁰ Isupov, K. *Aesthetics of the new archaic* // *Vyach. Ivanov: pro et contra, anthology*. Vol. 2 — St. Petersburg: TSO, 2016. pp. 473-492.

⁵¹ Szilard L. *Hermeticism and Hermeneutics*. – St. Petersburg: Ivan Limbach Publishing House, 2002. – 327 p.

⁵² Cymborska-Leboda, M. On the concept of “transcendence” by Vyacheslav Ivanov and Augustine of Hippo // *Vyacheslav Ivanov: Pro et contra. The personality and creativity of Vyacheslav Ivanov in the assessment of Russian and foreign thinkers and researchers*. Anthology. SPb., 2017. Vol. 2. pp. 445-455.

⁵³ Malkovati, F. *Vyacheslav Ivanov: estetica e filosofia* – Pavia, La nuova Italia, 1999.

⁵⁴ Dudek, A. The ideas of Blessed Augustine in the poetic perception of Vyacheslav Ivanov // *Vyach. Ivanov: pro et contra, anthology*. Vol. 2 / Comp. K. G. Isupova, A. B. Shishkina; comment. a team of authors. — St. Petersburg: TsSO, 2016. p. 438.

⁵⁵ Ivanov, V. I. Two elements in modern symbolism // Ivanov V. I. *Sobranie sochinenii*: In 4 vols. Vol. 2. Brussels: Foyer Oriental Chrétien, 1974. Pp. 536-561.

hierarchy of being”; in addition, Dudek claims that “Augustinian motifs” are present at all stages of Ivanov's creative biography⁵⁶.

Special attention should be paid to the question of the influence of German idealism on Ivanov, in particular, Kant and Schelling (F. Westbroek⁵⁷, L. A. Kalinnikov⁵⁸, S. Fedotova⁵⁹, etc.). Ivanov's understanding of myth is related to the philosophy of mythology developed by Schelling⁶⁰. According to L. A. Kalinnikov, in accordance with the doctrine of a priori forms of Kant's sensuality, the Russian symbolist builds the epistemological aspect of the theory of realistic symbolism⁶¹.

It is also significant to mention the research literature comparing Ivanov's theory of symbolism with the contemporary trends of philosophical thought. For example, A. Etkind compares Ivanov's ideas with Freud's ideas and notes that the concepts of symbol and meaning can be considered as the center of intersection of their ideas⁶². R. Bird compares Ivanov's aesthetic and anthropological ideas with the philosophy of M. Heidegger and characterizes Ivanov's theory of symbolism in terms of existential hermeneutics⁶³.

As already noted, Ivanov's ideas are largely interesting to foreign Slavists, among whom one can find works that have become “classic” for Ivanov studies. Research by M. Cymborska-Leboda (“Eros in the works of Vyacheslav Ivanov”⁶⁴ “Caring for Anima” — Vyacheslav Ivanov as an accomplice of dialogue with

⁵⁶ Dudek, A. The ideas of Blessed Augustine in the poetic perception of Vyacheslav Ivanov // *Vyach. Ivanov: pro et contra, anthology*. Vol. 2 / Comp. K. G. Isupova, A. B. Shishkina; comment. a team of authors. — St. Petersburg: TsSO, 2016. pp. 437-444.

⁵⁷ Westbroek, F. *Dionysus and the Dionysian tragedy. Vyacheslav Ivanov: Philological and philosophical ideas about Dionysianism*. — München: Verlag Otto Sagner, 2009.

⁵⁸ Kalinnikov, L.A. *Kant in Russian philosophical culture: Monograph*. — Kaliningrad: Publishing House of the I. Kant Russian State University, 2005. — 311 p.

⁵⁹ Fedotova, S. Vyacheslav Ivanov, Leibniz and the Baroque // *Vyach. Ivanov: pro et contra, anthology*. Vol. 2 — St. Petersburg: TSO, 2016. pp. 473-492.

⁶⁰ Sycheva, S. G. *F. Schelling and Vyacheslav Ivanov: “Philosophy of Art” and symbolism* / Bulletin of Tomsk State University. No. 3. 2012. pp. 295-299.

⁶¹ Kalinnikov, L.A. *Kant in Russian philosophical culture: Monograph*. — Kaliningrad: Publishing House of the I. Kant Russian State University, 2005. — 311 p.

⁶² Etkind A. *Khlyst: Sects, Literature and Revolution* — 2nd edition — M.: New Literary Review, 2013.

⁶³ Bird R. *Martin Heidegger and Russian Symbolist Philosophy* // *Studies in East European Thought*, Vol. 51, No. 2. 1999, pp. 85-108.

⁶⁴ Cymborska-Leboda, M. *Eros in the works of Vyacheslav Ivanov. On the way to the philosophy of love*. — Tomsk; M.: Aquarius, 2004. — 254 p.

modernity”⁶⁵, “I am semper idem” and/or “the time-encompassing unity of personality”⁶⁶: personality and time in Vyacheslav Ivanov and Semyon Frank, etc.), Studies by R. Bird (“Martin Heidegger and Russian Symbolist Philosophy”⁶⁷, “The Russian Prospero. The Creative Universe of Vacheslav Ivanov”⁶⁸), M. Wachtel (“Russian Symbolism and Literary Tradition. Goethe, Novalis, and the Poetics of Vyacheslav Ivanov”⁶⁹), F. Malkovati (“Vjaceslav Ivanov: estetica e filosofia”⁷⁰), J. West (“Russian Symbolism: A Study of V. Ivanov and the Russian Symbolist Aesthetic”⁷¹) examine the thinker's ideas in the “big” context of world intellectual history and help to assess the philosophical potential of Ivanov's symbolism.

In general, the literature exploring the philosophical aspect of Ivanov's legacy is quite extensive and includes an analysis of not only the theoretical creativity of the thinker, but also poetic. However, at the moment there are no studies that would aim to substantiate the philosophical significance of Ivanov's concept of art directly by means of a conceptual reconstruction of this theory and tracing the philosophical line of its continuity. Dissertation research of A. A. Bliskavitsky “Vyacheslav Ivanov's Philosophy of Art”⁷² (2013), the most thematically close to the present study, does not aim to reconstruct the philosophical sources of the symbolist theory, and to substantiate the ontognoseological significance of this concept. S. P. Purgin's dissertation research – “Vyacheslav Ivanov as a philosopher: an aspect of the method”⁷³ – focuses exclusively on the reconstruction of Ivanov's philosophical

⁶⁵ Cymborska-Leboda, M. “Caring for Anima” — Vyacheslav Ivanov as an accomplice of dialogue with modernity // *The Riddle of Modernism: Vyacheslav Ivanov: Materials of the XI International Conf. “Vyacheslav Ivanov: the Enigma of Modernism”*. The Hebrew University of Jerusalem, May 5-7, 2019 / ed. N. Segal-Rudnik; ed.-comp. D. Segal, O. Levitan, A. Shishkin, M. Vakhtel. M.: Aquarius, 2021. Pp. 198-215.

