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EASTERN CHRISTIAN CULTURE IN DETERMINING THE WAYS OF DEVELOPMENT OF EUROPEAN MUSICAL AND HISTORICAL TRADITIONS

This article under consideration analyzes the aspects of interaction and mutual influence of Eastern and Western Christian cultures on the basis of a broad meaning and cultural and historical range of understanding of the phenomenon of "oeconomy". Formed on its basis patriarchal and orthodox type of culture created the basis of a substantial reservoir of the European musical and historical tradition of XIX-XX cent. and its genre and style searches.

Keywords: oeconomy, fellowship, patriarchal and orthodox type of culture, music and the high Biedermeier.

At the time well-known Orthodox St. Nicholas Serbian said: "we all formed a single huge organism – humanity, which was formed on Earth, developed throughout history and will live as long as fro the face of the Earth disappears the last person ... We feel that humanity has a single body and soul, realizing it metaphysically and organically. And thus we can conclude that all the people on Earth make up a single person, a single all-man, whose age is estimated by many thousands of years ..." [8, p. 711]. What has been said in many ways defines the idea of not only the unity of mankind, but also the spiritual foundations of its culture.

At the same time in the general historical and cultural process through the centuries and millennia, each of the peoples define themselves in their spiritual and historical vocation and mission in the world, thus becoming a party complex "polyphonic" dialogue of cultures, the visible manifestation of which can be considered, for example, the problem of the ratio of "East – West" and "East – West" in the framework of European culture. One of the most relevant aspects of it focused on for at least the last two centuries on the idea of interaction, and sometimes contrasting of East-Slavic or Slavic-Byzantine cultural-historical type of thinking based on Orthodoxy and West European, based on the spiritual traditions of Catholicism and Protestantism. Territorial distinction and conditions of social and historical development have resulted in a corresponding differentiation of these cultures, which is reflected in the writings of "Westerners" and "Slavophiles", as well as well-known historians, culture experts – Conrad N., S. Averintsev, N. Berdyaev, G. Florovsky, B. Sveshnikov, N. Danilevsky, A. Toynbee, O. Spengler and many others.

West European model of civilization, evolved over many centuries, focuses on the

right and the rationalist way of thinking as the highest social value. It should be also noted that Western culture is focused above all on the dynamic lifestyle of the priority initiatives and the growing importance of the role of the individual in society, the personal ego. "If the traditional medieval thought ... the question of the meaning of history linked with the idea of the Kingdom of heaven, the New Era ... have shifted from theological field to the sociological-anthropological, put forward the theory of progress (in its idealistic or materialistic variants)" [11, p. 180]. Such processes and generated by their type of western personalities together led to the emergence of the phenomenon of "Faustian type of culture" (O. Spengler), often synonymizing with Western culture of the XX century.

In the Byzantine Empire, and later in Russia, as well as in the West European geographical area, the conjugate, since the early Middle Ages, with the Eastern Christian tradition, acted different civilizational model, which is based on the idea of catholicity, synergy, Philokalia, theosis. According to Dmitry Muza, "the identity of the Orthodox civilization is defined as ideocratic, i.e. By its base has not naturalistic (ethnic, geographic, administrative-statist), and value-normative, spiritual moments. Their unity and transhistorical relationship constitutes the sacred text and austerity, giving the feeling of a common spiritual sense of existential practices – sacred, labor and domestic, and require permanent verification of the meaning of the realities of our time". [12] Civilizational model specified focused on the culture of the traditional type, and generates the appropriate type of personality, appealing in its ideal manifestation of a kenosis and "social simplification" the Nonpossessors Movement, correlated with the image of the Savior. Typical in the light of the above, you can also consider the fact that the key point in determining the meaning of human life and culture in its Orthodox understanding is (in contrast to the West European idea of progress) **Transfiguration**. We note also that this kind of function appears dominant for the musical art, which, according to A.F. Losev, "... is getting closer to "mental prayer " [14].

