## ■ Sacred Music ■

# The Influence of the Ontology of Orthodox Christian Art on Music and Icon Painting*

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*Abstract*. The social institution of the Orthodox Christian Church penetrates into all the aspects of artistry (icon painting, church singing, church rituals), supporting individual thinking. However, it is only in the present day than the integrity of this thinking is becoming comprehensible. The methods of iconography, musicology, and singing paleography, the meticulous reading of the theological utterances of St. John of Damascus and the other Church Fathers, analysis of the historiography of the works of such authors as Father Pavel Florensky, Yuri Lotman, Alexei Lidov, Sergei Averintsev, and Nikolai Mikhaltsov allow us to understand the deep ontology of Orthodox Christian art. The author of the article presumes that the concept of St. John of Damascus, expressed in the concept of *perichorisis*, reflecting the idea of the "mutual exchange of energies," should be interpreted not only christologically, but as being the most important ontological basis of the entire legacy that accompanies church service. It is *perichorisis* that provides the synergy of the artistic means: the color scheme of images and the color model of the chant text for the icon, as well as the melodic formulas of the chant merge in unity. As a result of this, a unique set of regulator-techniques of the expressivity of ecclesiastic art is formed, which also exerts an impact on modern art. The article provides examples of such influence in the work of Georgy Sviridov.

*Keywords*: ontology of Orthodox Christian art, iconography, color rendering of the stichera text, melodic formulas, Georgy Sviridov

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## Духовная музыка

# Влияние онтологии православного искусства на музыку и иконопись**

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*Аннотация*. Социальный институт Православной Церкви проникает во все стороны творчества (иконопись, церковное пение, церковное действие), поддерживая неповторимое мышление. Однако целостность этого мышления становится понятной только сегодня. Методы иконографии, музыковедения, певческой палеографии, внимательное чтение богословских высказываний Иоанна Дамаскина, Отцов Церкви, анализ историографии творчества таких авторов, как отец Павел Флоренский, Юрий Лотман, Алексей Лидов, Сергей Аверинцев, Николай Михальцов, позволяют понять глубинную онтологию православного искусства. Автор статьи полагает, что концепция Иоанна Дамаскина, выраженная в понятии *перихорисис*, отражающем идею «взаимообмена энергиями», должна трактоваться не только христологически, но и как важнейшая онтологическая основа всего наследия, сопровождающего богослужение. Именно *перихорисис* обеспечивает синергию художественных средств: в единстве сливаются цветовое решение образов и цветовая модель текста песнопения к иконе, мелодические формулы распева. Благодаря этому формируется уникальный комплекс приёмов-регуляторов выразительности храмового искусства, оказывающих воздействие и на искусство современное. В статье приведены примеры такого влияния в творчестве Георгия Свиридова.

*Ключевые слова*: онтология православного искусства, иконография, цветопередача текста стихиры, мелодические формулы, Георгий Свиридов

## Introduction

The constituent elements of the Orthodox Christian artistic tradition existent in the church have been actively studied in recent times: the singing tradition, the icon painting tradition, and the features of the rituals for various church holidays are analyzed. The theological content of the icon has

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been revealed by Irina Yazykova,[1] Vladimir Lossky, Leonid Uspensky,[2] Tatiana Eremina,[3] and Galina Kolpakova,[4] who wrote about the influence of hesychasm on icon painting, and Boris Uspensky analyzed the semiotics of icons.[5] The content of the icon connected with the liturgical text was examined by Irina Shalina,[6] and Liudmila Shchennikova[7] following Alexei Lidov,[8] Liliya Evseeva,[9] and others. The singing tradition in the church is studied by a large number of researchers.

The foundations of the study of the iconostasis have been laid by such researchers as Archbishop Dimitri (Sperovsky), Victor Lazarev, and Nikolai Troitsky. In particular, Nikolai Troitsky wrote about the symbolism of the iconostasis. Father Pavel Florensky in his work *Iconostasis* comprehended the theological content of the altar barrier, and in the article *The Church Ritual as a Synthesis of Arts* argued that the meaning and the content of the icon are revealed within the space of the church, and it is the church, not the museum, that provides the appropriate venue for this.[10] The aforementioned authors have not studied the icon (iconostasis) within

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[1] Yazykova I. *Bogoslovie ikony* [*Theology of the Icon*]. URL: https://predanie.clients-cdnnow.ru/download/uploads/ftp/yazykova-irina-konst/bogoslovie-ikony-1/boghosloviie-ikony-iazykova.fb2 (accessed: 04.12.2023).

[2] Lossky V. N., Uspensky L. A. *Smysl ikon* [*The Meaning of Icons*]. Trans. from French by V. A. Reshchikova, L. A. Uspenskaya. Moscow: Orthodox Christian St. Tikhon Humanitarian University: Eksmo, 2014. 336 p.

[3] Eremina T. S. *Russkii pravoslavnyi khram. Istoriya. Simvolika. Predaniya* [*The Russian Orthodox Church. Story. Symbolism. Legends*]. Moscow: Progress-Traditsiya, 2017. 508 p.