⁶⁶ Cymborska-Leboda, M. “*I am semper idem*” and/or “*the time-encompassing unity of personality*”: personality and time in Vyacheslav Ivanov and Semyon Frank // *Slavia Orientalis*. 2019. No. 4. S. 629-644.

⁶⁷ Bird R. *Martin Heidegger and Russian Symbolist Philosophy* / *Studies in East European Thought* 51: 1999. Pp. 85-108.

⁶⁸ Bird, R. *The Russian Prospero. The Creative Universe of Vacheslav Ivanov* – Madison, WI: The University of Wisconsin Press, 2006.

⁶⁹ Wachtel, M. *Russian Symbolism and Literary Tradition. Goethe, Novalis, and the Poetics of Vyacheslav Ivanov*. – Madison, The University of Wisconsin Press, 1994.

⁷⁰ Malkovati, F. *Vjaceslav Ivanov: estetica e filosofia* – Pavia, La nuova Italia, 1999.

⁷¹ West, J. *Russian Symbolism: A Study of V. Ivanov and the Russian Symbolist Aesthetic*. – London, 1970.

⁷² Bliskavitsky, A. A. *Vyacheslav Ivanov's Philosophy of Art*: dis. ... candidate of Philos. Sciences: 09.00.04: protected 30.05.2013– M., 2013 – 134 p.

⁷³ Purgin S. P. *Vyacheslav Ivanov as a philosopher: an aspect of the method*. Diss. ... candidate of Philos. Sciences: 09.00.03 – Yekaterinburg, 1998.

methodology, on the basis of which a conclusion about the philosophical significance of the thinker's theory is made.

Based on the conducted research, the following theses are submitted for defense:

1. Analysis of Ivanov's legacy makes it possible to identify the most relevant sources for the reconstruction of Ivanov's philosophy of art: the study focuses on philosophical articles and poetic collections of the period of 1900-1910. As a result of the work carried out, it has been determined that the concept of Ivanov's art is essentially a religious and philosophical system and claims to be complete. The main characteristics of Ivanov's concept of art are revealed: in addition to the aesthetic component, it includes a prominent ontological and epistemological aspect.
2. Conceptual philosophical analysis of Ivanov's theory of symbolism shows that Ivanov's work, which absorbed many sources, both philosophical and literary, can be considered as a continuation of the metaphysical system of V. S. Solovyov. Based on the analysis of the conceptual components of the Solovyov and Ivanov systems, the thesis is formulated in the study that Solovyov's ideas are the main philosophical source of Ivanov's theory of symbolism.
3. The dissertation makes the suggestion that Ivanov's "symbolist" method of work extends not only to his artistic work, but also to the theoretical part of his work. It is shown that Ivanov developed a hermeneutic method of working with text, developed on the basis of the philosophy of language, akin to the linguistic concepts of A. A. Potebnya and W. von Humboldt. In addition, it is shown that Ivanov's hermeneutics is not limited to methodological reflection on the interpretation of texts, but can be considered as part of the poetics of symbolism, that is, as a creative method.

4. Ivanov's theory of symbolism can be considered in a historical and philosophical perspective, as a link in the continuity of the dialogical system of relations between Russian and European thought, inspired in its content by the philosophical and aesthetic search for intellectual culture of late modernity.
5. An important component of Ivanov's religious and philosophical theory is a specifically understood by him concept of religion. In his studies of the religion of Dionysus, Ivanov starts from Friedrich Nietzsche's "The Birth of Tragedy" and subsequently overcomes this influence by criticizing Nietzsche's aesthetics and philosophy of culture, as well as his research in the field of Dionysus' religion from the point of view of historical, philological and philosophical.
6. Vyacheslav Ivanov overcomes the Nietzschean criticism of culture and religion by constructing a theory of realistic symbolism, which is an original interpretation of the philosophy of integral knowledge of V. S. Solovyov. Overcoming Nietzsche is possible with the help of the statement of the religious worldview, which is revealed in the philosophical system of V. S. Solovyov.

Main content of the research

The **introduction** to the dissertation research demonstrates the relevance of the work. In the introduction, a research hypothesis is formulated, the object and subject of the study are defined, the academic novelty of the dissertation is substantiated, the purpose and objectives of the study are defined, a theoretical and methodological approach to solving the tasks is formulated. The introduction provides a brief overview of the research literature on the topic of the dissertation, and reveals the degree of elaboration of the problem. The introduction presents the theses submitted for defense.

The **first chapter** of the dissertation research “*Vyacheslav Ivanov’s Philosophical Searching in the Context of the Cultural Crisis of the Turn of the XIX and XX Centuries*” shows the specifics of the poetic and theoretical creativity of Vyacheslav Ivanovich Ivanov in relation to the work of Russian symbolists. The convergence and divergences in the works of Ivanov and other symbolist poets are revealed. The conventionality of attributing the creativity of the thinker and poet to the “Young symbolist” movement is noted. The theory justifying the Ivanov’s symbolist creativity is presented as a religious and philosophical concept comparable to the original philosophical trends of Vyacheslav Ivanov. The theory of art formulated within the framework of Ivanov's religious and philosophical concept is presented as defining not only for the philosophical and artistic thinking of the symbolism theorist, but also for his worldview as a whole.

The **first paragraph of the first chapter** considers the work of Vyacheslav Ivanov in the context of the intellectual and artistic experience of the Silver Age. His position within the circle of young symbolists is noted. The complicated nature of the attitude of contemporary writers to Ivanov’s work is demonstrated⁷⁴. It is shown

⁷⁴ See: **Izmailov, A.** Exorbitant claims // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 p. p. 42; **Frank S.** Artistic Populism (Vyacheslav Ivanov. “Po zvezdam”. Articles and aphorisms. Ed. “Ory”. St. Petersburg, 1909, p. 438) // *Vyach. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: TsSO, 2016. pp. 251-263. pp. 252; **Piast, V.** Vyacheslav Ivanov // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 S. S. 210.; **Ehrenberg, K.** About the air bridges of criticism // *V. I. Ivanov: pro et contra, anthology*. Vol. 1. — St. Petersburg: RHGA, 2016. — 996 p. Pp. 222.

that Ivanov's theory of art was formed from the very beginning largely independently of the current of Russian symbolism, being defined as unique and original⁷⁵, and Ivanov's intellectual ties with symbolist poets and other representatives of the Silver Age era were rather “external” in nature.

Concentrating research attention on one fact that Ivanov's work belongs to the current of Russian symbolism, we can characterize it only to a certain extent⁷⁶. Ivanov's differences with representatives of Russian symbolism are indicated by him in a number of theoretical works, in particular, in the article “Dve stihii v sovremennom simvolisme” (“Two Elements in modern Symbolism”)⁷⁷, which presents the division of symbolism into two currents: idealistic symbolism and realistic symbolism. The theoretical justification of these two directions in symbolism is essential for understanding the concept of Ivanov's art. Within the framework of this justification and within the framework of Ivanov's interpretation of the realistic direction of symbolism as true, Ivanov's attitude to art as a form of comprehension of religious truth is formed. This understanding of art is contrary to the ideas of a number of Russian symbolists who identified themselves as followers of French symbolism⁷⁸.