At the same time noted differentiation of these traditions does not preclude their inner spiritual relationship and interaction. It is well known in this respect is the theses on the influence of Western culture and civilization in Eastern Europe. Less lit today is the impact of Eastern Christian culture on the Western. Reflecting on the orthodox "roots" of the Russian musical classics of the XIX century, V.V. Medushevsky notes that "Western music is also risen light of Christian culture – the source of *universal Orthodoxy* ... Therefore, also for its view from the patristic equally is fruitful. Its secular branch rose out of church music,

borrowing from it criteria of encouraging beauty and intonation means of expression ... Not only works but also other manifestations of culture are subject to this reading... "[10, p. 21].

This openness of the Slavic-Byzantine cultural-historical type creates real opportunities for its full participation in the European and global cultural dialogue, which is by no means one-sided. There are many examples of this cooperation.

Taking into account the Christian basis of European culture in general and the important role of mystery-liturgical factor in it, we note common to all earlier liturgical-singing traditions (Gallus, Mozarabic, Milan, Celtic and others) Eastern Christian genesis, as evidenced by the meeting of ancient liturgies, actively studied and published in XIX-XX centuries, as well as the practice of rehabilitation, reconstruction these ritual traditions. "Established by Jesus Christ and transmitted to the Church by his saint apostles, Divine Liturgy in fact is one in all ancient Orthodox churches of the East and West ... In all ancient liturgies, one apostolic foundation consisting of the following parts of the constant: psalm and singing in general of saint songs, readings of St. Scripture, lections ... prayer of elevation ... "[13, p. 3-4].

Ritual and liturgical community is supplemented in the early medieval period and positions of Christian dogma, dates back to the Eastern Christian patristic and monastic asceticism. The abovementioned is correlated with the spiritual position of Irenaeus, Martin of Tours, Hermann Okserskyi, John Cassian the Roman, as well as the tradition of Lerins and Saint Galenski monasteries, played a significant role in early medieval Gaul, and also in other European regions. Name of John Cassian the Roman directly related to the formation of semi-Pelagianism position, coupled with the Orthodox soteriological concept, popular not only in Gaul, but in medieval Britain, Ireland. This concept, in turn, has had a significant impact on Patrick's Irish and was the spiritual basis of the phenomenon of the Celtic Church, a vast host of saints canonized by the Orthodox Church. The ascetic spiritual exploits of the Irish monks, a special kind of interest in the Greek patristic and classical literature to the "wave" of their missionary activity contributed to "return" the orthodox doctrine in Western Europe and largely determined its spiritual heyday in the era of the Carolingian Renaissance, and in the subsequent periods of development of West European cultural and historical tradition.

A significant place in this process belongs to the Byzantine Empire – the "Orthodox-Christian civilization of the universal" (according to A.Toynbee), set the tone for the socio-

political, public and cultural life of medieval Europe. According to the famous Russian historian F.I. Uspenskyi, "preserving in its bosom the fruit of the ancient civilization, the Byzantine Empire was used for West European peoples as rich source of knowledge and education. By the end of XII century. of Byzantium is safe to say that it was out of reach for Western nations height in theology, philosophy and literature ... goes worship of the Latin Church, church ceremonies, beginning of canon law - all of which can be regarded as borrowed from Byzantium" [16, p. 36]. According to the findings of O.S. Voskoboynikov, "despite all the contradictions, lack of understanding, even hatred, spite, finally, on the disastrous Byzantine Civilization IV Crusade, the Byzantine artistic tradition," Greek skills" as the chroniclers said, was considered by the West as the subject of universal admiration, sample, constant source of inspiration, which drew image subjects as well as shapes ... "[3, p. 446].

