

**PHENOMENON AND CONCEPT OF CANON:
FROM CANONICAL FORM TO "CREATIVITY SPIRIT" IN CHRISTIANITY**

The purpose of the research. The article analyzes the canon phenomenon and concept in a wide discursive field – from the consideration of canonical rules, canonical form to their realization in cantatory culture in general, and composer creativity in particular. **Research methodology** assumes the use of the following general scientific methods: typological – to identify key characteristics of the canonical phenomenon, philosophical and aesthetic, musicological analytical, historical and cultural methods. Along with these methods, in order to identify the conditions and structural and semantic aspects of the canon phenomenon, it is also necessary to use the systemic approach, which makes it possible to study comprehensively the object at various but interrelated levels. **Scientific novelty** consists in defining the canon phenomenon and concept as one of the leading cultural universals and key concepts of the Orthodox singing traditions and in Orthodox culture, in general. **Conclusions.** The evolution of Orthodox singing and the development of musical-liturgical style caused by it are initiated by the manifestation of the canon phenomenon, hence, the canonical phenomenon can be considered as a creative factor of this tradition, on the one hand, and as a necessary condition for the existence of liturgical-singing tradition, on the other hand. The Orthodox singing tradition acquires an autonomous music-style system as a unity of liturgical everyday and author musical and language installations.

Keywords: canon, initial form, liturgical and singing tradition, cult.

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Явище і поняття канону: від канонічної форми до "духу творчості" в християнстві

Мета роботи. У статті проводиться аналіз явища і поняття канону в широкому дискурсивній полі – від розгляду канонічних правил, канонічної форми до їх реалізації у співочій культурі в цілому і композиторській творчості зокрема. **Методологія** дослідження передбачає використання загальнонаукових методів: типологічного – для виявлення ключових характеристик феномена канонічного; філософсько-естетичного, музикознавчого аналітичного, історико-культурологічного. Поряд із зазначеними методами для виявлення умов і структурно-семантичних аспектів явища канону, необхідним виявляється і системний підхід, що дає змогу на самих різних, але взаємопов'язаних рівнях всебічно вивчити об'єкт. **Наукова новизна** полягає у виділенні явища і поняття канону як однієї з провідних культурних універсалій і ключових понять православної співочої традиції і ширше – православної культури в цілому. **Висновки.** Еволюція православного співу і зумовлений ним розвиток музично-літургійного стилю ініціюється проявом явища канону. Отже, феномен канонічного може бути розглянутий як креативний фактор даної традиції з одного боку, і як необхідна умова існування богослужбово-співочої традиції – з іншого. Православна співоча традиція знаходить автономну музично-стильову систему як єдність літургійних повсякденних і авторських музично-мовних установок.

Ключові слова: канон, канонічна форма, богослужбово-співоча традиція, культ.

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Явление и понятие канона: от канонической формы к "духу творчества" в христианстве

Цель работы. В статье проводится анализ явления и понятия канона в широком дискурсивном поле – от рассмотрения канонических правил, канонической формы до их реализации в певческой культуре в целом и композиторском творчестве в частности. **Методология** исследования предполагает использование общенаучных методов: типологического – для выявления ключевых характеристик феномена канонического; философско-эстетического, музыковедческого аналитического, историко-культурологического. Наряду с указанными методами для выявления условий и структурно-семантических аспектов явления канона, необходимым оказывается и системный подход, позволяющий на самых разных, но взаимосвязанных уровнях всесторонне изучить объект. **Научная новизна** состоит в выделении явления и понятия канона как одной из ведущих культурных универсалий и ключевых понятий в православной певческой традиции и шире – в православной культуре в целом. **Выводы.** Эволюция православного пения и обусловленное ею развитие музыкально-литургического стиля иницируется проявлением явления канона. Следовательно, феномен канонического может быть рассмотрен как креативный фактор данной традиции с одной стороны, и как необходимое условие существования богослужбено-певческой традиции – с другой. Православная певческая традиция обретает автономную музыкально-стилевую систему как единство литургических обиходных и авторских музыкально-языковых установок.

Ключевые слова: канон, каноническая форма, богослужбено-певческая традиция, культ.