We come to the conclusion that a deeper understanding of Ivanov's theory is facilitated by an appeal to the broad cultural and philosophical context of the formation of the religious and philosophical concept of realistic symbolism, opposed by Vyacheslav Ivanov to the concept of idealistic symbolism.

The **second paragraph of the first chapter** presents the central problems of the broad socio-cultural and philosophical context of Western European thought in which Vyacheslav Ivanov's concept of art was formed. It is shown that Ivanov's theory of realistic symbolism is formulated as part of the search for an answer to the cultural crisis of the modern era. It is shown that the central task of Ivanov's creativity – the apology of culture and the justification of cultural continuity – was

⁷⁵ Averintsev, S. S. *Vyacheslav Ivanov: the poet's path between worlds*. – St. Petersburg: Aleteya, 2017. – 168 p.

⁷⁶ Makovsky, S. K. *Portraits of contemporaries*. – New York: Publishing House. Chekhov, 1955. 415 p. p. 278.

⁷⁷ Ivanov, V. *Two elements in modern symbolism* // Ivanov V. I. *Sobr. op.*: In 4 vols. 2. Brussels: Foyer Oriental Chrétien, 1974. pp. 536-561.

⁷⁸ In particular, we mean representatives of the circle of “senior symbolists”.

formed as a confrontation with nihilistic and revolutionary tendencies in philosophical thinking at the turn of the XIX and XX centuries.

Ivanov's views were formed over many years of studying abroad, where he managed to immerse himself in the intellectual context of historical, philological and philosophical discussions.

The concept of realistic symbolism was formed in parallel with other religious, philosophical and social theories that played an important role in the interpretation of Ivanov's concept of art. Thus, one of the key philosophical discussions of the XX century was the famous Davos discussion of Martin Heidegger and Ernst Cassirer in 1929, built around an anthropological problem⁷⁹. Taking polar philosophical positions, Cassirer and Heidegger form two opposite answers to the question of finiteness. Heidegger, striving to overcome the metaphysical project of modernity, abandons the traditional formulation of the anthropological question, while Cassirer proposes to preserve the paradigm of rationalism by presenting man as an animal symbolicum⁸⁰.

Formulating the assumption that the symbol is the key to human nature⁸¹, Cassirer remains within the framework of a metaphysical project. In an effort to get away from the classical formulation of the anthropological question, Heidegger replaces it with a more significant question about being in his opinion: the project of existential hermeneutics poses the question of man only as a question of a special kind of being through which access to being is carried out⁸²; thus, Heidegger seeks to overcome the metaphysical picture of the world.

Within the framework of the Russian history of philosophical thought, a dispute similar to the discussion between Heidegger and Cassirer took place between Ivanov and Gershenzon⁸³. Despite the fact that these discussions are difficult to

⁷⁹ Schalow, F. *Revisiting the Heidegger–Cassirer Debate // Comparative and Continental Philosophy*. Vol. 4, 2012 - Issue 2. Pp. 307-315.

⁸⁰ Cassirer, E. *Selected works. Experience about man* – Moscow: Gardarika, 1998. – 784 p. (Faces of culture). p. 472.

⁸¹ Ibid.

⁸² Heidegger, M. *Being and Time* / Translated from German by V. V. Bibikhina. - 5th ed. – Moscow: Akademicheskii Prospekt, 2015 – 460 p.

⁸³ Ivanov, Vyach., Gershenzon, M. *Correspondence across a Room* / Comm. by Robert Bird – M.: Aquarius Publishers; Progress-Pleiade, 2006. – 208 p.

compare from a methodological and theoretical point of view, in essence, however, they can be correlated as two discussions about the status of the real. A well-known apologist of culture and defender of the successive development of mankind, Ivanov, as well as his German colleagues, poses the question of the real (*realiora*), the question of man, the question of being (*ens realissimum*). However, the question of the finite in Ivanov's theoretical work is transformed into the question of the infinite, that is, before raising the question of the human, Ivanov raises the question of the *realiora*. It is also noteworthy that in his studies of man and culture, Ivanov refuses to consider them in time, temporality and limitation, he prefers timelessness and infinity.

In this paragraph, it is concluded that the ultimate concepts of Ivanov's philosophizing are not the dialectic of being and non-being, but rather the dialectic of truth (as memory) and lies (as oblivion).

Thus, focusing on the experience of other thinkers, we understand that Vyacheslav Ivanov's concept of art can enter into a dialogue with contemporary philosophical theories. Despite the fact that by the time of the Davos discussion, the program of realistic symbolism had already been formed by Ivanov, we see that the basis of both Ivanov's creativity and the creativity of German thinkers is the desire to overcome the cultural crisis *fin de siècle*. However, it is concluded that in the context of the Heidegger-Cassirer dispute, Ivanov, nevertheless, rather remains a bystander despite the fact that he poses virtually the same questions as his German colleagues.

The **third paragraph of the first chapter** shows that the “Correspondence across a Room” by V. I. Ivanov and M. O. Gershenzon can be considered as a central work, where the main philosophical tasks of Vyacheslav Ivanov's creativity are formulated, and the religious and philosophical basis of his thinking is also demonstrated. In the “Correspondence”, the ontological perspective of Ivanov's artistic and theoretical creativity and worldview is actually set.

Despite the fact that the work was written in the so-called mature period of creativity⁸⁴, this does not entail serious reservations about changing Ivanov's views on his own theory of an earlier period of creativity. Ideologically, Ivanov remains true to himself, therefore, in the dissertation research we consider “Correspondence across a Room” as one of the main sources through which it is possible to substantiate the philosophical orientation of his work.

The “Correspondence” presents the key intuitions of Ivanov's religious and philosophical theory of art and culture⁸⁵. The following theses of Ivanov serve as the theoretical and philosophical basis of the concept of art:

- the connection and understanding of the experience of the subject is carried out not by the subject himself, but by God (expressed in Ivanov's work through the symbol of the “guest”);
- being and becoming are the same;
- there is a continuous process of creation of the human personality by God;
- the existence of God is a condition for the individual existence of a person;
- God descends to man and through this divine descent man rises to God.

The idea of the divine presence in a person as a symbol of a "guest" runs through all of Ivanov's work⁸⁶.

Thus, the paragraph concludes that Vyacheslav Ivanov reverses the classical modern idea of the Self as a subject, which is the center of experience, and in relation to which the key concepts of modern metaphysics are built. In his concept of realistic symbolism, Vyacheslav Ivanov shifts the center of view from the subject to the “guest”. In fact, this means overcoming the position of the point of view, that is, the

⁸⁴ Regarding the periodization of Ivanov's work, see: Bird, R. Historical and literary commentary // Ivanov, Vyach., Gershenson, M. *Correspondence across a Room* / Comments by Robert Bird – M.: Aquarius Publishers; Progress-Pleiad, 2006. – 208 p. Pp. 90-166.

