

# HISTORY AND THEORY OF MUSIC ART AND CULTURE

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*Muravskaya Olga,*  
*ph.d. in musical art, professor of department of theoretical*  
*and applied culturology, Odessa national*  
*A. V. Nezhdanova academy of music.*  
*olga@noc.od.ua*

## ROLE BYZANTINE "IMAGE OF THE WORLD" IN THE DEVELOPMENT OF MUSICAL, CULTURAL AND HISTORICAL TRADITIONS OF XVIII-XX CENTURIES IN EUROPE.

**The purpose of the article** is aimed at highlighting the significant role of the genetically historically conditioned cultural paradigmatic of the Christian Byzantine East for the all-European area in the form of a patriarchal-orthodox idea that fertilizes religious and spiritual cultural values and creatively implements the idea of spiritual Transfiguration as a symbol and image of the world. **Scientific novelty.** Article is devoted to the influence of the Byzantine Empire, the Byzantine "image of the world" in the spiritual, cultural, historical and musical tradition of the West of different eras. **Conclusions.** Spiritual theurgical mission of music and art in general, is fully realized in the cultural-historical practice of Byzantium, retains its importance in subsequent periods as the basis patriarchal orthodox culture, determined the spiritual and genre-style quests European musical and historical tradition of the New Age and modernity.

**Keywords:** Byzantium, Byzantine culture, the orthodox patriarchal culture, Byzantine style, modality.

*Муравська Ольга Вікторівна, кандидат мистецтвознавства, професор кафедри теоретичної та прикладної культурології Одеської національної музичної академії ім. А.В. Нежданової*

**Роль візантійського «образу світу» у становленні музичної і культурно-історичної традиції Європи XVIII-XX ст.**

**Мета роботи** орієнтована на висвітлення значущої ролі генетично-історично зумовленої культурної парадигматики християнського візантійського Сходу для всеєвропейського ареалу у вигляді патріархально-ортодоксальної ідеї, запліднюючої релігійно-духовні культурні цінності і художньо-творчо здійснює ідею духовного Преображення як символ і образ світу. **Наукова новизна.** Статтю присвячено питанням впливу Візантії, візантійського «образу світу» на духовну, культурно-історичну і музичну традицію Заходу різних епох. **Висновки.** Духовно-теургічна місія музики і мистецтва в цілому, що була в повній мірі реалізована в культурно-історичній практиці Візантії, зберігає свою значущість і в наступні епохи в якості базису патріархально-ортодоксальної культури, що визначила духовні і жанрово-стильові пошуки європейської музично-історичної традиції Нового часу і сучасності.

**Ключові слова:** Візантія, візантійська культура, патріархально-ортодоксальна культура, візантійський стиль, модальність.

**Relevance of the research topic** of the given article deals with a significant role in cultural-historic process of dichotomy of the East and West, perceived at the present stage at the level of a complex "polyphonic" polylogue of cultures connected by the genesis of the Faith, for Europe - the Christianity in all the diversity of its confessional manifestations. One of the most relevant aspects of the designated interaction process has been concentrated over the last two centuries on the impact of the progressively dynamic West on the traditions of Eastern Europe, while the spiritual and cultural-historical elevation of the Slavic area, the "Celtic Renaissance" of the 19th century, the Oxford Movement, various forms of

manifestation Neo-Byzantine and stylistic searches for postmodern culture did not force Western Europe to recall the values of the Old Christian single spiritual tradition. Thus, the usual contrast between the "orthodoxy" of the Eastern Slavic or Slavic-Byzantine cultural and historical type of thinking based on Orthodoxy, and Western European, Catholicism and Protestantism based on spiritual traditions, becomes an anachronism.

**The purpose of this article** is focused on highlighting the significant role of the genetically historically conditioned cultural paradigmatic of the Christian Byzantine East for the all-European area in the form of a patriarchal-orthodox idea that fertilizes religious and spiritual cultural values and creatively implements the idea of spiritual Transfiguration as a symbol and image of the world.

