

**THE ROLE OF MUSIC IN THE
SPIRITUAL LIFE CONSIDERED IN
THE LIGHT OF THE ORTHODOX
CHRISTIAN TRADITION**

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**A thesis submitted in partial fulfillment of the
requirements of Thames Valley University
for the degree of Doctor of Philosophy**

July 2008

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Abstract

The current study investigates the role and function that different types of music (Church, secular, classical, popular, folk) may have in the life of people, both secular and monastic. The Christian teaching preserved in its most complete form in the Orthodox Church is the light in which the viewpoints of a large number of theologians, historians, music theorists and music practitioners are considered. Thus the approach adopted is multi-disciplinary, whilst the angle from which it is operated is *practico-creative*, i.e. through the conception of the world of the performer of music and not of its composer or theoretician.

The motivation for this research was called out by the need of a summary, of an overview bringing the sufficient amount of pre-existing work on the relevant questions together.

Collecting, compressing and systemizing material essential to the chosen topic led to discoveries of how music can contribute to our spiritual growth but at the same time explains when and why it cannot.

Since spiritual life is considered in Christianity as the *alpha* and *omega* of our existence examining the impact of music over humanity seems to be of utmost importance for active Christians who are related to music. The thesis bears particular significance for them as it engages with the conflict between aesthetic beauty and religious piety within Christian tradition. It highlights the value not only of Church music but also of other type of music, with a stress on 'classical'. The consideration of the degrees of its importance for Orthodox Christians is the specific contribution of this work leading to the conclusion that in its most perfect examples the art of music is a manifestation of the Divine beauty which can inspire man to achieve this beauty in his life.

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2) All in single 'apostrophes' is either translation of a quotation or a not entirely exact quotation

Preface and Acknowledgements

The subject of the divine presence¹ in human life is one of the most intrinsic to the human soul.

Everyone, soon or later, arrives at the question about the origin and the meaning of our being. This path, fascinating, but laborious, confront us with innumerable mysteries and enigmas.

Mysteries, as part of the Divine life², are beyond reason and by definition they are impossible to explain. Their unattainability fills men with awe and humility. As for the enigmas³, one examines and decodes them.

Such an enigma is music itself. It is as enigmatic as mysterious and many of its facets are beyond exploration. The unveiling of that which is accessible to us can shed light on some important questions related to the origin and function of musical art, its creators and inspirers as well as on the place and role of this creation in the spiritual life of human beings.

The current thesis is not intending to examine a specific type of music, genre, form or individual authors, neither to scrutinize the technicalities of spiritual manifestation in different compositional methods and works, but it is rather engaged with the phenomenon of music as an art in general (Church music, classical, secular, popular, folk), with its manifestations and influences; and these seen in the context of the Christian Theology preserved in its most complete form in the Orthodox Church.

¹ **A basic term for defining “spirituality”. ‘The whole creation is filled with the divine presence, a presence that has a purpose and an aim to be carried out through man’s free acceptance of it’, says St. Maximus the Confessor. (After Thunberg, Lars. *Man and the Cosmos. And The Vision of St. Maximus the Confessor*. St. Vladimir’s Seminary Press, New York, 1985, p. 133) St. Symeon the New Theologian emphasises that if a man does not sense *the presence of divine grace within him, then he must not consider himself ‘spiritual’*. (Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 42; See also St Symeon the New Theologian. *Ethical Treatises* 5, p. 116)**

² **“Divine Life is unimaginable [inaccessible] for us, which is why we generally speak of Divine Mysteries”. See Sophrony (Sakharov), Archimandrite. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, p. 103 (Софроний, арх. Видеть Бога, как Он есть. Essex, 1985, с. 100)**

³ **St. Maximus the Confessor calls the enigmas ‘cryptograms’ or ‘symbols’ the encoding of which he consider to be man’s creative vocation: ‘the encoding of the cryptogram of being which is accessible for the subtle spiritual eye but completely closed for the unenlightened sensory sight’. See Творения преп. Максима Исповедника. Книга II. М.: “Мартис”, 1994, с. 198, 125, quoted in Киприан (Керн), архим. *Антропология св. Григория Паламы*. Paris: YMKA-Press, 1950, с. 332**

There is a sufficient amount of pre-existing work, which explores one or another aspect of the relevant questions but the motivation for this research was brought up by the need of a summary, of an overview bringing them all together.

By collecting, compressing and systemizing some of the material essential to the chosen topic, it is hoped to investigate, though not in detail, how music can contribute to our spiritual growth but at the same time to become aware when and why it cannot.

Each of the separate chapters can become an object of separate study. The tendency, however, is not to give a comprehensive answer and to solve the most complex questions of interrelationships between Spirit (God) – man – creativity – art – music, but to raise them and to give a perspective enabling future scholars to answer, extend and deepen them.

The scarcity of personal spiritual experience leads inevitably to limitations of the theological material within the range of Systematic Theology. In the parts concerned with subjects of creativity and music, the individual vision and appraisal, based on personal practice, observations and reflections is more evident.

Even though the approach adopted in presenting the material is multi-disciplinary based on the theoretical knowledge and viewpoints of different musicologists, historians and theologians, the angle from which is presented is rather *practico-creative*. This means that the subjects are considered through the conception of the world of the performer of music and not of its composer or theoretician.

On the whole only the shaping and structuring of the idea are original; the materials for its development are drawn from sources of greater authority. The originality therefore lies more in the synthesis rather than in a detailed analysis. Thus the plural form, presenting the collective thoughts generated in this way, is preferred.

* * *

This general overview of matters related to music, to inspiration and to the creative power of God was led by the desire to share the enthusiasm and the reverence before the magnitude of the created world and its Creator, experienced through the sounds of the art of music.

For the encouragement and the practical help in fulfilling this strenuous task I am deeply grateful to my spiritual father Archimandrite Symeon whose gentle guidance and wisdom have been an unceasing source of inspiration, and to my supervisors – the late Prof. Dr. Totju Koev, Prof. John Howard and Dr. Mariyan Stoyadinov for their excellent advice and suggestions.

I am also indeed very grateful to the editor of the text in English Sr. Marina, who did an invaluable unrewarding job with selfless devotion but also to Dr. Elena Georgieva and Neda Mirova who helped me with the translation into English

I would like to thank Prof. Dr. Ivan Zhelev; my friends Assoc. Prof. Dr. Dimka Gotcheva and Assoc. Prof. Dr. Nikolay Gotchev; and all friends and colleagues who contributed with ideas and goodwill.

Inexpressible is my gratitude to my parents: Nikolai Gamalov, for the original ideas born of his life experience and theological insight, and Hildegard Gamalova, for the valuable philological knowledge, devoted help and patience.

**“Every good gift and every perfect gift is
from above, and cometh down from
the Father of lights”**

(James 1:17)

Introduction

The fundamental point from which the present study operates is the conviction that “in the beginning was the Word” (John 1:1), i.e. that our being has its origin in reason and we are created by the Logos and not by blind elements.

In his letter to the Corinthians Apostle Paul writes that “the natural (psychic)⁴ man receiveth not the things of the Spirit of God: for they are foolishness unto him” (1Cor. 2:14), where he probably refers to St. David’s 14th Psalm: “The fool hath said in his heart: there is no God” (Ps. 1:1).

The senses of the “natural” (psychic) man, who is limited by the vanity of worldly goals, are blind to spiritual truths, he can not “know *them*, because they are spiritually discerned” (1Cor. 2:14). He sees wisdom in temporal things and the eternal he considers as foolish without even assuming that “the foolishness of God is wiser than men” (1Cor. 1:25).