[4] Kolpakova G. S. *Iskusstvo Vizantii. Rannii i srednii periody* [*The Art of Byzantium. The Early and Middle Periods*]. St. Petersburg: Azbuka-Klassika, 2004. 528 p.; Kolpakova G. S. *Iskusstvo Vizantii. Pozdnii period. 1204–1453 gg.* [*The Art of Byzantium. The Late Period. 1204–1453*]. St. Petersburg: Azbuka-Klassika, 2004. 320 p.

[5] Uspensky B. A. *Semiotika iskusstva* [*The Semiotics of Art*]. Moscow: Yazyki Russkoi kul'tury, 1995. 360 p.

[6] Shalina I. A. Vkhod "Svyataya Svyatykh" i vizantiiskaya altarnaya pregrada [The Entrance to the Holy of Holies and the Byzantine Sanctuary Barrier]. *Ikonostas: Proiskhozhdenie — razvitie — simvolika. Sbornik statei* [*The Iconostasis: Origin — Development — Symbolism. Collection of Articles*]. Ed.-comp. A. M. Lidov. Moscow: Progress-Traditsiya, 2000, pp. 52–84.

[7] Shchennikova L. A. Drevnerusskii vysokii ikonostas XIV — nachala XV v.: itogi i perspektivy izucheniya [The Russian High Iconostasis at the turn of the 15th Centuriy: The Results and Prospects of Research]. *Ikonostas: Proiskhozhdenie — razvitie — simvolika. Sbornik statei* [*The Iconostasis: Origin — Development — Symbolism. Collection of Articles*]. Ed.-comp. A. M. Lidov. Moscow: Progress-Traditsiya, 2000, pp. 392–410.

[8] Lidov A. M. Ierotopiya. *Prostranstvennye ikony i obrazy paradigmy v vizantiiskoi kul'ture* [*Hierotopia. Spatial Icons and Images of the Paradigm in Byzantine Culture*]. Moscow: Dizain. Informatsiya. Kartografiya, 2009. 362 p.

[9] Evseeva L. M. Eskhatologiya 7000 goda i vozniknovenie vysokogo ikonostasa [Eschatology of the year of 7000 and the Origins of the High Iconostasis]. *Ikonostas: Proiskhozhdenie — razvitie — simvolika. Sbornik statei* [*The Iconostasis: Origin — Development — Symbolism. Collection of Articles*]. Ed.-comp. A. M. Lidov. Moscow: Progress-Traditsiya, 2000, pp. 411–430.

[10] Florensky P. Khramovoe deistvo kak sintez iskusstv [Temple Action as a Synthesis of Arts]. *Iconostasis. Selected Books on Art*. St. Petersburg: Mifril, Russkaya kniga, 1993, pp. 283–307.

the space of the church during the liturgical ritual in the annual cycle of divine services, nor have they studied the connection between the different elements of ritual.

However, the collection of icons with the texts of chants by Nikolai Petrovich Likhachev[11] supports the idea of the need to study the relationship between iconography and hymnography. Alexei Mikhailovich Lidov created works explaining church art as a *hierotopy*, or a sacred unity. This approach was initiated by Father Pavel Florensky and Prince Evgeny Trubetskoy at the beginning of the 20th century. The synthesis of the musical and the artistic phenomena through the "proto-meanings" of Orthodox Christian art is studied by Natalia Seregina,[12] which also becomes the basis for identifying the influence of the ontology of Orthodox Christian art on Russian art in a more profound sense.

Yuri Lotman in his work *Inside the Thinking Worlds* wrote: "The icon represents a part of the ritualistic-rhetorical context, which deals with not only the process of creating an icon by an icon painter, but also the entire spiritual structure of his life, implying a strict, righteous way of living, prayer,

fasting and spiritual ascension."[13] There are studies with the idea of synthesizing the arts in the church at a new level. Thus, in 2021 Natalia Dvinina-Miroshnichenko defended her dissertation in the field of cultural studies on the theme of "The Iconic Significance of Orthodox Christian Sacred Music in the Context of Russian Culture of the Late 20th and the 21st Centuries."[14]

Researchers, following Robert Taft, recognize that the history of liturgical texts originates is Greece, in such places as Cappadocia and Pontus. However, Sergei Averintsev expresses his regrets that the subtleties of the early texts written by the Church Fathers presented an insufficiently studied aspect of Byzantine studies. This situation has continued up to the present day. It is no coincidence that at the present the University of Vienna is implementing a project for new translations of works by the Church Fathers. According to the website of the Association of Byzantinists, the aim of this project is to "identify the principles of the canon laid down in their works."[15] Therefore, it is important to understand what is known today from the liturgical settings of the Church

[11] Likhachev N. P. *Materialy dlya istorii russkogo ikonopisaniya. Atlas. Ch. 1–2* [*Materials for the History of Russian Icon Painting. Atlas. Part I, Part II*]. St. Petersburg: Expeditsiya zagotovleniya gosudarstvennykh bumag, 1906.