Investigating the essence of Byzantine's contribution to the world spiritual culture in line with the "image of the world" that is indicative for her, Eduard Volodin stated: "Byzantine had its own historiosophical mission, which it fulfilled to the end and thus entered the world history as the greatest empire and invincible citadel ... Byzantine heritage continues for more than five hundred years to influence the fate of the Eurasian continent, and the spiritual core of Byzantine – Orthodoxy – as it was, and remains the semantic basis of world history" [2]. Supporting this idea, a well-known Polish icon painter and religious thinker of the twentieth century, Jerzy Novoselsky stated an even more radical position that united Byzantine and the West: "Byzantine could not be separated from the West, since Byzantine, at least in the sphere of Mediterranean culture, from antiquity until the time of the fall of Constantinople was, in fact, an integral unity with the West" [quot; 4, 40].

**Literature review on the issue.** Summarizing the researches of well-known domestic and foreign Byzantinists of the past and the present, it should be noted that Byzantine civilization was a phenomenon of the unification of various nations and cultures under the sign of Orthodoxy, allowing, at the same time, a tolerant attitude towards local cultural and historical traditions (right up to the language of worship), consistent with the principle "Non-violent Christianization," as well as the organic nature of Christianity's inheritance of certain manifestations of ancient culture. It was through Byzantine that the medieval and Renaissance West mastered the ancient cultural and historical tradition.

Simultaneously, Byzantine represented the classical model of the "Christian Empire", the ontological basis for the existence of which at all levels was the principles of iconicity, mimesis- imitation, oriented to the "model" of the Kingdom of God and the spiritual

principles of its being. The fundamental spiritual and socio-political principle of the existence of the Byzantine Empire was expressed in the idea of a "symphony of authorities", which acted as the guarantor of the order of eutaxy as one of the basic goals of the The Household Management Code of the empire, represented at the level of the "Christianized cosmos".

This kind of orientation to the Divine "prototype" defined the basic role of traditionalism and canonicity as defining qualities not only of the economic, political and social life of Byzantine, but also of its "blessedly conservative" (I. Lozovaya) culture, within which "the tradition ascended to the essence" , while "experience is only a phenomenon" [5, 162]. Its specificity was defined as liturgic-theurgical qualities, oriented toward the idea of the individual's synergy and spiritual transformation, and also by reliance on the semantic significance of such patriarchal archetypes as the House, Family, and Kinship, each of which was again related to the Divine prototype. This protective and conservative traditionalist approach, which goes back to The Household Management Code, the Christian concept of which was formed in Byzantium, is characterized by the sacralization-spiritualization of all levels of human being - from the private to the representative-imperial, because "the order of being is from God, the mode of life is also from God "[1, 159].

**Statement of the main material.** Orientation on the basic role of the sacred and spiritual features of culture largely determined the quality of the moral and ethical and behavioral stereotype of a person's personality – a citizen of the Roma Empire. The role of the spiritual ideal in this case was played by the characters of biblical history and Christian hagiography, representing self-abasement, self-deprecation, "ascetic interrogation" (S.S. Averintsev) among the dominant qualities of the individual, "grandeur of imperceptibility" (A.P. Kazhdan), childishness, combined with the richness of his inner spiritual life and correlated with the image of the primordial (before the fall) spiritual perfection of a man.

The "temple synthesis of the arts" (Father P. Florensky), which is indicative of Byzantine culture, is characterized by the dominant role of the singing-musical quality, represented by the concept of "angel singing," numerous forms of which were appropriate not only in church practice, but also in everyday life, which to some extent leveled the differentiation of secular and spiritual musical principles, highlighting the priority role of the latter. In the theocratic-house-building concept of the Orthodox Christian empire, liturgical singing was synonymous with prayer as a way of spiritual communication between man and

God, and with the means of educating the "hospitable mind" (Dionysius the Areopagite) and internal spiritual transformation-the thesis of the individual as part of the "cathedral" whole.

The principle of "canon-order" is realized in the Byzantine church-singing tradition through the phenomenon of modality. In the presence of a common everyday scale, which forms the basis of the modal system of church singing, modality simultaneously becomes the embodiment of the principle of diversity within the framework of ontologically prescribed and intonationally typed "models" (voices, modes, ithos) – "archaic ethos" [12 , 566]. The ideal form of representation of this principle is a monody that realizes the principle of dominance of melodic-linear thinking that is so indicative of the modality, manifested later in the polyphonic practice of European music of subsequent eras.