⁸⁵ Ivanov, Vyach., Gershenson M. *Correspondence across a Room* / Comments by Robert Bird – M.: Aquarius Publishers; Progress-Pleiad, 2006. – 208 p.: ill. pp. 90-166.

⁸⁶ Schulze, B. *Vyacheslav Ivanovich Ivanov (1866-1949)* / translated from German, notes by A. A. Doronina // Philosophical Letters. Russian-European Dialogue. 2021. Vol. 4, No. 4. pp. 63-79.

rejection of perspectivism⁸⁷. The only “point of view” from which truth, justice, etc. can be interpreted is the point of view *res realissimae*⁸⁸.

The study shows, therefore, that culture is understood by Ivanov as a single organism, continuously created by the co-creation of God and man. Ivanov emphasizes the continuity of culture, identifying memory as the fundamental criterion of truth⁸⁹. The concept of memory in the theoretical justification of Ivanov's art is of fundamental importance. Memory acts as a way for him to overcome nihilism, a way of asserting “positive philosophy” as opposed to the attitudes of “decline”. Memory, among other things, allows us to present culture as a single symbolic field. It is thanks to memory that culture discovers a connection in itself.

Thus, the paragraph concludes that Ivanov interprets culture from the point of view of its religious (symbolic) meaning. Such an approach to culture is formed within the framework of Ivanov's symbolist theory, which is formulated on the basis of a religious attitude to the connection of all things. Ivanov's philosophical thinking tends to the medieval worldview: the perspective of his vision is reversed. He returns the divine and the human to their places: the value is the point of view of the whole, not the particular.

The **fourth paragraph of the first chapter** considers the philosophical anthropology developed by Ivanov. The central question of his aesthetic and philosophical concepts is the question of man and his relationship to God. The concept of religious art is built on the dialectic of Me and You, which is a way of perception of God.

The paragraph shows that, occupying a central place in Ivanov's work, the philosophical and anthropological question stands at the intersection of the philosophical approaches to culture, humanism, history, and the art of symbolism developed by him. The problem of human nature is more specific in relation to the general ontological problem of cognition *realiora*. Ivanov seeks to solve the human

⁸⁷ On perspectivism, see: Nietzsche, F. *The will to power. The experience of revaluation of all values* / Translated from German by E. Herzyk et al. — M.: Cultural Revolution, 2005.

⁸⁸ Ivanov, Vyach., Gershenzon, M. *Correspondence across a Room* / Comments by Robert Bird – M.: Aquarius Publishers; Progress-Pleiad, 2006. – 208 p.: ill. pp. 90-166.

⁸⁹ Ibid.

problem by developing an inherently existentialist concept of the relationship between Me and You. It is shown that this concept is most clearly represented in the melopeya “Man” and in the theoretical work “You are”.

The **second chapter** of the dissertation research “*Vyacheslav Ivanov's Concept of Art as a Philosophical Program and Creative Project*” considers the theoretical concept of Ivanov's realistic symbolism. First of all, the essential basis of the theory of art is shown – Ivanov's concept of symbolism, and also Ivanov's understanding of the process of artistic creativity is revealed. Also, the second chapter demonstrates the methodological specificity of Ivanov's work with language.

The **first paragraph of the second chapter** presents an analysis of Ivanov's approach to language. It is shown that one of the central parts of the theoretical concept of symbolism is the concept of language formulated by Ivanov, inheriting the theoretical developments of Wilhelm von Humboldt⁹⁰ and Alexander A. Potebnya⁹¹. Ivanov not only theoretically develops a special approach to language, but also applies it in practice in his artistic work.

This paragraph shows that Ivanov's “ponderous” style, because of which his contemporaries did not understand him, is nothing more than following his own religious and philosophical concept of symbolism.

The study revealed certain patterns of Ivanov's work with language in his poetic and critical-philosophical texts: poetic works and philosophical essays are united by an original approach to language, which does not extend to his scientific and academic works.

The study concludes that Vyacheslav Ivanov forms a unique poetic and philosophical discourse in which the text ceases to be just a way of illustrating or conveying information, but is always aimed at provoking the reader to an actual thought act. Ivanov's task as a theorist and practitioner of symbolism is to restore the

⁹⁰ Humboldt, V. von. *Selected works on linguistics*: Trans. from it. / General ed. by G. V. Ramishvili; afterword by A.V. Gulyga and V. A. Zvegintseva. – M.: JSC IG Progress, 2000 – 400 p.

⁹¹ Potebnya, A. A. *Complete works. Thought and language* / Text preparation by Y. S. Rasskazova, O. A. Sycheva. Comm. Y. S. Rasskazova. – M.: Labyrinth, 1999.

main function of language – to be a living element of thinking. The function of language, according to Ivanov, is not reduced to technique.

The paragraph demonstrates that Vyacheslav Ivanov interprets language as a semantic field (element) of the connection between modernity and antiquity: language mediates communication not only between people, but also between cultures, this connection is provided through the form of the word. Thus, the real purpose of language lies in the implementation of communication and, at the same time, an indication of the connection of all things – this is its religious (symbolist) meaning.

The study shows that the “Tale of Svetomir Tsarevich” – a kind of artistic “testament” of Ivanov – is an example of working with language in its connection with history. The “Tale” is a practical embodiment of Ivanov's theoretical constructions. It implements an original synthesis of several genres, the main purpose of which is “fabulousness” (or “mythology”)⁹². The intellectual background of the “Tale” is a wide range of traditions, from biblical to romantic⁹³. Presented in a mythological form, the “Tale” embodies the main function of language: it restores the historical and cultural symbolic connection.

The **second paragraph of the second chapter** raises the question of the philosophical nature of Vyacheslav Ivanov's theory of realistic symbolism.

First of all, the grounds for characterizing the theory of art as philosophical theory are considered. Examples of Ivanov's self-determination as a philosopher are presented. Philosophical works revealing the philosophical methodology of Vyacheslav Ivanov are examined⁹⁴.

The paragraph concludes that the central task that Vyacheslav Ivanov sets for his theory of realistic symbolism is a testimony to the inner-world symbolic religious

⁹² Shor, O. A. Preface to the collected works of V. I. Ivanov / Ivanov V. I. *Sobranie sochinenii*. op.: In 4 vols. Vol. 1. Brussels: Foyer Oriental Chrétien, 1971. 872 p. Pp. 219.

⁹³ Toporkov, A. L. “The Tale of Svetomir Tsarevich” by Vyacheslav Ivanov: from conception to its embodiment // Ivanov V. *The Tale of Svetomir Tsarevich* / Edited by A. L. Toporkov, O. L. Fetisenko, A. B. Shishkin. – M.: Ladimir: Nauka, 2015.