In the parable of the rich man and the beggar named Lazarus, the rich man, after seeing in hell the dreadful doom he has received as a result of his greed and hard-heartedness, asked Abraham to send Lazarus (who after his death was carried by the angels to Abraham’s side) to his brothers and to warn them to repent, so that they do not “also come into this place of torment” (Lk. 16:28). But Abraham answered: “They have Moses and the prophets”, if they hear not them, “neither will they be persuaded, though one rose from the dead” (see Lk 16:19-31), because “that which may be known of God ... God hath shewed it unto them” (Rom. 1:19). This is an eloquent example that if one does not open his soul

⁴ **“*Natural*” man is the *man of the soul* or the *psychic man* in distinction to the spiritual man. In English there is only one word for both - *spiritual*, which is not precise and leads the translator of the Gospel to use “*natural*”. This term will be constantly in use in this thesis and we will refer to the *man of the soul* either as ‘*natural*’ or ‘*psychic*’ (from the Greek ‘*psyche*’, that is, soul).**

to the blessed truths of Divine Revelation to let the “Word of Christ dwell” in him “richly in all wisdom” (Col. 3:16), even if he witnesses a dead man rise from the dead, he will still not be convinced of the truthful existence of God. This highlights also that the miracles of the world are far less miraculous⁵ than the living words of the Scriptures, which are “a well of water springing up into everlasting life”. (John 4:14)

The Holy Apostle Paul says that “faith is the substance of things hoped for, the evidence of things not seen” (Heb. 11:1), which means that it opens up a new spiritual dimension before us, through which he, who has been blessed with it, is able to see realities, otherwise inaccessible to the natural eye of “pure” reason. In other words, through faith, which comes by meeting Christ as Son of God in which God’s love is revealed, one becomes accessible to this love and to the grace of the Holy Spirit, Who, through communion with Him, opens the senses for God’s wisdom.

Not the proud with worldly wisdom but “the pure in heart” “shall see God” (Mt. 5:8), teaches Christ. But could we accredit ourselves with this sublime gift of purity of heart?! ... Furthermore, these words refer to “the world to come” (Hebr. 6:5) rather than to our earthly existence, since the Holy Apostle John clearly says that “No man hath seen God at any time” (1 Jn 4:12). But when Moses wished to see God he only heard the words: “there shall no man see me and live” (Ex 33:20). And if a few righteous men attain to the knowledge of God, they may get to know His Divine energy and grace but not His essence.

According to the Russian philosopher V. Bychkov, ‘spiritual ontology in its deepest foundation is inaccessible for human reason’⁶. He indicates that a culturology streaming out of Orthodox thinking might appear therefore disputable, if not absurd, to the ‘new European aesthetic consciousness’.⁷ However, the long experience of cultural history reveals that such concepts contain often more truth than assertions that appear irrefutable. Thus we do not intend to indulge in matters which are beyond analysis since many things can be measured but the most important cannot. Faith

⁵ **The adjective ‘miraculous’ is used everywhere in its religious meaning of supernatural miracle.**

⁶ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 80

⁷ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 57

is one of the latter. It has to be practised since according to Metropolitan Hierotheos ‘the terms define something and point out a path but they can never replace the experience’.⁸ Nonetheless we trust that the reader could still engage with the text providing he/she is able to suspend disbelief and take faith as given.

*

In the *first chapter* we look at some fundamental topics for the present research. In order to explore what is the role of music for the spiritual life we have to establish what the terms “spiritual” and “spiritual life” mean. This leads us inevitably to the notion of God and to what extent He is knowable. Since our focus is the spiritual life we look more closely at God as Spirit. Here we need to analyse also the terms “human spirit” and “soul”. We attempt to explain the difference between the man of the soul (“natural” man) and spiritual man which is essential for understanding the nature of the spiritual life.

Later, in the *second chapter*, we engage with the two most relevant subjects for a creative artist – ‘inspiration’ and ‘creativity’. We investigate the ‘origin’ of these fascinating and life enhancing gifts and their manifestation in the life of men.

The *third chapter* studies briefly the advent and development of music as an art, and classifies categories essential for our topic.

The *fourth chapter* reviews the biblical and patristic views about music and also those of different Christian philosophers and theoreticians. The aim here is to establish the attitude towards music within these different sources. We raise the controversial issue of the superiority in the Christian church of vocal and monophonic music over the instrumental and polyphonic.

⁸ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Levadia, Greece, 1998, p. 98

The *fifth chapter* engages with music after its secularisation and the loss of its integrity, i.e. after the establishment of polyphony as a chief means of operating in musical art. Here we first analyse the character of the artistic work and then look more specifically at the nature of composing and different compositional approaches. We search for criteria which give us some guidance and enable us to recognise which artistic approach is beneficial.

In the *last chapter* we arrive at some conclusions based on the material of the previous chapters. In its context we venture to establish the purpose of music. We examine then what might be the spiritual role of music in the secular life followed by an analysis of its role in the life of the ascetic.

I. SPIRIT AND SPIRITUAL LIFE - A BRIEF THEOLOGICAL REVIEW BASED ON ORTHODOX TRIADODOLOGY, PNEUMATOLOGY AND ANTHROPOLOGY

The terms 'spirit', 'spirituality' and 'spiritual' are used so widely and are so versatile that if we try to define them we are faced with unsurpassable difficulties, unless we examine them in the light of a particular tradition: the one which is preserved within the theology of the Eastern Orthodox Church and to which we relate most closely.

The noun 'spirituality' (πνευματικότητα) is derived from the adjective 'spiritual' (πνευματικός) and spiritual from 'spirit' (πνευμα).

'Spirit' is the concept used to denote immaterial and incorporeal beings, as well as the activity of the human mind (νοῦς), the latter having the capacity to contemplate the immaterial. In the Holy Scriptures the word 'spirit' is used with numerous meanings. It can refer: to the 'breath of life' such as the beginning of simple, animal life (Eccl. 3:19) or to incorporeal spirits in possession of mind; will and might (Ephes. 2:2 - demons; Hebr. 1:14 - angels); to human souls (Gen. 2:7, Eccl. 12:7) or to God's spiritual nature, with all its corresponding attributes (John 4:24); to the different gifts⁹, acts and services of the Holy Spirit (Gen. 41:38; . 11:2-3; 2 Peter 1:21) or to the gifts of grace which grant new life to man and serve him for his salvation and sanctification (John 3:5-8; 1 Cor. 2:12-14 etc).¹⁰

In its most literal sense 'pneuma' (πνευμα) signifies the Holy Spirit Who, according to the Holy Scriptures, is a spiritual force that creates, awakens and fortifies¹¹ and is used by St. John the Apostle to define God¹².

⁹ **According to the prophet Isaiah the main and most general gifts of the Holy Spirit are seven: wisdom, understanding, counsel, might, knowledge, piety and fear of the Lord (Isaiah 11:2-3). Note: in the KJV English translation of the Bible also the gift of piety is translated as "fear of the Lord": "the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the LORD [meaning piety]; And shall make him of quick understanding in the fear of the LORD".**

¹⁰ According to *Пълна Православна Библейска Енциклопедия*. Том I, В. Търново, 1993

¹¹ *Полный Православный Богословский Энциклопедический Словарь*. Москва, 1992, с. 801

¹² **"God is Spirit"** (John 4:24).

Thus, in order to clarify these fundamental for the subject concepts, it is necessary to examine the notion of God. This leads us inevitably to the crucial question:

1. Is it possible to know God? (*Triadology*)

God is an absolute being and the essence of His being is beyond our reach.

The Blessed Augustine gave the famous example of the child who tried to gather the ocean into a seashell. This proved impossible, just as it is impossible for man to contain God's essence within the shell of his reason. But is this essence knowable?

Two opposing views have formed around this question. The first defends the thesis that God is *completely knowable*. It adopted the theory that he who knows the name also knows the essence. The adherents of this belief were the Gnostic-heretics of the 4th century, followers of Arius, and later the philosopher-pantheists such as Hegel as well as the rationalists.

The second viewpoint defends the *complete unknowability* of God. Its followers were the sceptics, and in more recent times the agnostics and the positivists. They consider that religious knowledge is not empirical as it is not based upon experience. They do not account for the possibility of receiving knowledge through internal experience.¹³

Like Pontius Pilate (John 18:38), "science and philosophy set themselves the question: *What* is truth?", writes Archimandrite Sophrony. According to him, Pilate - who did not even wait for Christ to answer - poses the wrong question from the start, because the "Christian religious perception always considers truth as '*Who*'. Scientists and philosophers not infrequently look upon Christians as unsound day-dreamers, whereas they themselves stand on firm ground and so label themselves *positivists*. In a curious way they do not realise all the negativeness of truth as '*What*'. They do not understand that authentic Truth, absolute Truth, can

¹³ Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*. В. Търново, 1997, с. 32-33

only be 'Who', never 'What', since truth is not some abstract formula, some abstract idea but *life itself*."¹⁴

a) apophatic and cataphatic theology

Polarity is also found in opinions concerning whether God should be considered positively or negatively.

