

**Title:** *Ego Mori – Ergo Creo* of Vl. Solovyov's Syzygy: Quality of Author's Absent "I" in Poems of A. Pushkin

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Syzygy is a key value in Vl. Solovyov's aesthetics. His syzygy is a rational form of the emotional sensation of beauty in both metaphysical and physical planes of reality. Solovyov redefines this Greek neologism as the "close unity" of all that exists with eternal goodness and truth. While it maintains its unity, the preexistent timeless and immeasurable all-unity (vseedinstvo) undergoes division and multiplication of its personal *I*, creating a myriad of other centers of being ("I's), some of which become the human "I." To rejoin with all-unity, the human "I" must envision other "I's as "living" points of view, through which it can replicate all-unity's original creative act. In these moments of syzygetic departure from self, men achieve a particular state of mind and experience beautiful revelations of all-unity. Through such syzygetic trance man perceives beauty in nature as a "sensual realization" of the ultimate truth and goodness of all-unity. Thus, Solovyov makes syzygy a requirement of the artist's mental and emotional state of creation.

Solovyov's beauty is both an attribute of the ontological, universal theurgic process, and an element of his aesthetic program of the spiritualization of matter. This transformation has already begun in nature and continues in the sphere of art as artists participate in all-unity's theurgic (syzygetic) process.

The paper tests Solovyov's model of creation by examining some poems of A. Pushkin where his poetic "I" communicates to readers the sensation of beauty in spatial forms. In their mutual syzygetic communication, the poet's and the reader's "I's restore the syzygetic relation with all-unity thus "anticipating" the future "spiritualization" of nature through reliable and "authentic" images.