Relevance of this work is explained by the fact that issues concerning the preservation and transfer of spiritual values, evolution of spiritual traditions are most urgent and priority in modern humanitarian knowledge. In particular, all varieties of Orthodox liturgical singing, their revival and "new life" in contemporary compositional and performing environment generate great interest. Particular significance is related to the issues of systematization of individual areas of the liturgical and singing tradition, as well as the tradition of liturgical singing in general. All this explains the growing interest in the Orthodox singing tradition

in humanitarian, in particular, cultural thought and reinforces its importance as a subject of musicological research. Moreover, many principles of formation and development of the canons in this tradition, figurative and semantic purpose of its iconic structures are deeper revealed in the context of musicological research. If we turn to the experience of people who, in the opinion of the Orthodox Church, have attained the highest degrees of spiritual development, and to the experience of saints, you can see that they followed the church, the life in the cult. In other words, their path primarily presented the life inside the church rite.

Research objective. In this article, canon is considered as a fundamental principle of the Orthodox culture functioning, the expression of which in the singing side of the orthodox rite reveals the relation to the ritual action taking place and the ritual text being uttered. Scientific novelty consists in defining the canon phenomenon and concept as one of the leading cultural universals and key concepts of the Orthodox singing traditions and in Orthodox culture, in general.

Statement of basic materials. Following the traditions of Byzantine culture, Orthodoxy formed in the territories of Kievan Rus combines the inclination to philosophical consideration of religion on the one hand, and high appreciation of the rite importance on the other hand. Florensky noted, "along with the developed theosophy, where the relations between the Divine Persons are discovered in philosophical terms, between the characters of Jesus Christ, the Church concept, salvation, immortality, etc., deep respect in Eastern religiosity is paid for the rite, so that its performance is placed side by side and even higher than the performance of moral testaments" [8, 468]. In other words, the rite compliance in sanctuary and all details is becoming one of the main concerns of the church. This close attention extends to the singing side of the rite, especially to the fulfillment of all rituals related to birth, marriage and the death of a person. Thus, the distinctive feature of the Orthodox attitude to the Church is the preponderance of participation in the cult and ritual of any moralistic actions: direct participation in the church life is much more important than the dry study of the book-related sacred service. The cult and the Orthodox ritual, in its turn, pay exceptional attention to the most important moments of a person's life: "birth, death, marriage occur before the face of God and are blessed with sacraments and divine services" [8, 478].

The system of rituals forms a closed whole, in which the replacement of one rite by another is impossible, since such a replacement will certainly shake the foundations of the entire system. "It is impossible to change the organ in the body arbitrarily and replace it with the same one, but of a different type, because with this change all the others must also change accordingly" [9, 158]. In the cult, on the way of the ascent from the earthly to the heavenly, the rite is understood by Florensky as the gradualness of the dying of the earth, and on the way of the descent of the heavenly to the earthly – as the embodiment in the earthly. In the rite there is no statics, it is full of movement, interpenetration and interaction. But there is another kind of constant movement in the cult, in which constant ascension to the empyreal and condescension to the remote takes place.

The concept of holiness has a lower pole and an upper pole, and in our consciousness it moves between these poles, rising up and descending back. The concept of holiness is like a ladder: nonentity – peace – exception – election – cleansing – redemption – Light – God. Witnesses play a special role in this "ladder" movement. Florensky points out that witness and martyrdom in Christian understanding are words and phenomena of one root, which explains the importance of testimony in the New Testament. In this connection, the motif of holiness re-emerges: martyrs – saints and vice versa. Endeavor of life is always martyrdom; sacred witnesses are needed. It needs conductors, in the transfer, in the certificate: presence of testimonium makes the sacred certified [6, 162-167].

In addition, semantic meaning of the translations of the Greek word *μαρτυς*, which in Greek means "witness", in the Church Slavonic sounds like a "martyr", can be divided into two groups. In some texts, in *μαρτυς* emphasis is made on "expression, affirmation of truth", in other texts on "suffering and death". This duality of translations reveals the peculiarity of this Greek word, based on (or could) three roots, namely: *μαρ* – shine, *μαρ-* fight, *μειν* – have a thought, remember. All these semantic traces find their reflection in the word *μαρτυς* – witness, martyr. Florensky speaks of two forces of manifestation – outside and inside. "Testimony of truth is radiance. But in order to testify to the truth, we must fight, conquering the darkness of ignorance and lies: the witness is a fighter and, spiritually, he is a winner. In the struggle, it is necessary not only to inflict, but also to receive attacks, and therefore – to suffer, struggle, languish, and even die" [9, 363]. This is how Father Paul calls witnessing power manifestation beyond. In order to testify from the inner side, a witness-martyr "must have witnessed truth", be "a keeper of truth, a bearer of truth," in other words, "objective truth makes us remember about ourselves and powerfully leads a person, who knew it to testify about it" (our emphasis is O. S.) [9, 363].