Even in antiquity mystics arrived at the conclusion that God cannot be considered in the same way as other entities from life. They consider that the concept of 'being' is inapplicable to Him because God in Himself, surpasses everything ever created. Plato considers that 'He surpasses all beings', whilst according to St. Athanasios the Great, God is supersubstantial (ὑπερουσιος) and we cannot refer to him as a *being*, since creatures are also called *beings*.¹⁵ Furthermore, St. Athanasios teaches that the created out of nothingness cannot be likened to the eternal One (Exod. 3:14 – "I am that I am"), and if it cannot be likened, 'the creation, that is man, cannot define the Creator'.¹⁶ This belief existed long before Christ and several centuries BC developed into the so-called '*apophatic*' movement. It permits that God be considered only negatively – i.e. what God is not. ¹⁷ "The Mystical Theology", work of Pseudo-Dionysius the Areopagite (who lived between the 5th and 6th centuries) plays a crucial part in the development of the *negative* (or also referred to as *idealistic*) theology. He also differentiates between two courses in theology: on the one hand the *cataphatic* – as a path to affirmation which leads to some knowledge although limited, and therefore he deems it as imperfect, and on the other hand the *apophatic*, which leads to complete *lack of knowledge* (αγνωσια) and is therefore perfect.¹⁸

For his part, St. Gregory the Theologian argues that to define God through negating means not to define him at all. As a defender of the *cataphatic*

¹⁴ Sophrony (Sakharov), Archimandrite. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, pp. 111-112 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 48). See also Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 191

¹⁵ Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 35

¹⁶ Коев, Т. *Православната вяра в единия Бог. Сборник материали за кандидати-студенти по богословие*, В. Търново, 1992, с. 100

¹⁷ Мен, Александър, прот. *Произход на религията*, с. 93

¹⁸ Лоски, В.Н. *Очерк мистического богословия*, с. 20-36

movement, he scrutinizes creation – and in particular man (it is for this that the movement is also called *anthropomorphic*) – as a reflection of the greatness and the might of the Creator. He infers that this leads, through affirmation, to God. Since the creation is being considered by man-*persona*, God is also perceived as *persona*. It is here that the apophatic and cataphatic schools of thought meet, since both perceive God as *persona*, and that as such He is the Creator.

What unites these tendencies further is that they are both based in God's Revelation. As the Revelation does not contradict itself, it follows that there is no disparity between them and that in fact they complement each other. Their object being identical, they consider it from different viewpoints. In this way we arrive at a third resemblance: through contributing to build a true definition of God they do not exhaust the idea of Him.¹⁹

b) knowable and unknowable aspects of the Triune God

To assume the possibility of a fully comprehensive knowledge of God would imply the Unconditional to be contained within the conditional and the limited to encompass the Absolute.²⁰

According to the patristic Triune teaching we distinguish *essence (or nature)*, *energy (act or grace of God)* and *Persons (Hypostases)* in God.

Essence is self-existing and autonomous as distinct from *energy*²¹. Yet neither the energy can be in 'pure' mode without essence, nor the essence without energy but 'not that the essence is from the energy but rather the

¹⁹ Коев, Т. 'Православната вяра в единия Бог'. Сборник материали за кандидат-студенти по богословие, с. 101

²⁰ Поптодоров, Радко, прот. За Богопознанието, 1994, с. 29

²¹ **Energy in Orthodox theology means actualisation of the potentiality. It is the process of realisation itself, not the result (the actual fulfilment). The one energy of God, which belongs to the essence, is sent and communicated to the created beings in the world through the Holy Spirit and is present and acts there as grace. This means that it is given to the world from the Father through the Son in the Holy Spirit but is equally energy and grace of the Father, of the Son, and of the Holy Spirit. The grace is energy of God and for its part God's energy is always graceful, thus they are identical. However, it has to be noted that God's energy is graceful in an absolute theological meaning, whilst the grace always presupposes the creation and thus we speak about it in the sense of economy. St. John of Damascus defines the energy as the essential motion of God's nature which consists of the Doer, Who is able to act (the consubstantial Trinity), the action-energy and the work (God's grace in the individual men as gifts, charismas). See Стоядинов, Мариян. Божиата благодат – богословско изследване. Праксис, В. Търново, 2007, с. 89, 90, 92, 96, 97**

energy is from the essence'.²² They both constitute the uncreated, indivisible divine nature of the Triune God in each of His hypostases.²³

According to Fr. Sophrony the essence of God is 'entirely unknowable, impossible to name and to communicate even to rational beings'.²⁴ No creature is able to have knowledge of God's essence, not even the incorporeal forces; it 'cannot be communicated' and 'it will forever remain beyond the reach of all created beings: angels and men'²⁵, i.e. it is absolutely incommunicable. In order to avoid any conceptualisation of the essence, it was referred to as 'supraessential' (ὑπερουσιότης)²⁶ by the Fathers. The Gospel clearly states that God is "dwelling in the light which no man can approach unto" and that not only no man has seen Him but "nor can see" (I Tim. 6:16).

Although his essence is beyond reach, God is partly knowable through his acts and deeds in the world, i.e. He is accessible in His *grace* understood as *energy-action*.²⁷ Thus, in the words of M. Stoyadinov, 'the unknowability and inaccessability of God-in-Himself-Alone does not remove the possibility of knowing and participation of God-in-His-action. This makes the action of God an irrevocable condition for communion with

²² See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 129-130, 95 and Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 46

²³ **Essence, Hypostasis and Energy do not exist separately (are not self-existing) and thus in ontological perspective neither the essence can be separated from the Hypostases, nor the energy from the essence, nor the energy from the Hypostases. 'The essence and the hypostases of each Person are absolutely identical but also completely different, and this is the main antinomy of the Trinitarian dogma', clarifies further Archimandrite Sophrony. This is to say that in God there co-exist difference and oneness (διακρίσις καὶ ἐνώσις).** See Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 64 and Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 100

²⁴ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 66

²⁵ Sophrony (Sakharov), Archimandrite. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, p. 120 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 118)

²⁶ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 66

²⁷ Стоядинов, Мариян. *Естественно познание и богопознание в паламитското богословие*. Сб. *Ars u Scientia през Средновековието*. Изд. Къща "Одри", Враца, 2006, с. 19

Him, a constant without which theological work becomes pointless and the Christian life fruitless.²⁸ Thus we talk of communicative energies.²⁹

John Romanides gives a very proficient explanation of the difference between *Essence (Being)* and *Energies (Act)*. He points out that God's essence (being) is not open to participation by man but open is "what is connected with the essence". God did not create the world from His essence and the relationships of God are not according to essence, but according to energy. What the Prophets and the Saints of the Church saw is not God's essence, but God's uncreated glory and natural energy.³⁰ The energy is co-eternal with God's essence (essential energy) and is **uncreated**; it is one (because of the consubstantiality of God's Hypostases) and thus common, and also personal as it reveals itself only through the Hypostases of the Holy Trinity, i.e. it is a personal, subjective act.³¹

Divine *energy* is the activity of divine nature through which man participates in and is united with God. It is not self-existing (as a separate hypostasis) but enhypostatic, i.e. it is revealed to and "participated in by man through the Hypostasis", in other words, through the Incarnation of Christ, Metropolitan Hierotheos explains.³²

According to Fr. Sophrony God's energy (act) is knowable because it is the substance of the Life of God Himself, and is in turn accessible to rational beings. It is the gift of grace and is most narrowly connected with our nature in such a way that the uncreated does not become created or vice versa.³³

c) "natural" and "supranatural" Revelation³⁴

²⁸ Стоядинов, Мариян. *Естествено познание и богопознание в паламитското богословие*. Сб. *Ars u Scientia през Средновековието*. Изд. Къща "Одри", Враца, 2006, с. 19

²⁹ See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 113

³⁰ Romanides, John. *An Outline of Orthodox Patristic Dogmatics*. Orthodox Research Institute, New Hampshire, 2004, pp. 5, 7