[12] Seregina N. S. *Intonatsiya kak tsennost': protosmysly. Drevnyaya Rus'* [*Intonation as a Value: Proto-Meanings. Ancient Rus*]. St. Petersburg: Galart Plyus, 2017. 398 p.

[13] Lotman Yu. M. *Semiosfera: Kul'tura i vzryv. Vnutri myslyashchikh mirov: Stat'i. Issledovaniya. Zametki* [*The Semiosphere: Culture and Explosion. Inside the Thinking Worlds: Articles. Researches. Notes*]. St. Petersburg: Iskusstvo-SPB, 2004, pp. 183–184.

[14] Dvinina-Miroshnichenko N. E. *Ikonoznachimost' pravoslavnoi dukhovnoi muzyki v kontekste otechestvennoi kul'tury kontsa XX — XXI veka: dis. ... kand. kul'turologii* [*The Iconic Significance of Orthodox Christian Sacred Music in the Context of Russian Culture of the Late 20th and the 21st Centuries: Dissertation for the Degree of Candidate of Culturology*]. Moscow, 2021. 193 p.

[15] *The Making of the Byzantine Ascetical Canon: Monastic Networks, Literacy and Religious Authority in Palestine and Sinai (7th–11th Centuries).* https://doi.org/10.3030/841476
URL: https://cordis.europa.eu/project/id/841476 (accessed: 04.12.2023).

Fathers, what can be understood about the essence of visual images and their symbolic meanings.

Because of this, I recall the words of St. John of Damascus about man's perception of the Hypostasis of God of the Word as being "about an inseparable and non-merged connection and Hypostasis."[16] According to St. John of Damascus, we worship the "purple of the body", and not the body itself. This argument is connected with the idea of an exchange of energies: "And this is an image of mutual communication, when each of the two natures offers what is peculiar to it in exchange for the other because of the identity of the Hypostasis and their penetration of one into the other."[17]

As Mikhaltsov writes, "in fact, this argument of the Reverend John of Damascus is based on the doctrine of the properties of interchange (Greek. Τρο′πος της α′ντηδο′σεως) or interpenetration (Greek. Περηχω′ρησης) of natures, one of the points of which states that the human nature in Christ communicates with the Divine energy." [1, p. 83] According to Lampe's lexicon of the Greek patristics, *perichorisis* is a "circular movement, repetition, mutual communication, or interpenetration."[18]

In other words, the material manifestation of Christian images in colors, forms and sounds provides a person with the opportunity of worshipping not a "creature," but the Creator. Deification, the Incarnation of God as a union of the Human and Divine natures in the image of Christ, as well as the Mother of God, provide the Christological basis of icon worship and psalmody. Thereby, St. John of Damascus considers the simultaneous presentations of the images of Christianity in icons and singing as the most important basis for communion of the human being with God. At the same time, the Christological justification of the images of Christianity will undoubtedly be important for understanding the artistic integrity of the image, the unity of artistic means that are designed to support the ontology of imagery. The author of this publication believes his goal is to show the synergy of hymnography and iconography as the ontological basis of all Orthodox Christian art, regardless of the time of its creation, and I am confident that this ontological meaning of synergy accompanies the entire history of Orthodox Christian art both in the old days and at present.

For many years I have been developing a methodology for studying the *znamenny* chants, one that is based on the idea of the homily role (the preaching basis) of hymnography texts in the structure of chants, on understanding the melodic system of chants as a modal structure of the ichos (in the Byzantine tradition) or the glas (in the Russian tradition). This concept is outlined in a number of my

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[16] Kozlov M. Uchenie sv. Ioanna Damaskina o Presvyatoi Bogoroditse po ego slovam na Bogorodichnye prazdniki [The Teaching of St. John of Damascus on the Most Holy Mother of God According to His Words on the Feasts of the Mother of God]. *Svyatootecheskoe nasledie. T. 3: Tvoreniya prepodobnogo Ioanna Damaskina: Khristologicheskie i polemicheskie traktaty. Slova na bogorodichnye prazdniki* [*Patristic Heritage. Vol. 3: The Works of St. John of Damascus: Christological and Polemical Treatises. Words for the Feasts of the Mother of God*]. Trans. and comment. by Father M. Kozlov, D. Afinogenova. Moscow: Martis, 1993, pp. 228–248.

[17] John of Damascus (the Monk). *Tochnoe izlozhenie pravoslavnoi very* [*The Exact Exposition of the Orthodox Christian Faith*]. Moscow: Sretenskii monastyr', 2003. P. 93.