Culture as a memory brings special symbols, which are the product of the need to protect against death, overcoming the short duration of a human life. Thus, O. Mandelstam argued that "the power of culture is in misunderstanding death" [5, 30]. Culture in its memorial and protective function becomes a means of permanent prolongation of life of the human race by creating special time criteria. In this connection, Lotman quotes D. Likhachev's words about the formation in medieval art of such a conception of time in which "...the past was somewhere ahead, at the beginning of events, a number of which did not correspond to the perceiving subject. "Back" events were events of the present or the future. "Back inheritance" is an inheritance that remains from the deceased, this is, the last thing that connected him to us. "Front glory" is

glory of the remote past, "first" times, "back glory" is the glory of the last deeds "[2, 356]. Thus, time was perceived as flowing from the past to the future and changing in places in these two temporal cutoffs of culture; the past acts as the main value dimension of cultural experience, and a memorial tendency turned toward becomes the expression of "the deep memory" of culture, marks the eternal, timeless in the forms of collective cultural consciousness as the only form of immortality accessible to a human being [2, 146].

Symbolic foundations of liturgical activity are determined by the fact that the service is carried out as Plato's "remembering" that there is "something profoundly intimate, something long familiar" [9, 131]. It is older than us and our parents, older than humanity, older than the world itself; so it involves "tacit prayer" – the essence of intelligent prayer. The service was as if not composed, but open, found. "Orthodoxy has absorbed the beauty of the world treasure and freed it from shell: we have a clean, threshed and reared, grain of religions, the very essence of humanity" [9, 131]. It is particularly remarkable that the Semitic triliteral root denoting to remember, to recollect, when translated into Russian, basically means "to call in the cult." Thus, the notion of mindfulness turns out to be "no more than a reflex of a cult memorial, and memory, in general, is application to man of what is actually related to God, for He Alone intrinsically remembers the true meaning of the word" [10, 172].

"What did the prudent robber ask of the cross? "Remember me, Lord, when you come in Your Kingdom," asks to be remembered, and only "(Luke 23, 42) [10, 173]. The robber asks to be remembered not here on earth, he humbly asks to be remembered in the Kingdom of God. In other words, he does not ask for salvation for the body – he hopes for salvation of his soul. At his request, God replies: "I verily say unto thee, day thou shalt be with me in Paradise" (Luke 23:43). Thus, "being remembered" by the Lord is the same as "being in paradise". "To be in paradise" is to exist in eternal memory, as a consequence, to have eternal existence and an eternal memory of God: without the mindfulness of God we die, but our mindfulness of God is most possible through the mindfulness of God about us" [10, 173]. Therefore, on the basis of the foregoing, it can be concluded that the eternal memory of God about us and us about God converges and is realized in the eternal memory of the Church, in which God exists and man can be.

Based on the provisions of the works of Father Pavel Florensky, we can distinguish a number of concepts that are directly relevant to the liturgical and singing tradition and reveal the concept of "music of divine worship", which allows us to define the Orthodox singing tradition as "a self-increasing logo". The goal of art, understood as the totality of all art manifestations, Florensky sees the overcoming of "naturalistic cortex of chance" and the formation of "universal and valid in reality". In other words, the goal of any art (beaux) is the desire to transform reality. This kind of activity applied to the church arts can be fully realized only in the cult. The very concept of cult by Florensky can be singled out as one of the most issues important for correct understanding of what "music of divine worship" is. Florensky defines the cult as an isolated part of reality, where the immanent and transcendental, temporal and eternal, perishable and incorruptible meet. Perhaps this "meeting" is clearly expressed in the music culture in general, but it gets the most expressiveness in the "music of worship," which is called "concentrated experience." It is typical for "music of worship" to concentrate all the settings of Orthodox worship, which in their essence have always been "cult-centric". "The true reality in relation, to which there can be a speech about self-determination, is one: it is an implemented meaning or a meaningful reality, it is the embodied Logos and it is a cult" [9, 104].