³¹ See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 129-130, 95

³² Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), pp. 45, 46

³³ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 67

³⁴ See Коев, Тотю. *Православен Катехизис и Послание на източните патриарси за православната вяра*, с. 14-15

God 'has not left us submerged in complete darkness', writes St. John of Damascus. 'The awareness of His existence is naturally embedded in us. The creatures themselves herald the greatness of God's nature through their eternal reproduction and governing.'³⁵

With these words St. John indicates the visible world as an intrinsic and more accessible way to obtain knowledge of God. It is in this world that man discovers the traces of the invisible God, "for the invisible things of Him from the creation of the world are clearly seen, being understood by the things that are made, *even* His eternal power and Godhead" (Rom. 1:20).³⁶ This is known as the "*natural*" *Revelation*. God reveals what is possible and beneficial to know about Him³⁷ through that which has been *created* by Him. This incorporates not only the visible world with all its attributes and natural laws, but also human history and mostly man himself being the "image" of God. Thus "natural" revelation of God is found as much in the external natural world as in man's inner spirit. At the same time as this evolves so does God's revelation³⁸. Artistic beauty like natural beauty attests the existence of God and therefore has a divine origin. The difference between them is that beauty in nature is not produced by man whereas "the beauty of art is created by man, albeit under divine inspiration". This is because "the human mind is, in varying degrees, itself divine" what is a logical consequence of man being created in God's own image.³⁹ Describing inner revelation, the German poet Friedrich Schiller says that "the most sublime in us comes from Above."⁴⁰

³⁵ Дамаскин, Йоан, св. *Точно изложение на православната вяра*, с. 51

³⁶ **This truth is beautifully expressed in Blessed Augustine's Confessions. When St. Augustine asked the earth, the sea, the "creeping things that lived", the heaven, the moon, the stars and the sun what are they, he received a reply that they are not "the God whom thou seekest". On his request to tell him "something about Him" they replied: "He made us". He realised then that his "questioning was" his "observing of them; and their beauty was their reply".** St. Augustine. *Confessions*. Transl. by William Watts, Book 10, Chapter 6, p. 9 or *Confessions*, Book 10, Chapter 6 in *Selected Writings* by Augustine of Hippo, USA, 1984, p. 126

³⁷ Дамаскин, Йоан, св. *Точно изложение на православната вяра*, с. 51

³⁸ **According to St. Athanasius the Great the grace received by man in the image of God was sufficient in order to lead him to knowledge of God.** Св. Атанасий Велики, *За възплъщението на Бога Слово*, 12, според Стоядинов, Мариян. *Естествено познание и богопознание в паламитското богословие*. Сб. *Ars u Scientia през Средновековието*. Изд. Къща "Одри", Враца, 2006, с. 21

³⁹ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 49

⁴⁰ Quotation according to *Записки по апологетика*, с. 122

God is, above all, reflected in the *saints*. Contrary to people emancipated by Him, and who in their desire to be 'godlike' autonomously from God fall into the hands of sin,⁴¹ saints accomplish within themselves not only the image but also God's likeness. They manage to arrive at the gift of perception, allowing them insight into the essence of things and through this they truly become 'like gods' ("he called them gods, unto whom the word of God came" - Gen. 3:5, Jn. 10:34, 35). They have the capacity to best recognise the signs and acts of God in the world.⁴²

The "natural" Revelation does not so much lead to a knowledge of God but is rather a reminding of God, a sign of His existence. When we consider the world in its entirety but also in its parts it is impossible not to sense the creative might of the Spirit Who has ordered the multitude of creatures in such a suprawise manner, Who has organised their life and activity and has granted the world all that it needs for its expedient existence in harmony.

'He revealed Himself to us, as far as we are able to comprehend Him', continues St. John of Damascus, 'firstly through the law and the prophets, and later through His Only Begotten Son, our Lord God and Saviour Jesus Christ.' That is to say that God has revealed Himself to us not only through the creation, through His providence and through the Divine Revelation, but mainly through Christ, who renews man created 'in His image'.⁴³ The knowledge of which St. John speaks here is acquired through the Holy Scriptures and referred to as the "*supranatural*" *Revelation* because it conveys divine mysteries of God.

⁴¹ **O. Nikolaeva clarifies that in man's attempt to be "godlike" autonomously from his Creator there is nothing creative or any desire to create anything "that has not hitherto existed". Rather it is the fruit of pride and envy which blind the mind and through which the most gifted angel, "Lucifer, son of the morning!" (Isaiah 14:11-12), fell and later seduced man. He who is proud and envious does not aim to create anything but rather to make the created his own. See Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999. Глава: Сатана – покровитель бездарности /Превод на бълг. Иванова, А., София, 2000, с. 175**

⁴² Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999. Глава: *Способность к творчеству как богоподобие* /Превод на бълг. "Омофор", София, 2000, с. 160

⁴³ Коев, Т. *Богосознание и Богообщение. Сборник материали за кандидат-студенти по богословие*, 1992, с. 127 и Стоядинов, Мариян. *Естествено познание и богосознание в паламитското богословие*. Сб. *Ars et Scientia през Средновековието*. Изд. Къща "Одри", Враца, 2006, с. 21

Within it the stages set out are: *preparatory* – the Old Testament, *central* – the New Testament and the *final* eschatological stage – at the end of the world. The Revelation of the New Testament is focused entirely on Christ and also has three phases: in the initial part Christ imparts the Revelation to His apostles; this is followed by the conveying of the Revelation by the Apostles, which is carried out by the Church under the guidance of the Holy Spirit and will be completed when human knowledge is replaced by direct contemplation of God and his mysteries.⁴⁴

d) conditions for knowledge of God

- The first and main condition necessary for knowledge of God is **faith**. It is a kind of awareness which expresses certainty in the existence of God, although this is not yet full knowledge. Knowledge implies personal contact and communication which is realised most fully through prayer.⁴⁵
- Regardless of how much we study, we will not be able “to know the Lord unless we live according to His **commandments**, for the Lord is not made known through learning but by the Holy Spirit. Many philosophers and scholars have arrived at a belief in the existence of God but they have not come to know God. And we as monks apply ourselves day and night to the study of the Lord’s command but not all of us by a long way have come to know the Lord, although we believe in Him. To believe that God exists is one thing, to know Him another”. ... He who wants “to discover God with his mind, through science and learning is in a state of beguilement”. ... “With the mere mind we can only come to know the things of this earth, and then only in part, while God and all that is of heaven are known through the Holy Spirit”, writes St. Silouan the Athonite, an exceptional ascetic of the 20th century.⁴⁶

⁴⁴ Коев, Тотю. *Православен Катехизис и Послание на източните патриарси за православната вяра*, с. 13-15

⁴⁵ Коев, Т. *Богопознание и Богообщение. Сборник материали за кандидат-студенти по богословие*, 1992, с. 132

⁴⁶ Sophrony (Sakharov), Archimandrite. *Saint Silouan the Athonite*. Essex, 1991, pp. 354, 445 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 148, 184)

- The knowledge of God has a direct relation to our *sin*. As long as our spiritual and moral existence has not been entirely damaged by sin, knowledge of God is partially within our reach.⁴⁷ If you want “to know of the Lord’s love for us, ***hate sin*** and evil thoughts, and day and night pray fervently. The Lord will then give you His grace and you will know Him through the Holy Spirit”⁴⁸, teaches St. Silouan, for “the things of God knoweth no man, but the Spirit of God” (1 Cor. 2:11). St. Paul says that “we know in part, and we prophesy in part. But when that which is perfect is come, then that which is *in part* shall be done away” (1 Cor. 13:9-10). The reference here is to eschatological time, when the entire universe is expected to change into a “new heaven”, a “new earth” (Rev. 21:1; 2 Peter 3:13) and a “new creature” (2 Cor. 5:17, Gal. 6:15).⁴⁹ This new reality can already be perceived “in part”, “darkly” as “through a glass” (1 Cor. 13:12) into man’s soul, the degree of darkness depending on the degree of sin within.
- On that account, other conditions necessary for religious knowledge are the acquirement of a ***pure heart, virtuous life***⁵⁰ in accordance with the Gospel, and ***humility***. “The proud man would acquire knowledge of things through his mind and his studying, but is it not given to him to learn to know God, in that the Lord reveals Himself only to the *lowly in heart*⁵¹”, says St. Silouan.⁵²
- His disciple Archimandrite Sophrony adds that the knowledge accessible to man is fully attained in the ***Church***. Like a student who must follow the instructions and methods of his teacher in order to become proficient at teaching, so he who wishes to become proficient in the art of knowing God must follow the method of the Church, which comes down to faith and compliance with the commandments. ‘Faith’, says Fr. Sophrony, ‘is more profound than reason. It calls us to reach the divine mysteries not through logical