The spiritual-theurgical mission of music, formed in Byzantine, will retain its significance in subsequent epochs as a basis for a patriarchal-orthodox culture that determined the spiritual and genre-style quest of the European musical and historical tradition of the New Time. The type of culture represented is based on the concept of "God's The Household Management Code", "Domostroy" as it was developed in the Eastern Christian practice. His most important archetypes are House, Family, Father, Kinship, Hierarchy in their Christian understanding. The essential quality of this culture is traditionalism, oriented to the preservation of the high sense of the spiritual pattern. The original harmony of the worldview is next to the tolerant attitude (at an early stage) to other religious concepts, thus forming an original symbiosis of the ideas of Eastern Christianity, antiquity and pagan local beliefs (Celtic, Gallic, Germanic etc.), leveling ultimately the national boundaries of society .

The musical "sign" of this kind of culture, actualized in the 19th-20th century, is relied on a typical, universally valid, leading often to leveling of the author's individual stylistic quality, deliberately "overturning" the musical language. The relevant intonational "layer" in this case is the church everyday life in all its variety of manifestations or its stylization, as well as reliance on the sphere of applied genres, preserving, nevertheless, in general their spiritual genesis on the principle of substitution of "great" with a "small" that is nothing but grandiosity in a collapsed form" (L. Smirnov) [quote: 18].

Signs of the mentioned type of patriarchal-orthodox culture, as well as the history of "Byzantine after Byzantine", had a significant impact on the entire European cultural area. Most of all, it is noticeable in countries that inherited its culture and religion. Nevertheless,

there is also a symbiosis of Byzantine-patriarchal quality with local ethnic and ethnic traditions and archetypes.

As for Russia, it is, as is well known, historically a recipient of the Byzantine spiritual and cultural heritage in accordance with the idea of "the translation of the empire" and the concept of the "Third Rome". Spirituality, liturgism, principles of realization of the idea of the Lord's House-building act as the determining qualities of Russian culture at all stages of its formation and development. Simultaneously, within the framework of this culture, the Byzantine tradition also acquires the Russian-Slavic quality. One of the manifestations of the latter, in the definition of G.P. Fedotov, is "kenotic Orthodoxy", associated with a special kind of manifestation of sacrifice and meekness in accepting the inevitable, as exemplified, for example, by the lives of St. Boris and Gleb, Tsarevich Dimitry, etc. [19]. The designated qualities of the "kenotic type of holiness," in which the dominant role is not the physical strength and power of the saint, but his innocent suffering, the "voluntary repetition of the sacrifice of Christ", the childishness of nature (in its Christian understanding) defined "the predominantly kenotic character of Russian Orthodoxy" [6 , 42] and its related culture. Such qualities of sacrifice-meekness and aspiration to inner spiritual transformation are indicative for many characters of the Russian musical theater of the 19th - beginning of the 20th century (the characters of the operas of N.A. Rimsky-Korsakov, V. Rebikov, and others).

Byzantine cultural, historical and spiritual heritage has found in Russia various forms of artistic expression. Among them are liturgical and singing practices and a court-ceremonial tradition. In the 19th century it is typified by the typology of the Russian Empire, represented not only in architecture, sculpture, painting, poetry, but also in music. The latter is represented by the "high" cantata-oratorical style of the heritage of S. Degtyarev, O. Kozlovsky and their contemporaries. Another phenomenon of the distinguished cultural and historical tradition and its Byzantine "genesis" can be considered the phenomenon of Russian "manor culture" and the associated traditions of the salon and chamber home music making with the appropriate genre system and musical expressive poetics, oriented together with the principle of capturing "the great in small "and the embodiment of the idea of "life penetrated by religiosity".

A different facet of the Byzantine patriarchal-orthodox heritage can be considered the culture of Ukraine, as evidenced by the historical studies of Metropolitan Illarion (Ogienko), N. Kostomarov etc. According to V. Khramova, "the external cultural influence becomes

fundamental only when it becomes an organic component of its own culture. For the greater territory of Ukraine, such a component was the Byzantine Orthodoxy, which determined the religious formation of the Ukrainian soul, but with the characteristic weakening of Western European extraversion and the intensification of introversion" [20, 21].

