

Title: The Musical Divine: Early Music in Russian Metaphysical Symbolism and the Late Imperial Orthodox Liturgy

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For its complex engagement with both literary and musical arts, Russian symbolism ranks among the currents in Russian culture that lend themselves especially well to interdisciplinary research. Viacheslav Ivanov, seminal poet and theoretician of the symbolist movement, holds a particular affinity for music, deeming it the 'mogushchestvennishee iz iskusstv' (Ivanov 2007: 45). While it is explicit that Ivanov posits music as a Dionysian element present in the culture of the late nineteenth and early twentieth centuries, the question of whether he conceives of the spiritual significance of music in a Christian context is undetermined. In addressing this question, it is important to note that a similar programmatic recollection of early music is evidenced by a contemporaneous revivalist movement in Orthodox liturgical chant, at the forefront of which was student of the Moscow Conservatory and later preceptor of Moscow's Sinodal'noe uchilishche, Aleksandr Dmitrievich Kastal'skii. Both movements posit music as possessing unique spiritual capacities capable of regenerating ancient religious sensibilities in the twentieth century.

The initial task in analyzing this parallelism is to determine the degree of the revivalist movements' mutual influence. The next is to uncover the nature of their similarity, both in the sense of how each movement incorporates a certain *form* of early music and in what way it serves as a programmatic artistic or religious stance. The philosophical and theological underpinnings figuring in the preoccupation with early music, and the form that they ultimately assume as professions of spirituality, must be analyzed comparatively. Once these preliminary grounds have been established, the significance of this revivalism for the tumultuous religious climate of the times can be determined.

#### Bibliography:

Ivanov, Viacheslav. *Po zvezdam. Borozdy i mezhi*. Moscow: Astrel', 2007.