⁹⁴ Purgin, S. P. Vyacheslav Ivanov as a philosopher: aspect of the method: abstract. diss. for the job. uch. art. kan. philos. Sciences. – M., 1998. - 19 p.; Bird, R. *Concepts of personality in the Symbolist philosophy of Vyacheslav Ivanov* / Studies of Eastern European Thought, 2009. Volume 61, pp. 89-96. P. 89.

connection between *realibus* and *realiora* (things given in experience and things beyond experience). Symbolism is a method of discovering this connection and comprehending the *realiora*. *Realiora*, in Ivanov's ontological hierarchy, is the most real being – *Ens realissimum* – and at the same time means a special area of intelligible “more substantial” things.

The study shows that the key characteristic of Ivanov's concept of art is its integrity and claim to philosophical completeness: the theoretical field of Ivanov's religious and philosophical research does not remain within the boundaries of aesthetics, expanding to the theory of cognition and ontology. Such is the methodological solution for the most difficult task that Ivanov sets for his art: to formulate a holistic creative and cognitive theory that will provide a person with the highest meaning of existence and creative activity.

In the third and fourth paragraphs of the second chapter, the central concepts of Vyacheslav Ivanov's theory of symbolism are revealed: symbol, myth, *realiora*, *res*, *Ens realissimum*, formulas *a realibus ad realiora* and *a realioribus ad realia*, the concept of “realistic symbolism”, theurgy. Here we consider the process of artistic creativity in which the cognitive act of an artist is produced.

The concept of realistic symbolism is also regarded in our study since it is the semantic core of Ivanov's broader cultural and philosophical theory.

The paragraphs show that the concept of “from the most real to the real” (*a realibus ad realiora*) is a kind of *philosophia perennis* of Russian symbolism. The concept “from the real to the most real” is used by Ivanov as an explanation of the theoretical and cognitive function of realistic symbolism, to which Ivanov gives a leading role in comparison with idealistic symbolism. Ivanov's philosophical optimism in relation to the cognizability of the thing-in-itself extends only to the theory of art. Ivanov entrusts the realist artist with the knowledge of objective reality – *realiora*.

Having formulated his philosophical slogan of realistic symbolism – *a realibus ad realiora* – Vyacheslav Ivanov pointed out the purpose of real art: to elevate the viewer or reader “from the real to the most real”. With the help of this

formula, Ivanov denotes the effective force of art. Art, according to the symbolist philosopher, is one of the types of knowledge. It is in art that something happens that will never happen in science: through real things (empirical data), the artist will see the most real things hidden from the world. The artist's intuition, directly proportional to his genius, becomes an instrument of such knowledge. However, the formula “from the real to the most real” is still not enough to describe the artist's method of work of realistic symbolism. The second motto – *a realioribus ad realia* – “from the most real to the real” – complements the description of the process of artistic creation.

In essence, Ivanov's theory of realistic symbolism is revealed as the antithesis of the concept of idealistic symbolism⁹⁵. Ivanov clearly distinguishes between two opposite directions of symbolism in terms of their truth and falsity. The truth, at the same time, according to Ivanov, can only be understood as objective. In order to be able to assert objective truth, it is necessary to deduce this truth from the “picture of the world” set by science and metaphysics of Modern Times, and to make a judgment about *res* not from the point of view of subject-object relations, but from the point of view of the sacred and profane. Profane as such in Ivanov's theoretical constructions is involved in the sacred.

Contrasting idealistic (subjective) symbolism and realistic symbolism, Ivanov entrusts the second type of symbolism with a religious function. The study shows that art in its true meaning, understood as realistic symbolism, sets the artist the task of objectification of a thing. Ivanov bases the construction of the concept of art and creativity on the a priori principle of faith. Religious faith, or as Ivanov puts it – “realistic worldview” – is a priori principle of Ivanov's symbolism. At the same time, Ivanov's concept itself does not become a theological theory or religious philosophy. Ivanov's theory tends to affirm the medieval worldview, which asserts a complex ontological hierarchy⁹⁶.

⁹⁵ Ivanov, V. Two elements in modern symbolism // Ivanov V. *By the stars. Philosophical, aesthetic and critical experiments. Articles and aphorisms. Book I. Texts / Answer.* edited by K. A. Kaufman. – St. Petersburg: Pushkin House Publishing House, 2018. – 431 p. Pp. 166-191.

⁹⁶ Gilson, E. *The Spirit of medieval Philosophy* / Translated from the French by G. V. Vdovina – M.: Institute of Philosophy, Theology and History of St. Thomas, 2011. – 560 p.

The study concludes that Ivanov seeks to assert religion in its original right to a status that completely determines the existence of man and the world, returning to its true ontological meaning, replaced in Modern times by a worldview function.

The **third chapter** “*The Philosophical Ideas of V. S. Solovyov and F. Nietzsche as the Main Philosophical Sources of Vyacheslav Ivanov’s Concept of Art*” considers the problem of searching and establishing philosophical sources of creativity of Vyacheslav Ivanov. Several central philosophical and theoretical lines have been identified, to which Ivanov's theoretical concept of symbolism dates back. It is shown that the philosophy of Friedrich Nietzsche and Vladimir S. Solovyov are the main philosophical sources that influenced the formation of the concept of Ivanov's art.

The **first paragraph of the third chapter** examines the problem of the genesis of the philosophical sources of Ivanov’s concept of art. The specific of Ivanov's work with critical and philosophical essays is also revealed. It is noted that the circle of Ivanov's reading, as well as the circle of sources of his creativity in its entirety cannot be reconstructed⁹⁷.

In this paragraph, several main directions of philosophical influence on the work of Ivanov are identified. First of all, these are the philosophical ideas of Plato⁹⁸, Augustine of Hippo⁹⁹, philosophical reflections of German idealism (first of all, I. Kant¹⁰⁰ and F. Schelling¹⁰¹), as well as some contemporary to Ivanov trends¹⁰².

⁹⁷ Bogomolov, N. A. To the study of Vyacheslav Ivanov's reading circle // *Vyacheslav Ivanov: research and materials*. Issue 2 / Editors: N. Y. Gryakalova, A. B. Shishkin. – St. Petersburg: RHGA, 2016. – 512 p. p. 453.

⁹⁸ Westbrook, F. *Dionysus and the Dionysian tragedy*. *Vyacheslav Ivanov: Philological and philosophical ideas about Dionysianism* / F. Westbrook. – Muenchen: Verlag Otto Sagner, 2009.

⁹⁹ See: **Dudek, A.** The ideas of Augustine of Hippo in the poetic perception of Vyacheslav Ivanov // *Vyach. Ivanov: pro et contra, anthology*. Vol. 2. — St. Petersburg: TsSO, 2016. — 960 p. p. 438.; **Cymborska-Leboda, M.** On the concept of “transcendence” in Vyacheslav Ivanov: on the problem of “Vyacheslav Ivanov and Augustine of Hippo” // *Vyach. Ivanov: pro et contra, anthology*. Vol. 2. — St. Petersburg: CSO, 2016. — 960 p. Pp. 446.