⁴⁷ Поптодоров, Радко, прот. *За Богопознанието*, с. 30

⁴⁸ Sophrony (Sakharov), Archimandrite. *Saint Silouan the Athonite*. Essex, 1991, p. 357 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*, с. 149)

⁴⁹ Поптодоров, Радко, прот. *За Богопознанието*, с. 32

⁵⁰ Поптодоров, Радко, прот. *За Богопознанието*, с. 33-46

⁵¹ **With “lowly in heart” St. Silouan refers to the faithful and God-loving soul in general, one being a condition for the other.**

⁵² Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Essex, 1991, pp. 354-255

construction but by following the commandments (John. 8:32), the core of which is the commandment of love.’⁵³

- ‘God is known and contemplated through and in **love**, because He Himself is love (1 John 4:8).⁵⁴ Knowledge is above all ‘communication in being, an active union between him who is knowing and that which is being known ... To know means to integrate the knowledge into one’s life and to make it immanent to oneself.⁵⁵ If love is really a “union” then the degree of knowledge depends on the degree of love’⁵⁶, concludes Fr. Sophrony “and the more perfect our love, the more perfect our knowledge”⁵⁷.

2. God as Spirit

a) notion of God

In the Old Testament God is perceived as One, all surpassing and all-perfect Being.⁵⁸

Here the concept of God is highly anthropomorphised, (i.e. qualities and deeds akin to those of human beings are attributed to God). Although man possesses abstract thinking he articulates even his most abstract thoughts through human terms of expression due to the force of his twofold nature. We come across the greatest difficulties here, as references to the Absolute are made using relative terms. This anthropomorphism of God is necessary in order to render the image of God more accessible to man. Of course this does not mean that the nature of God can be

⁵³ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 57-58

⁵⁴ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 57-58

⁵⁵ **‘To know something means to have this in yourself. ... Only the free man knows freedom, only the creator knows creative art, only the spirit knows the spiritual, only the microcosmos knows macrocosmos’, aptly expresses Berdyaev.** Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 155

⁵⁶ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 67

⁵⁷ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Essex, 1991, p. 358 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*, с. 149)

⁵⁸ Дюлгер, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 36

identified with that of man. God's spirituality is absolute and as such incomparable to that of man – the latter being only an image of the first.⁵⁹ The most precise definition of God is given in the New Testament by Christ Himself. In the conversation with the woman of Samaria, he says that "God is Spirit" (John 4:24). As such He is immaterial and has an inner existence which is governed by mind, will and senses. This definition determines that the **goal of human life** should be spiritual, namely **spiritual perfection**.⁶⁰

God's *spirituality* is mentioned already in the Old Testament calling Him "the Spirit of God" (Gen. 1:2; 41:38, etc.), "the Spirit of the Lord" (Is. 11:2), "thy spirit is good" (Ps. 143:10), but the concept of the Spirit as a special person is not clarified. It gets specified and developed only in the New Testament. God is one in Essence and Triune in hypostases and the Holy Spirit is the third Hypostasis. The "Absolute Being is Personal". Because of this, man's relationship "with the Personal God" is also "first and foremost personal"⁶¹ and active. The analogies in the Old Testament are taken from physical nature, and those in the New Testament from spiritual nature. In the New Testament God is not only an absolute Being but also the ideal of moral perfection.⁶²

There is a viewpoint according to which the concept of God's infinity is incompatible with the concept of God as a personal being. This stance is of pantheistic origin, where infinity is understood in the sense of universality, i.e. the totality of all things.⁶³ This misconception disappears when we consider that God is at the same time *immanent*⁶⁴, i.e. **within** the universe, and *transcendent*⁶⁵, i.e. **beyond** it. Aristotle had already developed this thesis in his '*Metaphysics*'. He considered that God is immanent because he is present in all and moves all in the universe, but

⁵⁹ Коев, Т. 'Свойствата на Бога'. Сборник материали за кандидат-студенти по богословие, 1992, с. 108

⁶⁰ Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 36

⁶¹ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, p. 98 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 95). See also 'Concerning Man's Personal Relationship with a Personal God' in Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, pp. 111-114

⁶² Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 36-37

⁶³ Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 37

⁶⁴ **Intrinsic, permanently pervading the Universe**. Oxford English Dictionary [*'immanent'* when referring to God]

⁶⁵ **Situated beyond the boundaries of something**.

he is transcendent because while in the universe all is conditional, transitory and imperfect, God is unconditional, unchanging and perfect. Aristotle understood this as well in a spatial sense, since God also exists outside the bounds of the universe.⁶⁶ In this context we can understand God not only as a Supra-being but also as Being beyond space and time, since it is He Who has made all creatures, time and space.

Fr. Sophrony indicates that as Essence, Godly existence completely *transcends* the creation, whilst as Energy (Action, Life), It comes into real and full communication with rational beings and becomes *immanent* in those who fully attain their salvation in this life (i.e. the saints). ‘As “something given” [substance] It is incommunicable to the creation and always remains a *mystery*, but as a “reality” (Action, Energy, Life) Godly existence is communicable to the created “in the image and likeness” (Gen. 1:26) reasonable beings, in all It’s entirety and infinity.’⁶⁷

Men are called to become “partakers of divine nature” (2 Pet. 1:4) not in the essence which is inaccessible and non-participatory but in the uncreated divine energies, which are identified with divine grace.⁶⁸

This is to say that in His essence God remains *transcendent*, inaccessible and incommunicable to the created world. He is *immanent* in His energies or actions, which are accessible to the knowledge of man.⁶⁹ Through His graceful energy ‘He communicates Himself and grants His divine life, which sustains and sanctifies the whole creation’, explains Boosalis and points out that this distinction is fundamental to the Orthodox teaching of *deification*.⁷⁰

The *immanence* is wonderfully expressed in the prayer to the Holy Spirit, “O heavenly King, the Comforter, Spirit of Truth, Who *art in all places* and *fillest all things...*” and the *transcendence* in Solomon’s prayer during the sanctification of the temple: “But will God indeed dwell on the earth?”

⁶⁶ Хубанчев, А. *Лекции по християнска философия*

⁶⁷ Софроний, арх. (Сахаров). *Рождение в Царство Непокосимое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 68

⁶⁸ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 32

⁶⁹ Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 98

⁷⁰ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 31

Behold, *the heaven and heaven of heavens*⁷¹ cannot contain thee” (1 Kings 8:27).

b) attributes (ιδιόματα)

With the enrichment and development of human thought and language the linguistic form through which the truth about God is conveyed has also been refined, although it remains human. The same is true of God’s attributes. The idea of attributes, with which we define material objects, through its multiplicity brings complexity to the essence of God – single, simple and indivisible. This is due to the impossibility of finding a unique, exhaustive source for the knowledge of God.

The One God in essence is perceived by religious consciousness with many attributes, just as material objects, according to the Blessed Augustine, reflect the sun’s light with many different colours.⁷² St. Gregory of Nyssa clarifies that ‘the attributes which we assign to God do not express His essence, but only the human perception of His acts⁷³ or with other words they are our names of His energies.

God’s essence is considered in both the East and West theology as an independent being; but whilst for Western theologians God remains unrevealed, for the Eastern Fathers ‘the inexpressible God’s essence reveals and express itself in the energies, in the grace and in the many names, with which we call God, whereas there is no name which can comprehend God’s nature. St. Gregory Palamas (in *Speech V against Akindinus*) says that the ‘common name God is used for God’s power, as well as for the Hypostases and the Energy’.⁷⁴ He groups the energies into four categories: *substantial* or *creative* - Οὐσιοποιός (which gives substance or existence to inanimate creation); *life-giving* - Ζωοποιός (possessed by all living creatures – plants, animals, humans); *reasonable* - Λογοποιός (of the ‘Image’; distinctive for man alone, which makes giving him reasoning ability); and *deifying* - Θεοποιός (of the ‘Likeness’; the highest, which is

⁷¹ **I. e. the whole Universe**

⁷² Коев, Т. *Свойствата на Бога. Сборник материали за кандидат-студенти по богословие*, 1992, с. 109.