The most important and necessary condition for the existence of the temple action as a single organism is the presence of the canon. Florensky considers one of the most vital tasks – to comprehend the essence and the meaning of the canon, but the necessary condition for this is involvement in it. "The immediate task is to comprehend the meaning of the canon, from within to penetrate it as into the condensed mind of mankind" (our italics is O. C.) [7, 557]. A true artist, according to Florensky, wants not something for himself, not the creation of something selfishly individual at all costs, a true artist seeks to create a truly beautiful, "objectively beautiful", that is, "artistically embodied truth of things" [7, from. 556]. Provided that this is really true, the value of the work, according to Florensky, will be established by itself. The true work can only be in the general flow of all-human history; deliberately invented by the true is not, that is, it is not canonical. Acceptance of the canon is a feeling of inseparable connection with humanity, and the consciousness of the inheritance of all those treasures that were created by past generations of creators. "Verified and purified by the cathedral of peoples and generations" [7, 557], the most valuable and true was fixed in the canon. Consequently, the canon can really be called "a compressed mind of humanity".

The more ontological an artist's vision is the more universal and canonical form of his vision will be expressed. "Canonical form is a form of the greatest naturalness. You cannot imagine anything simpler, whereas the deviation from canonical forms is constraining and artificial. On the contrary, in canonical forms it is easy to breathe: they disaccustom from the accidental movement interfering in the business. The more stable and steadier the canon, the deeper and purer it expresses the universal spiritual need: canonical means ecclesiastical, ecclesiastical regarded as conciliar, catholic means all-human" [7, 562]. The canonical form is understood as a form created within tradition, within the life of the canon and under its direct influence; it is built for centuries, sifting out random and fixing the true. Thus, the canons in the field of church hymns, as well as ancient icon painting, were created and crystallized over the centuries, while forming a special edge of the canon, in which the relationship between words and melodies is reflected. The form of hymns is inseparable from the spiritual content contained in it, embodied in words by the great hypnotists and Fathers of the Church.

A significant part of secular historians and "positivistic theologians," according to Florensky, are prone to perceive "the usual conservatism typical of the Church, the old retention of the usual forms and methods" in the norms of ecclesiastical consciousness [7, 556]; this, however, according to Florensky, is a manifestation of a misunderstanding of both church conservatism and a lack of understanding of the essence of artistic creativity. For canon art has never been a hindrance, and "difficult canonical forms in all branches of art have always been just a dime, on which insignificant fractures and real talents were torn down" [7, 556]. Father Pavel Florensky underlines that the canonical form liberates creative individuality and creative energy of an artist: "requirements of the canonical form or, more precisely, the gift from humanity to the artist of the canonical form is liberation, not constraint" [7, 556]. Thus, through the canon acceptance humanity is made to connect and comprehend the truth, verified and purified by the cathedral of peoples and generations. Therefore, "the music of worship" does not seek to create something individually-personal, its goal is to create "an artistically embodied truth of things", which can live fully only as a part of a single body of the temple action. The canonical form of "music of worship" was formed and crystallized by age-old tradition, inside the life of the canon and under its direct influence. Moreover, the church-cantatory canon represents a special area of relationship between words and melodies: the form of the canticle cannot be separated from its spiritual content.

The worldview of Father Pavel Florensky relies on the understanding of existence in which all manifestations of human culture are inextricably linked – as different borderlines and different aspects of the disclosure of the single Truth. In his reflections of art and the musical art, in particular, Florenskii proposes a number of provisions based on the fundamental conviction – the beautiful is the true. The true "realistic" art creates symbols of things, whereas imaginary art is their illusory likeness.

Reflections on the ways of development of Christian culture, the correlation of canonical rules and the cult life can also be found in the works of I. Ilyin, in particular, in the work "Foundations of Christian Culture" [1]. Ilyin considers the whole history of Christianity as "a single and great search for Christian culture" [1, 22], emphasizing that this is "a great search," in which, there certainly are extreme views on what Christian culture is. "Some are ready to reject the material culture in the name of Christ and the very world within which it is created; and others are ready to receive too much material and carnal, even lose the Divine Spirit" [1, 22].

Conclusions. Thus, the spirit of Christianity is the spirit of living creative content, where content, not form, becomes paramount. However, this should be understood not as an opposition or a contrast, but in the sense that the predominance of "an empty, abstract, self-sufficient form, devoid of saturating it and sanctifying its content is categorically rejected. Consequently, the law in Christianity "is not swept aside, but filled with a living and deep content of the spirit, so that" the form ceases to be "a form," but becomes a living way of a meaningful life, virtue, art, knowledge – the fullness and richness of cultural life" [1, 33].