¹⁰⁰ Kalinnikov, L.A. *Kant in Russian philosophical culture: Monograph*. – Kaliningrad: Publishing House of the I. Kant Russian State University, 2005. – 311 p.

¹⁰¹ Westbrook, F. *Dionysus and the Dionysian tragedy*. *Vyacheslav Ivanov: Philological and philosophical ideas about Dionysianism* / F. Westbrook. – Muenchen: Verlag Otto Sagner, 2009.

¹⁰² См.: **Bird, R.** *Martin Heidegger and Russian Symbolist Philosophy* / *Studies in East European Thought* 51: 1999. Pp. 85-108. P. 102.; **Etkind, A.** *Khlyst: sects, literature and revolution*. – M.: New Literary Review, 2013. – 644 p. P. 201.

In this paragraph we come to the conclusion that the historical and philosophical question of establishing philosophical sources of influence on his concept of art (realistic symbolism) seems to be extremely difficult and potentially not completely solvable.

Our research demonstrates that it is difficult to establish the fact of the influence of a philosopher or thinker on Ivanov for the following reasons:

– During his formation as a theorist of symbolism, Ivanov traveled to different countries and cities, so it is not possible to establish a reading list with actual accuracy.

– The presence of a reference apparatus in philosophical texts – essays, books – of the time when Ivanov worked was not mandatory. Unlike strictly academic works, for example, studies in the field of religion of Dionysus, where there are many references and work with research literature is clearly presented, aesthetic and philosophical essays do not have a scientific apparatus.

– Due to the peculiarities of Ivanov's style of presentation, his critical and philosophical texts contain the names of only those thinkers who are included in the so-called "canon" of Ivanov. The fact that Ivanov is familiar with contemporary philosophical concepts is evident from his texts, therefore, despite the absence of references to this or that thinker, we can notice the implicit presence of this or that concept in his texts.

The second paragraph of the third chapter raises the question of the main sources of Ivanov's theoretical creativity.

The paragraph concludes that the extremely difficult and probably not completely solvable question of establishing the sources of Ivanov's concept of art should, first of all, become a question of how to clarify and limit this task.

The study demonstrates the specificity of the historical and philosophical reconstruction of the influence of one philosophical theory on the others. We come to the conclusion that the comparison of Ivanov's theory with other philosophical concepts that have a philosophical methodology and developed philosophical terminology is not absolute. Comparing Ivanov's concept of art with the philosophy

of Kant or Schelling, for example, we plunge into a certain discourse, which is not set within the framework of Ivanov's concept, but, on the contrary, subordinates it to itself. Thus, Ivanov's theory is inevitably distorted. The task of this study is to establish the source of Ivanov's creative reception, in order to approve the concept of Ivanov's art in a historical and philosophical framework.

Thus, we come to the conclusion that it is necessary to identify exclusively the main philosophical sources of Ivanov's religious and philosophical theory of art.

The study highlights several main names that had the greatest influence on Ivanov when he formed his theory of symbolism. These creative receptions can be combined into several ideological and philosophical groups:

– Firstly, Ivanov's religious and philosophical ideas, with all the variety of perceived programs and intuitions, have their roots in one source – the Russian philosophical tradition. The ideas of V. S. Solovyov played a special role here.

– Secondly, the theory of realistic symbolism would not have arisen in the form in which we have it now, without Ivanov's critical perception of Friedrich Nietzsche's philosophy.

In the study, we try to identify the philosophical continuity of Ivanov's thought through a demonstration of the main reception ways. This is done in order to expand the context of the consideration of Ivanov's work from literary and philological to philosophical, to take it beyond the literary classification, referring to the Young symbolists and place it in the historical and philosophical tradition.

In the third and fourth paragraphs of the third chapter, the line of succession of F. Nietzsche's philosophical ideas in Ivanov's theoretical work is revealed.

The study shows that Ivanov accepted Nietzsche's ideas about Apollinism and Dionysianism both on a personal biographical level and on a theoretical and philosophical level. However, the criticism of modern culture, formulated by F. Nietzsche, perceived by Ivanov, turns into a desire to overcome the Nietzschean ethics of the Superman. The perception of Nietzschean philosophies of Dionysianism and Apollonism turns into a creative adaptation of these concepts in

Ivanov's theory of symbolism. However, the study shows that the reassessment of Nietzsche's own perception of his ideas did not become an equal overestimation of the importance of the German philosopher for his own creativity.

The study shows that Ivanov's criticism of Nietzsche was carried out in two directions: philological and philosophical¹⁰³. Following his fellow philologists (Wilamowitz-Moellendorff¹⁰⁴) Ivanov criticizes Nietzsche as a philologist and points out his mistakes regarding the understanding of the religion of Dionysus as aesthetic *par excellence*. Ivanov, in his research, comes to the conclusion about the unconditional mystical (religious) basis of the Dionysian cult, which only allowed the “faithful” to seek solace in it. Instead of dwelling on the aesthetic characterization of Nietzsche's Dionysianism, Ivanov overcomes it by justifying the cult of Dionysus as the basis for discovering a more ancient definition of man than a “political animal”.

Ivanov's research in the field of Dionysianism reveals a “religious animal”¹⁰⁵. This definition allows Ivanov to establish the connection between the Dionysian cult and the Christian religion and to appeal to the fact that in any religion (more exalted or less) there is a path to the main anthropological definition of man as a “religious animal”.

In the study, we come to the conclusion that it is the connection between the Dionysian cult and Christianity that helps Ivanov overcome the Nietzschean criticism of Christianity.

Thus, we conclude that in order to overcome the Nietzschean criticism of religion, Ivanov needed to prove the religious basis of Dionysianism and show its primacy in relation to the aesthetic image of Dionysus created by Nietzsche, as well as to outline the line of unification of Dionysian religious experience and Christian experience.

¹⁰³ Westbroek, F. *Dionysus and the Dionysian tragedy. Vyacheslav Ivanov: Philological and philosophical ideas about Dionysianism* / F. Westbroek. – Muenchen: Verlag Otto Sagner, 2009

¹⁰⁴ Wachtel, Michael A. *Vyacheslav Ivanov and Ulrich von Wilamowitz-Moellendorff: Reverence and polemics* / Modernités Russes. No. 15, 2015. pp. 147-157.

¹⁰⁵ Ivanov, V. *Hellenic religion of the suffering God* / Symbol. No. 64. 2014. p. 191.

Thus, the study shows that Vyacheslav Ivanov discovers that from the very beginning of human history, a person was defined through the experience of religious experience. Based on these arguments about the meaning of the religion, Ivanov builds a concept of realistic symbolism, the purpose of which is to establish a symbolic connection between reality and *realiora*.

The study concludes that Ivanov's theory of realistic symbolism is an original answer to Nietzsche's philosophical concept of the *Übermensch*.

The **fifth, sixth and seventh paragraphs of the third chapter** present the philosophical influence of the work of V. S. Solovyov on the concept of symbolism of Vyacheslav Ivanov.