⁷³ Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 38

⁷⁴ *Quoted in* Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 101, 122

given only to men, who are being saved, and angels, i.e. to Christians, who are living members of Christ's body working out their salvation and likeness to God, and participating in His divine nature).⁷⁵ Independently of how many energies will be named and how will they be grouped, God's energy is one and remains simple and indivisible even when 'it is multiplied indivisibly in divisible objects'⁷⁶. This diversity of action causes, according to St. John Chrysostom, different names to be given to God but they by no means indicate variance in God's essence⁷⁷. Thus, in the words of St. Athanasius the Great, the Holy Trinity is 'indivisible in essence and one in action (in energy)⁷⁸. In the Eastern Church the consubstantiality and unity of action of the Holy Trinity is confessed and therefore the divine energies could be called essential as well as hypostatic. The energies are actually 'God's attributes in action or God Himself every time in a different motion' through which 'God's nature is manifest and becomes accessible in its existence for knowledge and communion'.⁷⁹

'Thus the actions (energies) are the only manifestations through which we build and formulate concepts of God and knowledge about His attributes and names. From an ontological perspective we talk only about essence and energies whilst the attributes, the names etc., are derivative from the energies which reveal the essence.'⁸⁰

We distinguish *essential* attributes (*of God's essence* or nature, which as well as the energy, is one in the three Hypostases), and *hypostatic* attributes, specific only for the relevant Hypostasis. All attributes express themselves hypostatically (personally), with the distinction that the *hypostatic* attributes are revealed only through the specific Hypostasis,

⁷⁵ *Description after Zacharias (Zacharou), Archimandrite. The hidden man of the heart. Monastery "St. John the Baptist", Essex, 2007, p. 163*

⁷⁶ Св. Дамаскин, Йоан. *Точно изложение на православната вяра*. I, 14. София, 1996, с. 77

⁷⁷ Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 117, 116

⁷⁸ Св. Атанасий Велики. *Послание до Серапион I*, 28. Вж. Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 116

⁷⁹ **The Subject (God) Who performs the action manifests Himself through His actions (energies) and through them is "imprinted" on the object of His action and in this way He is "present" in it. The energy of God is homogeneous, i.e. God's action is determined by His very nature through which God is perceived as good that He shares with the world.** Вж. Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 94

⁸⁰ **Comment by M. Stoyadinov**

whilst the *essential* are revealed through each of the three Persons (Hypostases).⁸¹

There are two main names given to God in the Holy Scriptures - "I am who I am" (Exod. 3:14) and "God is Spirit" (Jn. 4:24). On the basis of these names the attributes of God's nature (i.e. the **essential attributes**) are taken and grouped from God's Revelation of Himself. The first group applies to God's perfect, ever-existing substance and His *absoluteness*; whilst the second refers to Him as a *persona*, as a spiritual being.

Related to God's attributes as an **absolute** Being are his *uniqueness*, *eternity* (John 14:24), *permanence*, *immeasurability and omnipresence* (Rom. 8:9). God in His manifestation reveals Himself not only as essence and energy but also as **personal God**.⁸² As such He 'has the powers which belong to the human spirit (mind, will and senses) but as infinite Being he possesses it to an absolute extent'⁸³. He is *omniscient* (John 14:24) and *suprawise* - these being attributes of God's **mind**; he is absolutely *free*, *All-holy*, *omnipotent* (1 Cor. 12:7) and *All-righteous*, according to his **will**, and according to God's **sense** he is *All-blessed and Ever-loving*.

The Divine actions of *creation* (Job 33:4), renewal, remission of sins, etc., are examined also as attributes of God.

The **hypostatic** attributes of the Father are *unbegotten* and *not-proceeding*, of the Son - *begotten*, and of the Holy Spirit - *proceeding*⁸⁴ (John 15:26). 'The act of birth (begetting) and the act of proceeding does not limit in any way the freedom of the personal self-definition of the Begotten and the One Who proceeds', clarifies Fr. Sophrony. At the same time the One Who bears does not precede the Begotten, neither the Proceeder the One Who proceeds.⁸⁵

⁸¹ See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 121

⁸² Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 114

⁸³ Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 38

⁸⁴ **The personal attribute according to which the Holy Spirit is differentiated from the Son and the Father is it's proceeding (John 15:26 - "even the Spirit of truth, which proceedeth from the Father"), in distinction to the Son Who is begotten before the ages from the Father.** Коев, Тотю. *Православен Катехизис и Послание на източните патриарси за православната вяра*. СИ София, 1983, с. 80

⁸⁵ **'There is nothing that is first or last in the Trinity, bigger or smaller, but three Persons (Hypostasis) equal in one essence (nature)' – explains further Fr. Sophrony.** (Софроний (Сахаров), архим. *Рождение в Царство Непокоримое*. Св. Й.

Of decisive importance for our study are the divine *creative energy* and the actions linked to the self-hypostatic attribute of *proceeding* such as speaking through the prophets⁸⁶, i.e. *inspiration*.

c) The Holy Spirit (pneumatological analysis)

The Holy Spirit is not a creature like other spirits (angels, demons, the human spirit), but is God - equal and of one nature with the other two Hypostases of the Uncreated God – Father and Son.

In the Orthodox tradition “*the Spirit* is known as a person and as a personal grace”, “Who is offered to man and makes him spiritual”.⁸⁷

The Spirit “is coeternal with the Father and the Son, and thus a personal and divine source for deification”. He is also “the source of power and of order” as well as of inspiration.⁸⁸

- *The coming of the Spirit in the world*

“The Holy Ghost was not yet *given*; because that Jesus was not yet glorified” (John 7:39), announces the Gospel. This indicates that the Holy Spirit will be given only after Christ is glorified through His Resurrection and Ascension.

In the Acts of the Apostles it is announced that just before His ascension Christ reveals to his disciples that “ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me ... unto the uttermost part of the earth” (Acts 1:8). This descent takes place on the Fiftieth day after Christ’s Resurrection: “And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they

Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 55, 54, 64) **It is necessary, however, to mention that in their theology the Cappadocians (St. Basil the Great, St. Gregory the Theologian and St. Gregory of Nyssa) and the later Fathers always stress the monarchy of the Father as beginning and source of the hypostasis of the Son and the Spirit, without, of course, being Superior to them or entering subordination.**

⁸⁶ See 2 Pet. 1:21

⁸⁷ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 9

⁸⁸ Meyendorff, John. *Catholicity and the Church*. St. Vladimir’s Seminary Press, USA, 1983, p. 16

were all filled with the Holy Ghost ..." (Acts 2:3-4). Independently of the fact that the beginning of the Church is marked precisely by this coming of the Holy Spirit at Pentecost, 'actually, two announcements of the Holy Spirit can be differentiated in the Church', indicates Lossky.⁸⁹ When Christ breathes the Spirit into his disciples immediately after his resurrection⁹⁰, the priestly authority of binding and unbinding the sins of the faithful is bestowed on the Apostles. According to St. Gregory of Nyssa this is not a *personal* but a *co-operate* presence of the Holy Spirit for a specific task, in relation to Christ, Who grants Him.⁹¹ Here the Holy Spirit is granted equally to all and is communicated to the whole Church as one body, but He does not have a personal relation with the separate persons and does not communicate any personal holiness as in His second coming on Pentecost.⁹²

Descending upon all present in the form of "tongues like as of fire" (Acts 2:3), the Holy Spirit announces Himself to them, marking them with the seal of the personal and unique relation of the Trinity, Who manifests His presence in each individual. The manner in which this happens remains a mystery of the *kenosis*⁹³. There is one essential difference between the manifestation of the Spirit and the manifestation of the Son. Whilst in the *kenosis* of the Son appears the Hypostasis and the Deity remains concealed behind "the form of a servant" (Phil. 2:7), the Holy Spirit manifests the energy of the common nature of the Trinity in His coming but leaves His Hypostasis concealed under His Deity. He "is sent from the Father through the Son"⁹⁴ (in the name of the Son) but does not proceed