"The music of divine worship" as an inseparable part of a single temple action is realized in the combination of "sacrament and rite". The latter can be called a cult in its concrete wholeness, since the system of rituals forms a closed whole, in which the idea of memory is almost central. Memory is understood as the totality of the remembrance of the Divine and the human, since one human memory seemed to be insufficient to the Hellenes. Therefore, "the music of divine worship", according to Florensky, can be interpreted as a special kind of bearer of catholicity – a way of creating the unity of Orthodox culture as a memory. By virtue of the canon – from the side of the canon phenomenon – the interaction of the text as a principle and the text as a form in organizing the singing material of Orthodox worship; the expression of complex interaction of test capabilities, genre and style conditions, and canonical indices of liturgical canticle is in cyclicity. Cyclicity, permeated with canonicity, reflecting the nature of the text, also appears in two meanings: as a principle and as a form.

The phenomenon of the Typicon takes on the meaning of the meta-text of the Orthodox tradition, which determines the formation of genre prerequisites, genre possibilities and style conditions for the development of the liturgical cycle. It allows us to emphasize special functions and significance of the Orthodox liturgical canon, which appears in the singing tradition in two forms – as a principle and as a form. It is in the interaction of the canon as a principle and the canon as a form that the specificity of the liturgical rank is expressed: having stylistic shifting and a visible canticle freedom, the principle prevails over form, and that is why canticle always requires following the words of a prayerful text. Submission of the form to the principle, as an expression of the canonical type of canticle thinking, can be regarded as the main basis for the integrity of liturgical canticle.

Through the canon – phenomenon of the canon – the text interaction as a principle and the text as a form in the organization of the singing material of the Orthodox worship is obvious; the expression of complex interaction of test capabilities, genre and style conditions, and canonical indicators of liturgical canticle is in cyclicity. Cyclicity, permeated with canonicity, reflecting the nature of the text, also appears in two meanings – as a principle and as a form.

Thus, the music – cantatory system of the Orthodox worship considered as an independent phenomenon accumulates and expresses its most essential, and at the same time, effective antinomy – the canon antinomy as a principle and the canon as a form. This antinomy is realized and peculiarly resolved in the interaction of the genre and style aspects of the singing system. The same interaction (of the genre and style sides) should be considered, as shown by the analysis of historical church experience and the current state of the Orthodox church practice, on the basis of interaction of the everyday and authentic tendencies of church and canticle creativity.

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**ОГЛЯД РИНКІВ І ПРОГНОЗУВАННЯ ОЦІНОЧНОЇ ВАРТОСТІ ХУДОЖНІХ ТВОРІВ
(Частина II – регіональні ринки)**

У першій частині статті "Огляд ринків й прогнозування оціночної вартості художніх творів" (частина I – світові ринки) [6] з використанням запропонованої авторами аналітичної моделі росту прибутковості творів мистецтва (EMР) проаналізовані цінові параметри світових продажів двох сукупностей картин: найдорожчих за останні 50 років й 15 найдорожчих, проданих в ХХІ сторіччі. У другій частині статті аналіз продовжується із залученням російських й українських арт-ринків, з творами яких найчастіше мають справу українські оцінювачі. **Мета** – аналіз й розвиток можливостей запропонованої моделі, яка може допомогти оцінювачам й інвесторам у мистецтво у прийнятті рішень. **Методологія**. В основу методології покладена експоненціальна модель росту вартості, що дозволяє на підставі передісторії зміни цін на художній твір скласти прогноз його майбутньої вартості. Як відправні при моделюванні використовуються ціни продажів на арт-ринках картин, об'єднаних у різні сукупності: найдорожчі світові продажі за останні 80 років, випадково обрані продажі у світі картин старих майстрів, ТОП продажі картин на російському й українському арт-ринках. **Наукова новизна**. У визначенні оціночної вартості картин було введено поняття "швидкість зростання вартості", яке дало змогу в аналізі абстрагуватися від реального значення ціни на твір. **Висновки**. Проведені розрахунки дали можливість визначити найбільш привабливі для інвестування швидкості зростання прибутковостей й на їх підставі розраховувати мультиплікатори, корисні в аналізі інвестування в художні твори.

Ключові слова: художні твори, експоненціальна модель росту вартості, швидкість зростання вартості творів, мультиплікатори, прогноз оціночної вартості.