The study demonstrates that the influence of Russian religious philosophy, most manifested through the work of V. Solovyov, determined the form of overcoming the philosophical concept of Nietzsche by Ivanov.

The study comes to the conclusion that Ivanov sees salvation and the possibility of establishing a new foundation for those who have lost all the supports of history and culture in the philosophical project of V. S. Solovyov. Solovyov's main merit is philosophy, which is based on a religious worldview¹⁰⁶. The influence of V. Solovyov's philosophy on Ivanov's personality and on his thinking is found in several directions: theory of culture, art, epistemology, ontology. All these aspects converge in the famous Ivanov formula *a realibus ad realiora* (“from the real to the most real”), which, in essence, proclaims the insufficiency of *ratio*, the inability of rational dialectics to lead to true cognition. Ivanov following Solovyov understands true cognition as integral, religious cognition. It is necessary to overcome philosophical idealism and discover a different way of comprehending the truth. Intellectual intuition is called by Ivanov (following Solovyov and Schelling) the way of comprehending the truth¹⁰⁷. *Ratio*, according to Ivanov, remains chained to the first member of this formula – the real (*realibus*), and religious creativity is required

¹⁰⁶ Ivanov, V. I. The religious case of Vladimir Solovyov // Ivanov V. I. *Sobranie sochinenii*: In 4 vols. 3. Brussels: Foyer Oriental Chrétien, 1979. pp. 295-306.

¹⁰⁷ Soloviev, V. S. *Philosophical principles of integral knowledge*. – M.: Academic Project, 2011. – 383 p. P. 190.

to move to the most real. Thus, it is in creativity that genuine communication and contemplation of the *realiora* are revealed.

The study comes to the conclusion that Ivanov interprets religion in the same sense as V. Solovyov – as a connection between the divine and the human, which is revealed in the mystical sphere of creativity (the main sphere of human activity). Thus, the goal of art, both for Solovyov and Ivanov, is to build this connection between man and God. Starting from Solovyov's theurgical aesthetics, Ivanov defines symbolism as the only true method of discovering *realiora* (the highest truth).

Thus, in the third chapter we come to the conclusion that Vyacheslav Ivanov asserts the theory of realistic symbolism as a response to the crisis of culture indicated by Nietzsche's philosophical ideas. However, Ivanov's concept of symbolism overcomes the Nietzschean critical approach to culture and justifies “positive philosophy” as the basis for the reassertion of the concept of “culture” beyond the framework of modern philosophy, and beyond the framework of Nietzsche's critical philosophy.

To sum it up, Vyacheslav Ivanov finds a way out of Nietzscheanism in the positive philosophy of the unity of V. S. Solovyov, seeing in it the only true (as opposed to Nietzschean) way out of the position of metaphysics and culture that the German philosopher pointed out.

Conclusion

Within the framework of the dissertation research, we managed to show that the concept of art by Vyacheslav I. Ivanov is a theory of realistic symbolism which claims to be a complete religious and philosophical system. Ivanov's concept of art is not reducible to aesthetics and is formulated by him as an ontognoseological theory.

The theory of realistic symbolism serves, first of all, as a theoretical justification for Ivanov's artistic creativity, while being a universal theory for any artistic creativity.

Vyacheslav Ivanov's creativity is not limited to the era of the Silver Age and the framework of the literary flow of symbolism, but it overcomes all the conventional boundaries of the era. Despite its conditional attribution to the Young Symbolists, Vyacheslav Ivanov's theory of realistic symbolism belongs to a wide historical and cultural context, being considered a circle of Russian symbolists only formally.

The concept of art developed by Ivanov serves as an example of “positive philosophy”: realistic symbolism in a peculiar way helps to overcome the metaphysics of Modern times, which led to a cultural and social crisis. Ivanov's cultural and philosophical position unfolds from his personal religious worldview, formed under the influence of Russian religious philosophy. However, for Ivanov, the philosophical reflections of F. Nietzsche serve as an impulse to re-evaluate the cultural and philosophical attitude of modernity.

We have taken Ivanov's religious worldview as a priori principle of his symbolist theory. The “Correspondence across a Room” clearly shows the “ontological” position of Vyacheslav Ivanov. The way of seeing the relationship between world, man and God is conditioned by Ivanov's thinking, which tends to the medieval worldview. Ivanov sees the world, man, culture in the "reverse perspective", that is, from the point of view of *Ens realissimum*. There is no subject in symbolist theory in the sense in which we understand it in modern metaphysics –

Ivanov returns *Ens realissimum* (God) to the center of the world. Thus, the subject-object relations within the world are removed and give way to the relationship of Me and Thou, that is, man and God. The dialectic of Me-Thou relations is the central issue of Ivanov's existential-philosophical thought.

Within the framework of realistic symbolism, culture is designed to represent the religious connection of all things. From this point of view, culture must be continuous, otherwise it will not be able to claim full comprehension of the truth.

From the point of view of continuity, Ivanov also approaches the language. Language is understood by Ivanov as a semantic field, timeless uniting antiquity and modernity. Thus, according to Ivanov, language and culture in their absolute sense form a symbolic space of connection between the past and the present, where time loses its meaning. The connection between ancient and modern cultures clearly demonstrates the symbolic connection between *res* and *realiora*. The language is understood by Ivanov in the sense that it was defined by W. von Humboldt and A. A. Potebnya. Language, first of all, is an effective force capable of awakening to a creative act – thinking.

The “Tale of Svetomir Tsarevich”, written by Ivanov throughout almost his entire life, is an example of realistic symbolism. On the one hand, it combines Ivanov's ideas about culture and language as a symbolic space of meanings, and on the other hand, Ivanov's aspirations to affirm the true purpose of the artist as a myth-maker.

Ivanov's theory of realistic symbolism is revealed within the framework of the opposition to the concept of idealistic symbolism. Ivanov clearly shows that in the true sense symbolism can only be of one kind – realistic. The truth is understood by Ivanov only as objective truth, in fact, noumenal truth – the one that is accessible only to God. Thus, only God can know the world in its reality and completeness. However, the highest divine gift is available to man – the gift of creativity. It is thanks to this gift that a person can partake of divine truth (*res realissimum*). It is possible to come to such a truth only within the framework of symbolism with the

help of intellectual contemplation (intuition). Art in its true purpose should show the artist the way to the truth and set him the task of commemorating the *res*.

Art is a special kind of cognition/comprehension of *realiora*. Ivanov argues that through creativity, a person is able to comprehend not only a phenomenon, but also a thing-in-itself: through real things (empirically given), the artist contemplates the most real things hidden from the world.

The philosophical concepts of Friedrich Nietzsche and Vladimir Solovyov are the central philosophical sources of Vyacheslav Ivanov's concept of art. Ivanov borrows from Nietzsche the concepts of Dionysianism and Apollonism. The critical rethinking of Nietzsche's philosophical ideas contributes to the formulation of his own "positive philosophy" of "integral knowledge". An example of such a philosophy is the system of V. S. Solovyov. Thus, overcoming Nietzsche, Ivanov turns to the religious and philosophical tradition of Russian culture.