Ukraine did not inherit from Byzantine proper imperial tradition and its inherent state-political hierarchy. In this capacity, "Byzantinism" usually caused negative assessments in the Ukrainian society, which is demonstrated, for example, by the position of the "Brotherhood of Saints Cyril and Methodius", members of which were N. Kostomarov and T. Shevchenko, which had a significant impact on the entire Ukrainian intelligentsia, including on N. Lysenko. The future of the Ukrainian nation here is naturally associated with the "Hetmanate, with foundation and development of Cossack's State" [17], understood at the level of the military-knight brotherhood. Symbolic in this regard is, for example, an obvious figurative-semantic distinction between the two charismatic heroes of Russian and Ukrainian opera classics – Ivan Susanin and Taras Bulba. The first sacrifices his life for the sake of saving the king, synonymous in his mind with God, Rus, while the latter is guided in his actions by the service of Mother Ukraine and the spiritual ideals of the Cossack "partnership." The latter turned out to be very resonant for the culture of the West, in particular, for the musical, having produced in the 19th-20th centur. a number of operatic opuses based on the story of the same name by N.V. Gogol. Among them are works of Argentinean Arturo Berutti, Norwegian Katharinus Elling, Englishman John David Davis, Dutchman Will de Bora and, finally, Frenchman Marcel Semel-Rousseau.

Along with that, Ukraine also inherited the spiritual heritage of Byzantine, having originally refashioned it through the prism of the national worldview and archetypes, among which the majority of Ukrainians singled out sophistry and cordocentrism, which were most fully captured in the poetics of the elegy genre as one of the defining factors in Ukrainian musical and poetic art. Ukraine, unlike Russ-Russia, did not have a literary work called *Domostroy*, but in its consciousness, the national archetypes, interfaced with the patriarchal-orthodox tradition, are firmly rooted, among which are images of Mother Earth, Kinship, Family, high spiritual role in it of Mother-Women. The abovesaid defines both the traditions of Ukrainian folklore and the professional musical creativity of N. Lysenko and his followers.

The Byzantine cultural and historical tradition also had a significant influence on the West. With all the metamorphoses of the confessional order that took place in Western Europe during the last centuries, the influence of the Eastern Christian tradition in modern times was often realized at the level of the spiritual and cultural idea. In the case of Gaul-France, these are the traditions of the Gallican church, which retained its significance in the life of the country and its society until the beginning of the 19th century. The ritual-liturgical aspect of this spiritual and religious tradition, according to many historians of Christianity, has much in common with Orthodox liturgy.

They come into contact with Byzantine spiritual and historical practice and traditions of French absolutism. It is no accident that France, starting from the 17th century belong to the leading positions in the development of Byzantology (Dukandj, Mabilion, Monfokon etc.). "In France in the 17th century, the history of the Byzantine Empire was well known from the writings of its chroniclers. The formation of French absolutism largely relied on the experience of the autocratic Eastern Roman Empire ... Under the decree of Louis XIV, 42 volumes of one of the earliest and complete arches on the history of the empire were printed in the Louvre printing house – "Corpus Byzantinae Historiae". [16, 25]. It should be also noted that it was in the 17th century in France appears the fundamental historical work of Guillaume Lavasser de Boplan "Description of Ukraine", which became the first major study of Ukrainian history, geography, cultural and Orthodox traditions of the Ukrainian nation.

France, along with Russia, inherits not only the imperial state system and the emperorship, but also the imperial style of culture with accompanying spiritual and notional semantics ("Napoleonic empire"), represented not only in the visual arts, but also in music. In the latter case, we are talking about the poetics of the musical theater of G. Spontini.

The name of France is also correlated with the classics of salon culture, associated with the art of rococo in all its diversity of semantic aspects, realizing the principle of "great in small". The genesis of this phenomenon, for all its essentiality in the French "contribution", is again rooted in Byzantine. In this case we are talking about the phenomenon of the Byzantine "theater" (as an analogue of the "circle", which also had other definitions – "meeting", "council", "museum", "Musa gardens", "meeting"), "gathering an educated audience for discussion of scientific issues, acquaintance with new literary works of colleagues, exchange of opinions and open discussion ... "[10, 140, 138]. "The very notion "theater" was explained by the fact that the literary action was understood as a theatrical

performance .... Often it was conducted, judging by one of the letters of Dimitry Kidonis, with the participation of singers and musicians" [11, 18]. Byzantine "theater", thus, on the one hand, directly anticipates the Renaissance academic tradition, on the other – in fact, sets the foundations of the salon as one of the most revealing phenomena of the European culture of modern times.