⁸⁹ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 165

⁹⁰ **"Until the day in which he was taken up, after that he through the Holy Ghost had given commandments unto the apostles whom he had chosen."** (Acts 1:2)

⁹¹ Св. Григорий Нисийски, *In canticum hom. XV*, PG, t. 44, col. 1116-1117. Вж. Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 156

⁹² Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 166

⁹³ **Κένωσις** (Philip. 2:7 - Εκένωσε) - **Engl. self-emptying; BG - самопонизяване, самоумаляване, смирение; рус. истощание, упразднение, уничтожение**

⁹⁴ **"The Comforter, which is the Holy Ghost, whom the Father will send in my name"** (John 14:26). **This means, according to Lossky, 'to hold the name of the Son and to be part of His Body so as to receive the Holy Spirit'**. Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 162

from the Son, i.e. He “does not have his existence from the Son”.⁹⁵ According to Lossky ‘whilst the Son gives the *image*, i.e. His Hypostasis, to the whole of humanity’s nature, the Holy Spirit gives each person created in the image of God an opportunity to enact the *likeness* in the common nature through imparting to it His Divinity. Therefore, Lossky considers that the action of Christ unites, whilst that of the Spirit diversifies.⁹⁶

“The Spirit”, Meyendorff clarifies, “reveals Christ and grants adoption to the Father. ... The action of the Spirit is in fact an introduction to the life of the Trinity, which is love, reciprocity, communion, a union which does not suppress personal diversity.”⁹⁷

- *Contributions of the Spirit to the economy*

Zizioulas⁹⁸ gives an explicit and prolific classification of the specific contributions of the Holy Spirit in the economy. He indicates as a first fundamental particularity of Pneumatology, its **eschatological** character. Whilst the specific role of the Son in the economy is to become history, the role of the Spirit is exactly the opposite: “it is to liberate the Son and the economy from the bondage of history”. The Spirit is *beyond* history and He acts in history in order to bring into it the last days (the eschaton). Thus He makes of Christ the “last Adam”, i.e. an eschatological being.

As next important contribution of the Holy Spirit Zizioulas mentions *communion*. He highlights that “because of the involvement of the Holy Spirit in the economy, Christ is not just an individual, not “one” but “many”, a “corporate personality”.

Further functions attached to the particular work of the Spirit in Christian theology are *inspiration* and *sanctification* whereby our attention here will be particularly focused on the *inspiration*.

- *The Holy Spirit as originator and core of the Church (ecclesia)*

⁹⁵ Romanides, John. *An Outline of Orthodox Patristic Dogmatics*. Orthodox Research Institute, New Hampshire, 2004, p. 29

⁹⁶ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 165

⁹⁷ Meyendorff, John. *Catholicity and the Church*. St. Vladimir’s Seminary Press, USA, 1983, p. 24

⁹⁸ **For all bellow up to next paragraph** see Zizioulas, John D. *Being as Communion*. St VSP, USA, 2004 (1985 – 1st edition), pp. 130, 131

The descent of the Holy Spirit is the 'last act of the Revelation of God'⁹⁹. With this God lays the foundation of the Church and is inseparably present in it (John 15:26).¹⁰⁰

Zizioulas indicates that Orthodox *ecclesiology* has been determined by the first two aspects of Pneumatology (see above), namely *eschatology* and *communion*. He draws attention to the fact that these two aspects of Pneumatology are not only necessary but *constitutive* of ecclesiology: the Church is constituted **in** and **through** eschatology and communion. This is to say that the Spirit is not something that "animates" a Church which already exists adding dynamism to its essence but that Spirit makes the Church **be**, thus Pneumatology is the very being and the very essence of the Church.¹⁰¹ Hence "it is not the Church which, through the medium of its institutions, bestows the Spirit, but it is the Spirit which validates every aspect of Church life, including the institutions."¹⁰²

- *Character and role of the Church*

According to Fr. Sophrony it is only within the Church that the wholeness of man's existence is realized. He thinks that the Church as the Holy Trinity has at the same time an antinomic quality of identity and dissimilarity. As in God's Being there exist Nature (Essence), Hypostases (Personae) and Energies (Actions), here we also distinguish the existence of essence, hypostases (personae)¹⁰³ and energies (acts), which, according to Fr. Sophrony, in the ultimate perfection of humanity are called to become identical, and thus to achieve a complete unity in the Church (see John 17:20-23).¹⁰⁴

⁹⁹ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 51

¹⁰⁰ *Полный Православный Богословский Энциклопедический Словарь*. Москва, 1992, с. 801

¹⁰¹ Zizioulas, John D. *Being as Communion*. St VSP, USA, 2004 (1985 – 1st edition), pp. 131, 132

¹⁰² Meyendorff, John. *Catholicity and the Church*. St. Vladimir's Seminary Press, USA, 1983, p. 28

¹⁰³ **Men possess a common nature in a multitude of human personae**. Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 164

¹⁰⁴ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 85

The Holy Fathers see in the Church the new Christ, in His entirety, the new Man, completely transformed by the Spirit.¹⁰⁵ All members of the Church are united in Christ in one body, and He becomes the Hypostasis of this Body. And although this ‘sole body’ is *one* according to its renewed nature, it is multiple in ‘personae’, i.e. he exists in many persons. The action of the Son is related to human nature of which in His hypostasis He is the head. Each of the persons are being addressed by Him in a unique “personal” way adapted to each human being as to a *hypostasis* created in the image of God.¹⁰⁶ Therefore the act of Christ and the act of the Spirit are inseparable: Christ creates the unity of His mystical Body through the Holy Spirit and the Holy Spirit is communicated to man through Christ.¹⁰⁷ In other words the difference in the economy (act) of the Son and of the Holy Spirit is only seeming, not real.¹⁰⁸

Meyendorff points to the “kenotic” role of the Spirit in salvation (and also in the internal life of the Trinity, which is always directed to the Other): “the Word – not the Spirit – became flesh”, illustrates Meyendorff, but with the assistance of the Spirit who came upon Mary; it is “the Spirit who, within the Church, makes Christ eschatologically present in the midst of His disciples”; the Holy Spirit ‘seals’ every Baptism and it is invoked at every Eucharist “to make the bread and wine the body and blood of Christ”, etc.¹⁰⁹

Meyendorff points also out that “the role of the Church is not to impose upon man a truth which he is incapable of perceiving otherwise, but to restore him in the life of the Spirit, so that he himself might know the Truth”.¹¹⁰

¹⁰⁵ Clement of Alexandria. *Protreptique*, XI. PG, t. 8, col. 229 B. *Citation of Clement of Alexandria in Lossky, Vladimir. Очерк върху мистическото богословие на Източната църква.* Превод от френски Крумова, Е. Омофор, София, 2005, с. 163

¹⁰⁶ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква.* Превод от френски Крумова, Е. Омофор, София, 2005, с. 164

¹⁰⁷ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква.* Превод от френски Крумова, Е. Омофор, София, 2005, с. 165

¹⁰⁸ *Comment of M. Stoyadinov based on Zizioulas. **We should add here that although closely linked in their common action on earth, the Son and the Spirit remain separate Hypostases independent of each other in this same action. Despite Their oneness They never merge.***

¹⁰⁹ Meyendorff, John. *Catholicity and the Church.* St. Vladimir’s Seminary Press, USA, 1983, pp. 25, 26

¹¹⁰ Meyendorff, John. *Catholicity and the Church.* St. Vladimir’s Seminary Press, USA, 1983, pp. 28

- *The Spirit as a personal grace*

The personal gift of the Spirit is the divine love which not only “unites the three divine Persons” but “is also communicated to human persons”. This communion is the “gift of adoption to the Father in Christ”, Meyendorff explains.¹¹¹

In the Church and in Baptism the Holy Spirit is present and is communicated to the faithful as *grace* which strengthens the newly baptised, so that He can restore and raise fallen man by sanctifying him and supporting him on the path to perfection. He directs Christians towards higher spiritual service which would bring them closer to deification and transform them into “new creature” (2 Cor. 5:17, Gal. 6:15), and ‘by joining them in a mystery He delivers to them the wholeness of the Godhead’.¹¹²