The basic principles of the Byzantine statehood, culture, higher education formed the basis of European cultural and civilizational system in subsequent periods. The leading indicator of the Byzantine civilization (as well as Greek, but with a "correction" to the spiritual and religious component) serves the idea of **order** (the cosmos), binder earthly and heavenly, not allowing their polar opposition and generating, respectively, as indicative of the Byzantine phenomenon of "**symphony of the power**". On the musical and liturgical singing-level specified qualities are evident in a coherent system of Byzantine Octoechos, which became the basis of all Christian practice singing, and the acclamation – spiritual hymn sign of greatness figure of the Byzantine emperor. **Mimesis** (reflection, likeness) is regarded as a fundamental concept of the Byzantine life and culture, since, according to the teachings of the Pseudo-Dionysius, "everything is arranged by divine ordinance. The existence of each item is determined by its rank in such a way that the lower rank derive the higher strength to climb from earthly to heavenly"(quoted in: [9, p. 74]), thereby determining, at the same time, the nature and purpose of earthly human way to Orthodoxy at the level of spiritual transformation. It should be also noted that "the procedure for the Byzantines – it is also obedience to authority, the union and the agreement between the members of a large community of the empire and its main components – the family and the city" [4, p. 245]. Focusing on archetypes of **home, family, father, hierarchy** in their broadest sense determines the patriarchal nature of Byzantine culture and civilization as a whole, because within it, according to S.S. Averintsev, "existence and way of life is not only

divided, but directly equated each other in the religious and ritual model of existence: order of existence – by God, but the way of life – also from God. Therefore, the most "domestic" and "family", if you will, the most "narrow-minded" lessons of domestic good manners lies in the same plane as the highest vision of world order" [1, p. 159]. This position will also be later projected on European culture subsequent periods, in particular, to Biedermeier and its musical manifestations, emphasizing the spiritual "height" of the phenomenon of "domestic music" and the appropriate type of music-making. Addition to the abovesaid are also such basic features of the Byzantine culture such as conservatism and traditionalism. The very tradition is understood as part of the culture "as a revealed as rising to the highest knowledge, whereas experience in its very nature is limited, giving only a familiarity with the surface phenomena of the physical world. Tradition goes back to the essence of the experience – only to the phenomenon" [6, p. 162]. The obvious source of the Eastern Christian traditions of this interpretation is largely determined by the base type of character of Byzantine hagiography – the "little man", "poor in spirit", the symbol of "stealth greatness" (A.P.Kazhdan) [6, p. 203]. The foregoing also marked the vector and direction of the development of Byzantine culture, oriented on movement "by the given subsequent to the higher ideal of its simplification and the descent" "from heavenly to earthy" [7, p. 14, 22] or, by definition of S.S.Averintsev to "ascetic simplification" [1, p.180]. This creative method is also largely predetermined by the Christian overtones of Byzantine culture, because within it "beauty is not recognized by the apologists without the ease and simplicity, understood as natural, as opposed to all artificial, artistic, created by people who see in nature" [2, p. 82]. The designated method later also find the imprint not only in the phenomenon of the "common serious singing" the Christian tradition, but in his creative development at the level of "widely interpreted Choral", "new simplicity" and others. When leveling proper copyright beginning that also is found in certain forms of musical art of the XIX-XX centuries.

The abovementioned quality characteristics of Byzantine culture, its spiritual basis, sanctification not just powerful "vertical" with regard to the spiritual hierarchy, but also in all spheres of life is directly interfaced with the phenomenon of "oeconomy" and its Russian equivalent – "Household Book". The given concept is characterized by the capacity of sense. Its genesis goes back to the culture of ancient Greece, and more specifically – the teachings of Xenophon and Aristotle, in which had the idea of oeconomy-Household Book a natural economic order management, which is based on the principle of equity (at the absolute

rejection of usurocracy). The latter phenomenon, Aristotle defines as chrematistics – a way to multiply wealth by usurocracy. Mentioned Aristotle's doctrine "has entered into the public consciousness and determined the direction of economic thought at least two thousand years ahead" [20]. We also add that it is determined not only the economic life of the ancient and subsequent epochs, but also cultural and civilizational processes of Christian European region.