[18] Lampe G. W. H. *Patristic Greek Lexicon*. Oxford: Clarendon Press, 1961, pp. 1077–1078.

monographs.[19] Numerous stichera of the Oktoikhos in the Byzantine, Russian and Korean traditions — about 1000 hymns from the time period between the 10th and the 19th centuries, from the first to the eighth Byzantine ichos or the Russian glas, has become the material of the research. Manuscripts reviewed from Russian State Library, the Saint Petersburg National Library, Vienna State Library, the Russian State Archive of Ancient Documents and others. According to the methodology I have developed, the melody of the chant unfolds not solely in one mode, but in a certain modal system, wherein the melodic formulas that separate the zones of homiletics (the introduction, sentence, exposition, moral application, and conclusion) perform an important function of delimiting the individual sections. At the same time, the internal content of the melodic formulas written in the *znamenny* notation, but possessing their own supporting notes in each glas, correlates with all the supports of the glas system, which is fixed for the performance of this chant.

Deep foundations for understanding the ontology of Orthodox Christian Art are contained in the studies of Greek scholars Gregory Statis,[20] Achilleus Chaldaiakis,[21] Emmanuel Giannopoulos,[22] and others. They do not contradict the thoughts expressed in this article. Moreover, as it turns out, the color perception of chant texts, according to the theory of Pseudo-Dionysius the Areopagite about the role of colors, correlates very precisely with the color scheme of the icons that support separate individual chants. It is because of this that the synergy of the artistic means of Orthodox Christian Art is realized. At the same time, some contemporary composers perceive very accurately the spiritual content of the authorial poetic texts of a number of Russian poets of the Silver Age and achieve the same synergy of artistic means. In this case, we are talking about Georgy Sviridov (1915–1998), who managed to sense the special "colored ear" of Sergei Yesenin's poetry and reproduce the melodic and harmonic solutions closely resembling *znamenny* singing in his work. Albina Kruchinina wrote in her article about the Old Russian keys to the work of Sviridov,[23] highlighting as a trilogy three of his works — Three Choral Works from the Music for the Drama by Aleksei Tolstoy *Tsar Feodor Ioannovich*, the vocal poem *Departed Rus'* and the cantata *Bright Guest*. However, the researcher did not make any

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[19] Alekseeva G. V. *Vizantiisko-russkaya pevcheskaya paleografiya. Issledovanie* [*Byzantine-Russian Singing Paleography. Study*]. St. Petersburg: Dmitry Bulanin, 2007. 368 p.; Alekseeva G. V. *Sinergiya sredstv vyrazitel'nosti pravoslavnogo iskusstva: tekst, tsvetovaya model' ikony, melodika: monografiya* [*The Synergy of Expressive Means of Orthodox Christian Art: Text, Color Model of the Icon, Melody: Monograph*]. Vladivostok: Far Eastern Federal University, 2022. 88 p.

[20] Στάθης Γ. Θ. Οι αναγραμματίσμοι και το μαθη'ματα της Βυζαντινης μελοποιιας. Αθηναι, 1979. 238 p.

[21] Chaldaiakis A. From the Ritual of the Matins Servise: The Insertion of Poetic Texts in the Chant of the Polyeleos. *Musicology. Journal of the Institute of Musicology of the Serbian Academy of Sciences and Arts*. 2011. No. 11, pp. 75–101.

[22] Γιαννόπουλος Ε. Ηψαλτικη τεχνη. Λογος και μελος. Θεσσαλονικη, 2008. 409 p.

[23] Kruchinina A. N. Drevnerusskie klyuchi k tvorchestvu Georgiya Sviridova [The Early Russian Keys to the Music of Georgy Sviridov]. *Muzykal'nyi mir Georgiya Sviridova. Sbornik statei* [*Georgy Sviridov's Musical World. Collection of Articles*]. Comp. by A. Belonenko. Moscow: Sovetskii kompozitor, 1990, pp. 124–134.

mention of Yesenin's and Sviridov's "color hearing." In this article, further below, we shall examine the same works, but also taking synesthesia into account.

## The Ontology of Orthodox Christian Art in Music and Icon Painting

The results of my research of the ontology of Orthodox Christian art have been published in a number of articles.[24] [2, 3] Here the synergy of the expressive means of Orthodox Christian art is proposed to be considered by using the example of the dogmatic from 4 Glas or 4 Ichos "Christ the Good Shepherd". In this dogmatikon, the Mother of God was mentioned as a consolation.

The ideas of Christ as the Good Shepherd and the Idea of the Mother of God as consolation are supported by well-known icons. The educational nature of visual images containing the dogmas of Christianity, according to the teachings of St. John of Damascus, synergistically enhances the logic of the tripartite sermon in dogmatics. The image itself traces its origins back to the ancient Orpheus, known from the Roman catacombs when Christianity had not yet been officially accepted, as well as from a mosaic in the mausoleum of Galla Placidia in Ravenna in 440 AD (Il. 1).