The influence of Byzantine is also noted in the characteristic sacralization of the various levels of being of the French society (from the private to the royal imperial), which is also evident in the poetics of musical genres associated with its various spheres – from pastoral, romance, court aria to high samples of the French musical theater . The genre-dramatic specificity of the French lyric opera, based on comparison, on the one hand, the concept of romantic individualism (so typical for Western thinking), and on the other hand, the patriarchal traditions of the environment directly linked with the fate of the main characters, on the one hand, whose spiritual path is somehow connected with the idea of inner transfiguration. The distinguished mysterious quality in many ways determines the semantic aspects of the French opera of the late 19th-20th century, whose milestones are marked by such masterpieces as "Samson and Delilah" by K. Saint-Saens, "Dialogues of Carmelites" by F. Poulenc and "Francis of Assisi" Messiaen.

The indicated spiritual sense-forming quality is indicative of Germanic culture (including musical). The genetic connection of the German cultural, historical and spiritual tradition with Eastern Christianity is evident above all on the level of the contact of Protestantism and early Christianity, as evidenced by the biographies of M. Luther and F. Melanchthon, who constantly sought to find "points of support" and interaction with the patriarch of Constantinople . "The Greek Church in the eyes of the representatives of Protestantism was a continuer of the faith and traditions of the ancient Church" [3, 309]. With F. Melanchthon directly involved and the activities of the "father of Byzantine studies" in Germany of 17th century, Hieronymus Wolf.

Appealing to the ideas of the Lord's Domostroy (The Household Management Code) of the "undivided church" era, to the specificity of the German mentality associated with the semantic content of such an important German concept as Ordnung (Order), to the spiritual "dominants" of the burgher world, gave rise to the typology of the German Biedermeier, defining its figurative-semantic and genre -style specificity, including musical. The abovementioned style, appealing to the glorification of patriarchal values, however,



genetically goes back to the Eastern Christian culture, where the "Bidarmaire" qualities were formed long before the 19th century. This style is rather the personification of various national models of a patriarchal-orthodox type of culture, genetically ascending to Byzantine, its spiritual values. It is characteristic that the genesis of the type of "little man", so typical of Biedermeier, on the one hand, is correlated with the moral-behavioral stereotype of the German burgher, on the other – genetically goes back to the Eastern Christian idea of "great in small" and the priority role of spiritual transformation of the individual.

The indicated semantic and imaginative orientation finds a record in the work of many German Romantic composers who come to the stylistics of the high Biedermeier during the mature period of their activity. The idea of transforming the main character (heroine), the dissolution of his "I" into the collective-catholic "we", determines the spiritually expressive meaning of the choral legacy of R. Schumann, F. Mendelssohn, R. Schuman's "Genoves", K. Weber's opera, A. Lortzing, E. Humperdinck and, finally, the mysterious outcome of the Wagnerian "Parsifal".

Contact with the Byzantine patriarchal-orthodox tradition is demonstrated also by the culture of Spain, which for many centuries preserved the fidelity of the Mozarabic liturgical-singing tradition, which was in direct connection with the Byzantine liturgy. According to the testimony of P.A. Pichugin, the power of the influence of the harmony-intonation side of the Byzantine church-singing culture largely directly determines the specificity of Flamenco [13], as well as the spiritual-style search of the representatives of the Spanish Renasimiento.

The subject of a separate study is the spiritual culture of Ireland, which actively assimilated the Eastern Christian tradition and realized its ideas in the phenomenon of the Celtic Church [7]. Irish monasticism, at the level of connoisseurs of the Greek language and the Eastern Christian theological tradition, performed in Europe the function of missionaries, whose activities contributed to the dissemination and introduction of the Byzantine scholarship-education into the consciousness of medieval Europeans. An integral part of this process can be considered the Celtic Revival, which had a significant impact on the European cultural, historical and musical tradition of the 19th century.