The mentioned type of economic management, based on the spiritual and moral principles, has become one of the defining culture of the Middle Ages, as a legacy, especially in the framework of the Eastern Christian tradition. In this case, the phenomenon is considered at the level of economic management as well as the theological doctrine of "Divine Economy". In the latter case, "oeconomy" is the Christian doctrine of God's economy regarding the world and the fallen man sufficiently developed in detail exactly in Byzantium in the works of Maximus the Confessor, Nicholas Cabasilas, Olympic Methodius, Cyril of Alexandria, Gregory of Nyssa, St. John of Damascus. The idea of "spiritual building/construction" comprises conceptual "core" and "patriarchal rules of family life" by Kekaumenos. Designated sources are the actual implementation of the "grandiose religious and moral code, which was supposed to establish and implement in life the ideal world, family, public morality" [5, p. 162]. Formed in the Byzantine Eastern Christian environment, patriarchal rules of family life ideas were also inherited in Western European cultural and historical tradition of the Middle Ages (Egidio Colonna, Francesco da Barberini, Baldassare Castiglione, Leon Alberti, Thomas Szczytno, Megenbergsky Conrad etc.). The immediate heir of the concept of patriarchal rules of family life is considered the Rus, where in the XVI century appeared its Russian counterpart, which became the basis of the spiritual and ethical and domestic-economic system of Russia throughout the following centuries, as evidenced by not only the theological works of Theophanes the Recluse, but findings of V.N. Tatishchev, I.T. Pososhkov, A.G. Sumarokov, M.V.Lomonosov, D.I. Mendeleev and many others. For most of them patriarchal rules of family life became not only "area of higher relation of God to man" (V.V. Bolotov), but also a "philosophy of life busy with searching for the spiritual foundations of everyday life. All the everyday acts, including physiological meanwhile is being ritualized as strict adherence to rituals ... brings a person closer to the main purpose of his/her existence – the spiritual and corporal transformation and return to the "lost paradise" [19, p. 213]. Designated quality is determined not only economic outlook

and economic approaches, and Russian culture, including music, which is especially evident in the first half of the XIX century. In the era of the so-called "Russian Biedermeier", in particular, in the spiritual and ethical concepts of operas by Glinka, in the chamber vocal heritage of his contemporaries, and so on. Thus, the idea of patriarchal rules of family life and "the Lord's house-building" is a Christian understanding-interpretation of the spiritual meaning of human existence and transformation as a basic objective of this process, permeating all its levels – from domestic, everyday to mystical-sacral.

It should be noted that this kind of spiritual and philosophical position is very demonstrative, especially for the East Slavic region of Europe (Ukraine, Russia etc.), inherited the tradition of Orthodoxy, which was not only his confessional basis, but also the basis of public-economic and cultural -historical tradition, the continuing validity until the twentieth century. Cultural and economic way of Western Europe since the Renaissance, was somewhat different. For them, revealing the gradual strengthening of the role of material factors, the contradictions between the spiritual and temporal power, creating conditions for intensive development of capitalism and its associated spirit of usury and domination of chrematistics. The foregoing, as noted above, led to the formation of the appropriate mindset, a Western man's way of thinking ("Faustian Man"), rushing about in search of common ground and harmonization of spiritual and physical principles. The peak of such processes is the XIX century. Compensatory function in this case, in our opinion, to a certain extent performs culture, saving in its various stylistic models patriarchal "spirit" of unity of heaven and earth, routine and the sacred, the ordinary and exceptional, which is most evident in the typology of high Biedermeier and also in many musical artefacts of this period, because it reveals updated notion of "spiritual and religious music's ability to guide the human soul to the union with the divine hypostasis" [18, p. 10]. The genesis of this phenomenon is, in our opinion, is hidden, dating back to the early Middle Ages, in cultural and historical tradition formed on the basis of Eastern Christianity. This type of culture is defined as **Orthodox patriarchal**, retains its importance not only in this period, but also in subsequent periods.