At the same time, the Mother of God, accompanied by the image of Christ the Good Shepherd is present only in the image of Heaven. According to the theory of Pseudo-Dionysius the Areopagite, blue is the color of the Mother of God, red is the color of life, purple is the imperial color, white is the color of sanctity, blue is the color of the Heavenly spheres, black is death, green is life, etc. The aesthetics of color in Byzantine icon painting is carefully analyzed by Victor Bychkov.[25] The researcher emphasizes the special



Il. 1. Mosaic *The Good Shepherd*. Ravenna, Mausoleum of Galla Placidia. 440

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[24] Alekseeva G. V. Metatexts of the Sacred Image System in the Space of an Orthodox Temple. *Art History in the Context of Other Sciences in Modern World. Parallels and Interactions. Proceedings of the International Academic Conference. April 21–26, 2019*. Moscow: Filin, 2020, pp. 292–305. (In Russ. and English.)

[25] Bychkov V. V. *Fenomen ikony: Istoriya. Bogoslovie. Estetika. Iskusstvo* [*Icon Phenomenon: History. Theology. Aesthetics. Art*]. Moscow: VRS, 2008. 630 p.

spiritual structure of Byzantine icon painting, which creates the light-color symbols bringing in the understanding of the Christian meanings of the ascent to God in an anagogical manner. Following Otto Demus,[26] Victor Bychkov writes: "The Mother of God is placed on the concave surface of the conch in such a way that the real light, reflected from the golden cubes of smalt, is focused around her figure, creating the effect of the Mother of God belonging to another, Heavenly World. This effect is enhanced by the scale of the figure, more than twice the size of the Apostles depicted below it. The effect of light focusing in the center of concave surfaces of conchs, niches and sails was actively incorporated by Byzantine mosaicists."[27] The color hermeneutics of the text is based on the same color spectrum: purple, green, blue, gold (see Table 1). At the same time, in the early versions of the icon image of the Good Shepherd, the color scheme is simpler than in the later ones.

This dogmatic has the following meaning:

1. Through the help of You, O Mother of God, the prophet David, who became the forefather of God, in his Psalm to Him who exalted You, proclaimed about You: "The Queen has appeared at Your right hand."

2. As God, who deigned to be born and become a man from You without a Father, made You the Mother, the Bearer of Life, in order to restore His image in Man, damaged by passions, and, having found a sheep lost in the mountains, to take it on His shoulders and bring it to the Father.

3. And, according to His will, in order to unite with the Heavenly Powers and the Mother of God, save the World, O Christ, who is endowed with great and profound blessing.

**Table 1. Color Hermeneutics of Dogmatic "For the Sake of Thee"**

| 4 глас | I. Иже Тебе ради **Богоотец** пророк Давид песненно о Тебе провозгласи величия Тебе Сотворшему: предста Царица одесную Тебе, | II. Тя бо **Матерь** ходатаицу живота показа, без отца из Тебе вочеловечитися благоволивый **Бог**, да Свой паки обновит образ истлевший страстьми, и заблуждшее горохищное обрет *ОВЧА*, на рамо восприим, ко **Отцу** принесет, | III. И по Своему хотению, с небесными совокупит силами, и спасет, **Богородице**, Мир, **Христос**, имеяй велию и богатую милость. |
|---|---|---|---|
| 4 Ichos | I. For the sake of Thee, **God the Father,** the prophet David, proclaim in song about You the greatness of You the Creator: the Queen appears at Your right hand, | II. For **God** made You a **Mother,** the bearer of life, / without a father, deigned to be incarnated from You, / in order to renew His image in us, destroyed by passions, / and, having found a sheep lost in the mountains, / taking it on his shoulders to bring it to the **Father,** | III. And according to His will, O **Mother of God, Christ** shall combine with the heavenly forces, and save the World, being endowed with a great and rich grace. |

[26] Demus O. *Die Byzantinischen Mozaikikonen. I. Die grossformatigen Ikonen*. Wien: Verlag der Österreichischen Akademie der Wissenschaften, 1991. 99 p.