All the above examples mostly concerned different national interpretations of the Byzantine spiritual and cultural experience. At the same time, the European culture of the nineteenth and early twentieth centuries also demonstrates the direct influence of this

tradition at the level of the Byzantine (Neo-Byzantine) style that developed under the sign of the phenomenon of "historicism" [see: 14, 15, 16]. The direct "exit" of Russia, Germany, France, Spain, Belgium, Holland to the designated style positions is observed in architecture and fine arts precisely in this period. Constantinople, symbolically generalizing the essence of Byzantine civilization as such, "was conceived [in Eastern Europe] as the center of the All-Slavic-Greek union with Russia at the head" [14, 14]. Let us also note that such a given vector of the historical development of the state, of which the idea of the Lord's Domostroy has become an integral part, and a special kind of spirituality of socio-cultural life, also affected the liturgical aspects of the musical theater of M.I. Glinka [21] and the works of his contemporaries, in the concept of spiritual Transformation, penetrating the "Kitez" of N.A. Rimsky-Korsakov, as well as in the mystery "projects" of creativity of A.N. Scriabin and his followers in the 20th century.

Western European culture of the 19th century, especially architecture, also demonstrates a vivid commitment to the "Byzantine style." French architectural projects by L. Vaudoyer G. J. Esperandier, V. Lallu are supplemented by the grandiose design of the church of St. Clotildes in Reims (1898-1905) (A. Gosse). The last of these temples was conceived and built as a kind of memorial in honor of the 1400th anniversary of the baptism of the Franks (496-1896). The choice of the new Byzantine style as the base for the erection of this church "testified to the extensive knowledge of the architect who composed the iconographic program of painting and statues, which was supposed to reflect the medieval history of France in the images of saints and kings, and had a historical basis: Clovis was an ally of Byzantine" [16, 29] ].

**Conclusions.** The Byzantine heritage also had a significant impact on the church architecture of Germany. Art historians emphasize the churches of Munich, erected on request by King Ludwig I of Bavaria – an ardent Catholic and, at the same time, a sincere admirer of the Byzantine spiritual and cultural heritage. Similar processes can also be observed in England, where in the late nineteenth century according to the project of J.F. Bentley in London, the Westminster Cathedral, or the Metropolitan Cathedral of the Precious Blood of Our Lord Jesus Christ was erected. It is known that his author was an active supporter of the "Byzantine Renaissance" in England and therefore, in preparing the main project of his life, he intentionally traveled to Ravenna and Venice to study their Byzantine architectural heritage.

The original hypostasis of Byzantine in the early twentieth century is demonstrated in Ukrainian culture. This quality is concentrated in the activities of M. Boychuk and his school, the style of which the author and critics defined as "neo-art", calling the exhibition of works presented in Paris in 1910 as "Byzantine Revival". Mykhailo Boychuk's style was engendered by a symbiosis of the Byzantine sacred pictorial tradition, Ukrainian folk culture and spiritual quest for the avant-garde. "M. Boychuk School" was one of the brightest points of the "Ukrainian Renaissance" at the beginning of the 20th century, to which many Ukrainian musicians-contemporaries of the artist adjoined [see: 8, 123-127].

The "Byzantine trail" is also evident in the culture of postmodernism, marked not only by the search for the fundamental "novelty" of musical expression, but also by the appeal to its archaic genesis, one of the forms of which was appealing to the principle of modality. At the same time, searches for the "new sacredness", "new simplicity", "meditativeness", ways of translating the "poetics of silence" were most often associated with the poetics of Byzantine and Old Russian church singing and the associated modality principle in its spiritual and intonational understanding. The abovementioned characterizes at the turn of the 19th-20th century creative work of M. Tippett, later heritage of A. Pärt, V. Martynov, V. Silvestrov, V. Kikta, V. Kalistratov, J. Tavener etc., using, according to V. V. Medushevsky, "... the technique of decorating the spiritual life in sounds ... to stop the world of vanity, enter the ontological space of God's prayer" [quote: 9].

Thus, the spiritual and theurgical mission of music, fully realized in the cultural and historical practice of Byzantine, retains its significance in subsequent epochs as the basis of a patriarchal-orthodox culture that determined the spiritual and genre-style quest of the European musical historical tradition of the New Age, as well as modernity in its search for spiritual and intonational ways of capturing mystery-sacral quality.

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