Thus, Ivanov overcomes the Nietzschean impulse by asserting realistic symbolism, the philosophical basis of which he perceives from Solovyov's studies. Struggling with the decadence of culture, nihilism, subjectivism and individualism, Ivanov sees the only way out in a religious worldview that gives rise to realistic symbolism. Asserting first of all the object, not the subject, returning the so-called reverse perspective to the world taken away from it by the Renaissance, Ivanov gives preference to *Ens realissimum* and shifts the perspective of vision from the subject to the *Realiora*.

The main conclusions of the dissertation research:

1. The results of this study show that Ivanov's concept of art is the core of his cultural and philosophical system. The revealed central positions of the theory of realistic symbolism allow to establish that it overcomes the aesthetic theory and claims ontological and epistemological completeness, forming an integral philosophical program embodied in the unity of the spiritual and creative attitude of the poet and thinker.

2. Vyacheslav Ivanov's cultural and philosophical creativity is self-determined within the framework of V. S. Solovyov's philosophy of unity. Vladimir Solovyov's philosophical ideas are the main source of Ivanov's theoretical concept and the basis of his deep creative intuition.
3. Based on the linguistic concepts of Humboldt and Potebni, Ivanov develops an original hermeneutic method of working with text used in the creation of artistic, critical and theoretical works.
4. Ivanov's concept of symbolism is embedded in the historical and philosophical line of continuity of dialogical relations between Russian and Western European philosophy and represents an ontologized philosophy of culture and metaphysics of creativity, which synthetically develop and authorize the philosophical vocabulary of the epoch.
5. Vyacheslav Ivanov overcomes the Nietzschean criticism of religion through the assertion of the primacy of the religious component of Dionysianism, as well as through the establishment of a connection between Dionysianism and Christianity.
6. Nietzsche's criticism of culture is overcome by Ivanov with the help of the original theory of realistic symbolism, which arose as a result of turning to V. S. Solovyov's concept of All-Unity (vseedinstvo).

Approbation of the research

The main results of the research were presented at Russian and international conferences, lectures within the framework of an educational courses, reports within the framework of seminars of the HSE International Laboratory for the Study of Russian and European Intellectual Dialogue.

1. Russian Conference “Problem of the Social Ideal in Russian Philosophical and Political Thought” (Moscow, Institute of Philosophy of the RAS, 2021). Report: “Vyacheslav Ivanov on the religious aspect of public life: ideal and reality”.

2. International Scientific Conference “Russian Intellectuals-Exiles in 1919–1945: Prague, Sofia, Belgrade” (Moscow, NRU HSE, 2020). Report: “Vyacheslav Ivanov on the Slavic brotherhood: Utopia or Prophecy?”

3. International Scientific Conference “Slavanism as a Problem in the Texts of Slavic and Russian Intellectuals of the XVII-XX Centuries” (Moscow, NRU HSE, 2020). Report: “Vyacheslav Ivanov: the Experience of Slavic Mythology, or the “Tale of Svetomir Tsarevich”.

4. XI International Conference of the HSE School of Philosophy “Ways of Thinking, Ways of Speaking” (Moscow, NRU HSE 2020). Report: “Vyacheslav Ivanov as a Recipient of the Ecumenical Ideas of V. Solovyov”.

5. International Scientific Conference “The Russian Language as the Basis of Russia's Existence (from the Peter I and Pushkin Era and Further)” (Moscow, NRU HSE, 2019). Report: “The Involvement of Antiquity: The Element of V. I. Ivanov's Language”.

6. 5th “Andalusian Slavic Studies Workdays” International Conference on the occasion of the 25th anniversary of the creation of the Slavic Philology Departmental Section (Spain, Granada University, 2019). Report: “Vyacheslav Ivanov’s Russian Idea”.

7. International Scientific Conference “Three Centuries of Christian Enlightenment in Russia: The Formation of Russian Europeanism” (Moscow, NRU

HSE, 2018). Report: “Vyacheslav Ivanov's Dionysus and Christ: The Poetics of a Symbol or a Religious Principle”.

8. International Scientific Conference “The Death of Empires. 1918” (Moscow, NRU HSE, 2018). Report: “Crisis or Fall: Post-revolutionary Russia in the Representation of Symbolists (V. Ivanov, A. Bely, A. Blok)”.

9. International Scientific Conference “F. A. Stepun: A Russian Thinker between Two Revolutions” (Moscow, HSE, 2017). Report: “Russian Symbolism in the Interpretation of F. A. Stepun”.

10. Lecture in the course “Cultural and Intellectual History of Russia in the XIX-early XXI centuries” (NRU HSE, educational program “Russian as a foreign language”), March-April, 2019. The topic of the lecture: “The Silver Age of Russian Culture”.

11. Report at the HSE International Laboratory seminar “Dialogue between Russia and Europe: The View of Young Researchers” (2020). Report “Vyacheslav Ivanov as an Art Theorist”.

The theses of the dissertation research are reflected in the following publications published in journals indexed in international databases of indexing and citation, as well as those included in the list of high-level journals of the Higher School of Economics:

1. Doronina, A. A. “Russian idea” of V. Ivanov in the Context of his Philosophy of Culture: The Experience of Reading the “Tale of Svetomir Tsarevich” // *Voprosy filosofii*. 2021. No. 10. pp. 138 -144.

2. Doronina, A. A. “The Turning Point of Epochs” in the Literary and Philosophical Understanding of I. A. Bunin and V. Ivanov // *Russian Journal of Philosophical Sciences (Philosophical Sciences)*. 2020. Volume 63. No. 6. pp. 65-81.

3. Doronina, A. Vyacheslav Ivanov's Concept of Dionysism: from Symbolist theory to Philosophy of Art // *Russian Journal of Philosophical Sciences (Philosophical Sciences)*. 2019. Volume 62. No. 3. pp. 25-39.

Other publications on the topic of the dissertation:

1. Doronina, A. A. Preface to the Translation of a Chapter from the Book by B. Schulze // Philosophical Letters. Russian and European Dialogue. 2021. Vol. 4, No. 4. pp. 57-62.

2. Schulze, B. Vyacheslav Ivanovich Ivanov (1866-1949) / translated from German, notes by A. A. Doronina // Philosophical letters. Russian and European Dialogue. 2021. Vol. 4, No. 4. pp. 63-79.

3. Doronina, A. A. Vyacheslav Ivanov's Russian Idea // In: New Trends in Slavic Studies – 2. Moscow: URSS Publishing Group, 2021. pp. 421-426.

4. Doronina, A. A. Vyacheslav Ivanov on the Slavic idea // Philosophical letters. Russian Russian and European Dialogue. 2020. Vol. 3. No. 4. pp. 158-166.

5. Doronina, A. A. Revolution in the Worldview of Russian Symbolists: Andrey Bely and A. A. Blok // Forum of Modern Eastern European History and Culture. 2017. № 1.