In determining the essential qualities of this phenomenon turned out to be essential for us the definition by P.A.Florenskyi, who states the following: "culture, as evidenced, and etymology, is a derivative of worship, i.e. the ordering of the world on the worship category... Faith defines worship, and worship - understanding of the world, which is followed by the culture "[17, p. 39]. Represented type of patriarchal orthodox culture is based on the indicated

above concept of "the Lord's dispensation," "patriarchal rules of family life" in the way it has developed in the Eastern Christian practice, defining not only the spiritual purposefulness of life, aspiring to the transformation, but ultimately the harmony of the earth and heaven at the sacralization-spiritualization of all levels of human existence. Archetypes of the given culture type are **home, family, father, kin, hierarchy** in their Christian understanding. The essential quality of the cultural traditionalism appears focused on maintaining a high sense of spiritual sample source. Initially, its inherent harmony of world perception coexists here with the tolerant attitude (early) to other religious concepts, thus forming the original symbiosis of Eastern Christian ideas of antiquity and pagan local beliefs (Celtic, Gallic, German and others), leveling eventually national differentiation of society, and which corresponds to the apostolic thesis "there is neither Greek, nor Jew, neither circumcised nor uncircumcised, barbarian, scythian, slave, freeman, but all and in all there is Christ" (col. 3, 8). At the new level, this idea acquires relevance in the culture of the XIX century including music, aimed at a kind of renaissance is through culture of spiritual and patriarchal traditions, continuity from the early Middle Ages, and correlated with the Eastern Christian ideas (Gallicanism, Old Catholic Church, the phenomenon of the Oxford Movement, the Cecilian Movement etc.). Musical "signs" of this kind of culture becomes reliance on typical, universally valid, often leading to a leveling of the author's own individual stylistic qualities, intentional "simplification" of the musical language, often with the practice of an appropriate domestic music-making. Topical intonation "formation" in this case becomes a church use in a variety of its manifestations or its styling, as well as reliance on the scope of application of genres, preserving, however, in the unity its spiritual genesis of the principle of capturing of the "big", using the "small" means of expression, for "small-order phenomenon – it is nothing like the enormity minimized" (L.Smironov) (quoted in [15].).

Specified qualities found their imprinting in a number of works by composers of the XIX-XX centuries. Correlated, including with the style of high Biedermeier appealing in his art to the old truths of the moral order in which the individual acts as part of a corporate-conciliar. Works related to this tradition, cover with the wide scope of the genre - from chamber-vocal and instrumental to the opera concepts and cantata-oratorio compositions presented in the works of F. Schubert, F. Schumann, K.M. Weber, R. Wagner, E. Humperdinck, S. Moniuszko, K. Szymanowski, in the phenomenon of French lyric opera (Ch. Gounod, J. Massenet, Camille Saint-Saens and others). In this regard – Russian and

Ukrainian music of the XIX century is of particular interest, impresses domestic spiritual and patriarchal traditions in all diversity and richness of its national events (M.I. Glinka and his contemporaries, V. Rebikov, N.V. Lysenko) as well as the original "outputs" of this perspective into the work of the composers of the XX century (S.S. Prokofiev).

To summarize, it should be noted that the quality of the patriarchal orthodox culture outlined above in all its manifold manifestations and impacts (including on Western culture) does not only show the important role of its Eastern Christian genesis (the study of patriarchal rules of family life and its spiritual and moral basis) but also on the importance of its aspects in contemporary socio-economic and artistic life to a large extent determining spiritual and ethical image of our contemporary.

Well-known economist of the XX century J. Keynes, the author of a new direction in economic theory of the XX century wrote: "I anticipate that we will have an opportunity to return to some of the most indisputable and incontrovertible principles of religion and traditional virtue, claiming that greed is a vice that usury is unworthy of man ... We'll be back to appreciate the purpose of the above means and prefer the goodness to the profit" [21, p. 261-262].

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