[27] Bychkov V. V. Op. cit. P. 231.
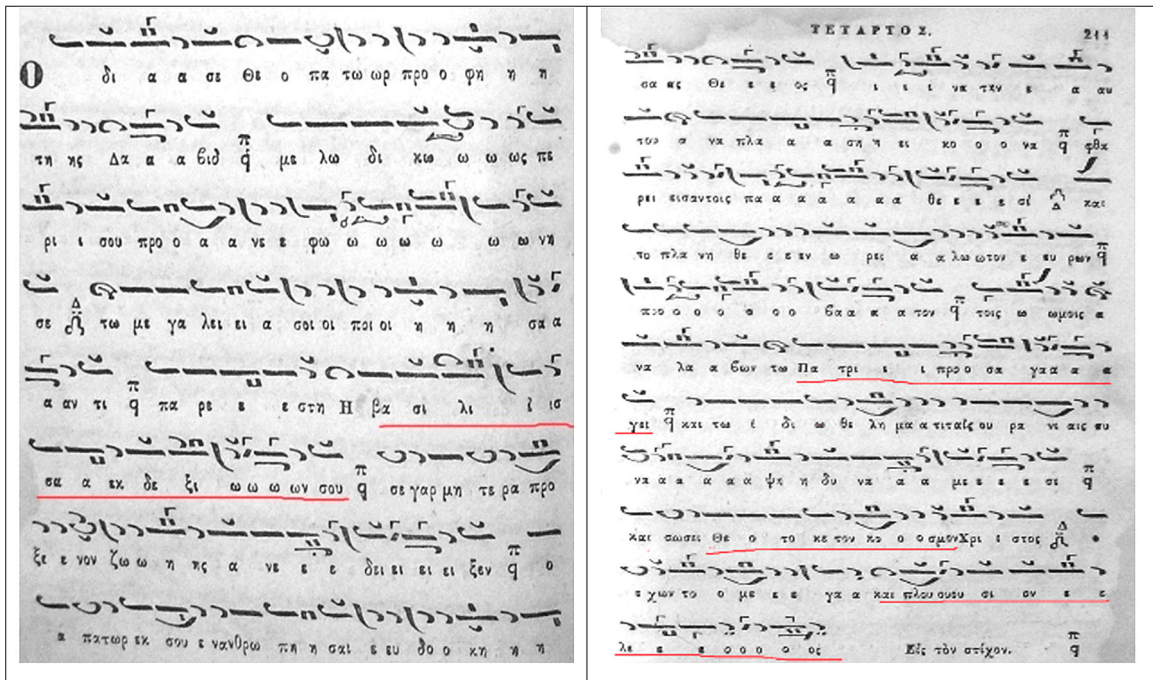
Il. 2 The Anastasimatarion of Constantin Protopsalt. 1863. Fol. 210–211[28]

Accordingly, Byzantine notation bears the same signs of stops at the completion of each section (Il. 2, 3). Byzantine manuscripts from different periods convey different post-reform recording traditions: in 1865 we can see more extensive singing, compared to 1839. However, the perception of phrase endings and their main melodic outlines are not fundamentally different from each other.

The nature of the musical formulas at the end of the sections in the Byzantine (Il. 2, 3) and Russian (Il. 4) versions is invariably based on the typical final formulas, and the color content of the meanings of the texts is conveyed by means of mosaics and versions of icon images. A purple chiton is discerned in a mosaic of the 5th century AD, featuring white sheep, the blue sky, and green vegetation — all this also appears in the text of the dogmatikon.
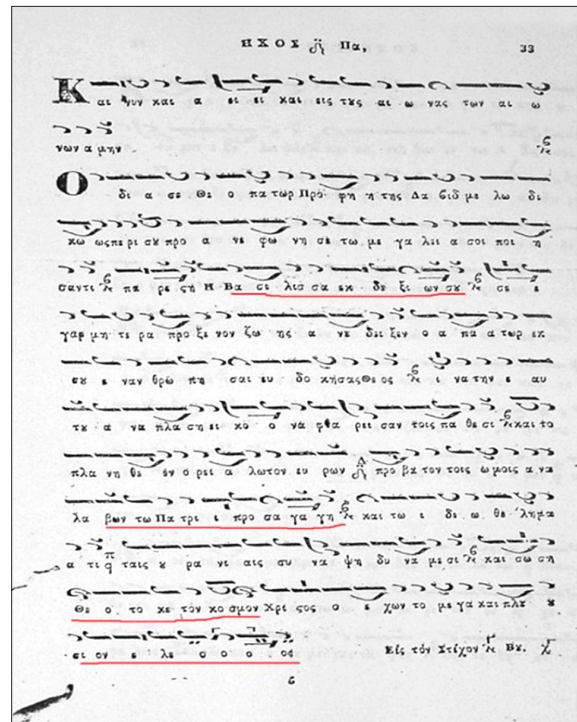


Il. 3. The Anastasimatarion of Peter Protopsalt. 1839. Fol. 33[29]

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[28] Νεον αναστασιματαριον αργον και σιντομον μελοποιηοεν παρα Κονσταντινοσ προτοπσαλτισ. Εν Κονσταντινουπολει, 1865. 686 p.

[29] Αναστασιματαριον σιντομον μελοποιηοεν παρα Πετρυ Λαμπαδαπιου τοι Πελοποννησιυ. Εν Κονσταντινουπολει, 1839. 104 p.
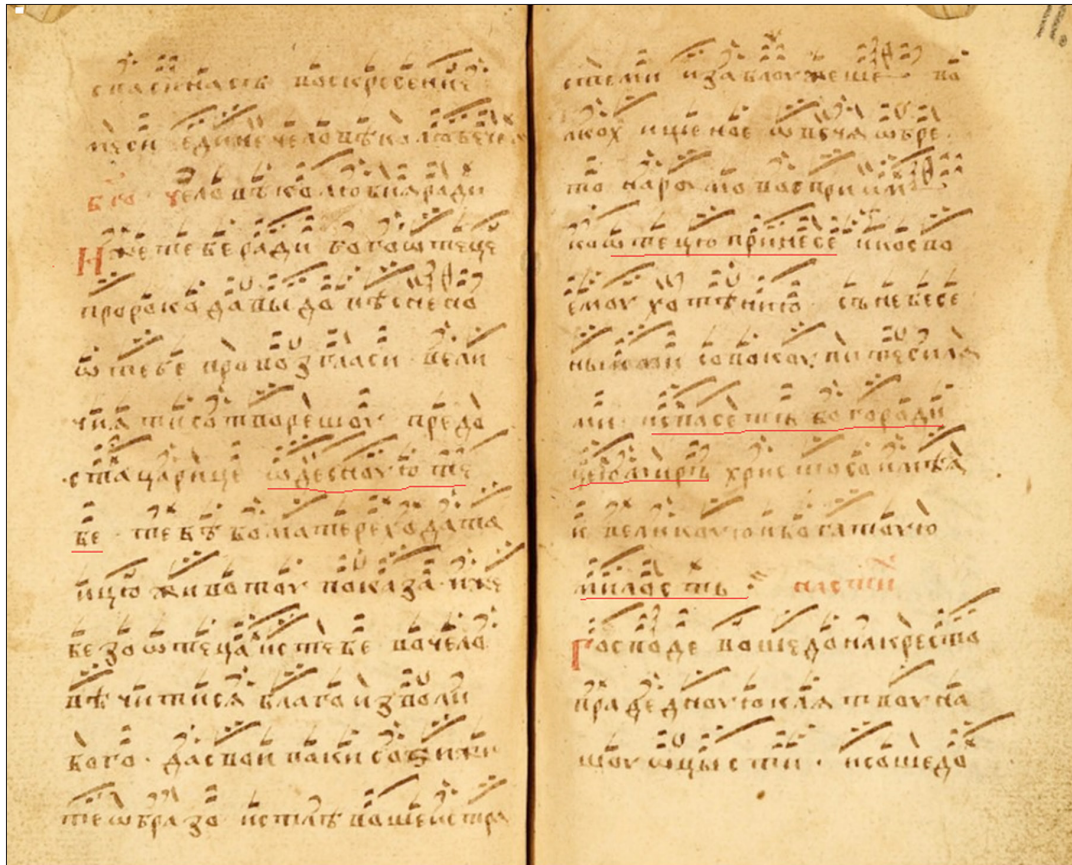
Il. 4. The Octoechos and Obikhod in Kryuki Notation.
The End of the 15th and the Beginning of the 16th Century[30]

What should be considered as the compositionally significant components of the text? There are two aspects to highlight here: the first component of the artistic form, which in all dogmatics are endowed with three-part foundations, as prescribed by Alexander Nikolsky,[31] while each section ends with significant musical formulas, as a rule, possessing the meaning of characteristic formulas: culisms, groonka, and dolinka. Here we can see the groonka. I propose a new version of understanding the homiletical system of this text. [4]

All these are recognizable musical formulas, broadly circulated in the Byzantine and Znamenny chant.

It seems that Alexander Nikolsky did not assess quite accurately the complicated character of this dogmatic from the point of view of homiletics and poetics. The moral application in this section should be clarified:

*And, according to His will, in order to unite with the Heavenly Powers and the Mother of God, save the World.*

The second component: emphasizing the expressive words of the texts with fitas

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[30] Collection by Dmitri Razumovsky. Fund. 379, No. 49. P. 11. Russian State Library.

[31] Nikolsky A. V. *Formy russkogo tserkovnogo peniya. Formy dogmatikov bol'shogo znamennogo rospeva. Uchebnoe posobie* [*Forms of Russian Church Singing. Forms of the Dogmatists of the Greater Znamenny Chant. Tutorial*]. Moscow: Moskovskaya konservatoriya, 2010. 92 p.

and extended chants in the music, which is also well known as a method of conveying the content of the emotional points of the liturgical texts of the znamenny chants.

The color symbolism of the icon image concurs with the hermeneutic structure of the melodic text endings, provides the very principle of teaching in the context of church art: conveying the dogmatic foundations of the dogma through the synergy of all the artistic means that take part in the church action. And here the national features of the chant intonations, the iconic adaptations to them, become only part of a large canon, what is essentially the Art of the Church.

Analysis of the melodic structures of the hymns to the Mother of God always results in the fact they declare the threefold nature of the sermon, as well as the threefold nature of the Christ, the son of the *Theotokos* [*Mother of God*]. The Russian and Byzantine traditions have a genetic connection between the melodic formulas of the section endings — they are the Byzantine kilisma and the Russian kulisma, which transmit the "movement of the wheel." The nature of the usage of these formulas as metatexts of the chant constructions is obvious, but the melodic manifestation of these formulas differs in the various national traditions.

Due to the modern approach of the authors studying the synesthetic nature of musical and artistic consciousness, not only the traditions of Christian icon painting, but also the deep meaning of metaphysical experience in modern non-objective art, — the author proposes a new approach to the ontology of Christian imagery through the synergetic-hermeneutic perspective, where everything exists in synthesis: the color solutions of the icon image symbolism concur with the hermeneutic structure of the text, and the poetic and structure of the text is rhythmicized by the endings of the melodic sections. All of these serve to convey the dogmatic foundations of the Creed through the synergy of artistic means in the church service. Thereby, every time we can see the power of the canon and the individuality of the master. This is the ontology of Orthodox Art artistic image.

## The Influence of the Ontology of Orthodox Christian Art on Contemporary Music

It is not by chance, and there no coincidence that in the works of the outstanding Soviet/ Russian composer Georgy Sviridov it is possible to sense the continuation of the ontological foundations in the spiritual traditions. His Three Choral Works from the Music to Alexei K. Tolstoy's Tragedy *Tsar Feodor Ioannovich* (1969–1972), Sergei Yesenin's Poem *Departed Russia* (1977) and his Cantata *The Bright Guest* (1979) are permeated with a synthesis of artistic means genetically related to the Russian Orthodox Christian tradition. As Mikhail Arkadiev writes, there is a special "axial pulse" present in Sviridov's music.[32] The researcher connects this pulse with the traditions of J. S. Bach's music. Yet, it appears that Sviridov's works belong to the pulse of the Russian spiritual tradition. The author provides us with these examples from Sergei Yesenin's poems, as well as a composer by no means chosen randomly Georgy Sviridov and his music. Sergei Yesenin love for the Russian

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[32] Arkadyev M. Liricheskaya vselennaya Georgiya Sviridova [The Lyrical Universe of Sviridov]. *Russkaya muzyka i XX vek* [*Russian Music and the 20th Century*]. Ed.-comp. M. Aranovsky. Moscow: State Institute for Art Studies, 1997, pp. 251–264.

blue exranses is well known. In the poetry of the Silver Age, the concept of intermediality[33] is widely used as the creation of a holistic artistic image through the interaction of the different art forms. The special role of the blue color in the poetry of Sergei Yesenin is indicated in several studies [5]. At the same time, Yesenin was aware of the meaning of blue being the color of the Mother of God, the Intercessor. Georgy Sviridov felt this very well. In Yesenin's Bright Guest the fifth and sixth verses are permeated with "blue": "Glory to God in the Heaven and Peace on Earth! The moon pierced the clouds with its blue horn", "Quietly floated out of the grove darkness like a blue swan."

In Sviridov's music we can hear the turns of the "wheel", close to the Russian kulisma circling: $g – b\text{-}flat – e\text{-}flat – c – e\text{-}flat – f – d$, $g – b\text{-}flat – e\text{-}flat – c – d – b\text{-}flat$ (Example No. 1).

At the same time, these sounds resemble bell peals, which subsequently create a harmonic completeness of the choral accompaniment. In the Prayer for three choruses, the "kulisma" or "wheel" singing is perceived very well at the end of the phrase "Blessed be Mary, the Lord is with You" ($e\text{-}flat – g – d – f – c$, Example No. 2), in the chorus *Holy Love*.

In other words, the ontology of the Orthodox Christian tradition has exerted an influence on contemporary sacred music.

Example No. 1

Georgy Sviridov. Cantata *Bright Guest*.
Part VI, mm. 18–24



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[33]  Jensen K. B. Intermediality. *The International Encyclopedia of Communication. Theory and Philosophy.* 2016, pp. 1–12. https://doi.org/10.1002/9781118766804.wbiect170

Example No. 2

Georgy Sviridov. Prayer in Three Choral Works
from the music to Alexei K. Tolstoy's tragedy
*Tsar Feodor Ioannovich*, mm. 20–21



In the poem *Departed Rus*, the "indigo and blue" in Yesenin's text are also associated with the swinging melodic formulas of the endings of his phrases: "the blue clang of her horseshoes" in the movement titled *Autumn* (Example No. 3), "the blue doors of the day" in the number *Open to Me, Guardian above the Clouds* (Example No. 4).

Example No. 3

Georgy Sviridov. *Departed Rus*.
No. 1. *Autumn*, mm. 5–10

Example No. 4

Georgy Sviridov. *Departed Rus*.
No. 3. *Open to Me, Guardian above the Clouds*, mm. 1–2



The allusions to the Divine sphere of the Mother of God in Yesenin's texts are reinforced in Georgy Sviridov's music with melodic swings of a circular (kulism) type, firmly established in the consciousness of any Orthodox Christian.

## Conclusions

In conclusion, the synergy of the artistic means of Orthodox Christian Art (the close interaction of the chant text color filling permeating an icon and the sections of the chant text homily melodic endings) reveals the ontology of Orthodox Christian Art from St. John of Damascus' writings and continues to be present in the present-day contemporary art.

The 24th Congress of Byzantine Scholars held in 2022 disclosed new possibilities for studying the mechanisms of conservation and means of the development f the paradigms of the Church. My report, written especially for the congress, was devoted to this issue. From the materials of this scholarly forum, I would especially like to note the work of Mirto Veikou (Uppsala University), who suggested searching for new means scholarship, since "the paths of bridging interdisciplinary gaps are proposed, together with a paradigmatic study based on the concept of space" [6, p. 235]. These recommendations must be heard and apprehended.

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