Uncreated grace, moreover, is differentiated from its Giver, i.e. from the Hypostasis of the Holy Spirit, Who communicates it. ‘It is energy, “proceeding out” of the one nature, the Godhead (θεότης), which is unspokenly distinguished from the essence and as it is communicated to created beings, it *deifies them*. It is no longer an act which God’s will generates in the soul and which affects the person as an external cause, as it had been in the old Testament; now the very Divine life is revealed in us in the Holy Spirit. ... In Him God’s will is not external to us: it transmits *the grace inwardly*, and it *reveals* itself in our very persona, as long as *our human will remains in agreement with the Divine will* and interacts with it, attaining grace and making it ours’.¹¹³

The Holy Spirit is granted to the Church as a Gift from the Son, to baptise and abide in the Church, to preserve it in truth and to guide it along the paths of God’s virtue so that the Church can serve God in bringing Him into the hearts of the faithful and to impart to them spiritual gifts and

¹¹¹ **“In the Holy Trinity, the Spirit unites and connects the Father and the Son. And He also connects us with divine life.”** Meyendorff, John. *Catholicity and the Church*. St. Vladimir’s Seminary Press, USA, 1983, pp. 19, 20

¹¹² Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 167

¹¹³ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 171

virtues necessary for Christian life, so that Christ's followers can 'receive strength' and follow Him "unto the uttermost part of the earth" (Acts 1:8). John Meyendorff explains that "the Spirit proceeds from the Father and 'rests' on the Son", that is, the Spirit does not go further than the Trinity. Thus the gifts of the Spirit are bestowed upon man always "in Christ" and "are accessible only in Him".¹¹⁴

Pentecost, which reveals to the faithful the presence of the Holy Spirit, signifies, according to the mystical tradition of the Christian East 'the end, the ultimate aim, and at the same time the beginning of spiritual life'.¹¹⁵ As the Holy Spirit descended onto the disciples in the form of tongues of fire so He descends onto the newly baptised, through the mystery in the *Chrismation*¹¹⁶, which immediately follows holy Baptism. The Holy Spirit acts in both of the mysteries. Therefore 'the mystery of Baptism is not only baptism of water, but a baptism of the Spirit'¹¹⁷. The incorruptible and deifying gift of the Holy Spirit in Baptism is also called 'the *grace* of baptism'. It is the basis of all Christian life and is not lost even if man turns away from the purity of the faith.¹¹⁸ The baby who is baptised does not yet have his own will but receives baptism through the will of his relatives. Nonetheless the grace of the Holy Spirit, which is always constant, abides in him despite his inability of self-awareness. However, when he becomes a conscious being, his ability to perceive the grace, i.e. to be in collaboration (συνεργία), is dependent on his free decision and thus the perception of the grace either increases or decreases.¹¹⁹

¹¹⁴ Meyendorff, John. *Catholicity and the Church*. St. Vladimir's Seminary Press, USA, 1983, pp. 19, 20

¹¹⁵ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 168

¹¹⁶ **Chrismation 'is the external expression of the mystery of the participation of the Holy Spirit. In the Latin tradition it is replaced by Confirmation. Jesus is the Messiah, i.e. the Anointed. Our Chrismation is an extension of, and a sharing in, the unction of Our Lord with the Holy Spirit, accomplished by the Father.'** See Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, pp. 62, 63

¹¹⁷ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 43

¹¹⁸ **According to Seraphim of Sarov, 'it is not taken away even from heretics until their death'.** Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 169

¹¹⁹ **As it has been said above, "the grace of baptism" is never retracted, but in Staniloae's words, 'divine action does not sanctify without human acceptance.'** Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 24

In order to achieve *synergy* man is called to develop this initial gift of the Holy Spirit throughout his whole life. The spiritual life founded in Baptism has therefore a dynamic character. St. Diadochos of Photike explains that ‘the grace of Baptism is established in the depths of the *nous* from the moment of Baptism, concealing its presence from the awareness of the mind. When the faithful begin to love God with their whole will, then in an inexpressible way, this grace offers a portion of its good to the soul with the awareness of the mind. Comparably with the progress of the soul the grace of God reveals its goodness to the mind’.¹²⁰

The second birth that man receives through Baptism and the sacraments of the Church is called *spiritual birth* or *rebirth* and indicates the beginning of eternal life. The sacraments do not transform man but initiate him¹²¹ to restore the ‘image of God’ and to grow ceaselessly and progress continually into the likeness of God.¹²²

The Holy Spirit is the ‘Source of sanctification’, writes St. Basil the Great, ‘which does not dry up because of the multitude of the participators. ...In His Entirety He is present in everyone and everywhere...When people enter in communion with Him He does not cease to be whole, like the sun’s ray, which gives joy to all in such a way that each one believes himself to be the only one enjoying it. ... In the same way, the Spirit is present in every one who accepts Him, as if He had been given to him alone. Despite this He pours His entire grace on all, each participator rejoicing in it within the measure of his own spiritual receptivity, as there is no measure for the capacity of the Holy Spirit.’¹²³

Together with the Father and the Son, the Holy Spirit acts in the universe as life-giving.¹²⁴ The actions of the Holy Spirit are extended most rigorously upon man and not only give him life, but also help him to

¹²⁰ St. Diadochos of Photike, *On Spiritual Knowledge* 77, Philokalia 1.279. Mentioned in Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 11

¹²¹ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 13

¹²² Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, pp. 29, 30

¹²³ St. Basil the Great. *Liber de Spiritu Sancto*, c. IX, § 22, PG, t. 32, col. 108 BC. Cited after Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 164-165

¹²⁴ Коев, Тотю. *Православен Катехизис и Послание на източните патриарси за православната вяра*. СИ София, 1983, с. 81

desire and understand what is good, and as he advances in virtue to become more God-like.

3. Spirituality and spiritual life (An anthropological view)

a) man as spirit-soul and body

'Pneuma' in the Scriptures denotes not only the Holy Spirit but also the human *spirit*. According to the Holy Scripture man is a dichotomous being combining in itself two elements – earthly (body) and heavenly (soul).¹²⁵ Body is conventionally considered as material and the soul as incorporeal nature, '*an immortal and spiritual part of man*'¹²⁶ in which the immortal image of God is imprinted through inbreathing (Gen. 2:7). After creating the first man Adam from earth, God breathed in to him the *breath of life* (Gen. 1:26-27, 2:7). According to some of the Fathers "the breath" is identical with the soul, whilst for others God in-breathes His grace.¹²⁷ St. Cyril of Alexandria holds that God created first the body and the soul and then he 'breathed in him the incorruptible life-giving spirit', i.e. God's uncreated graceful energy, which exists in man as "breath of life".¹²⁸ Thus grace is perceived as life-giving power of God whereby the Fathers call grace also the actual action of 'in-breathing' to which, according to St. John Chrysostom, man owes his spiritual nature.¹²⁹ Hence it becomes clear that according to the Holy Fathers soul and grace are inseparably connected.

¹²⁵ See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 148

¹²⁶ *Пълна Православна Библейска Енциклопедия*. Том I, В. Търново, 1993, с. 256

¹²⁷ Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 150

¹²⁸ **Metropolitan Hierotheos also highlights this by explaining that the soul is not the Spirit of God and not a part of Him but since the 'in-breathing' of God it has in itself the energy of the Holy Spirit, Who created the soul, without Himself being the soul. This highlights that "the soul cannot be examined autonomously but only in connection with God"**. Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 32 (27BG)

¹²⁹ See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 150, 151, 153 (Св. Кирил Александрийски, *Глафири*, 2, PG 69, 20B; Св. Иоан Златоуст, *Беседа на възнесение*, 4, PG52, 777)

In this context ‘the breath of life’¹³⁰ can be considered as an act which imparts spiritual, not physical, life to man since in Scriptures “the breath of life” which makes man into ‘a living soul (*nephes* in Hebrew)’ means *life* and also the attributes of the living creature and correspondingly those of the human spirit (*ruah* in Hebrew), received during this ‘in-breathing’. This consequently leads us to think that the term ‘*life*’ initially refers to our spiritual, and not biological, existence, because the “in-breathed” grace is ‘the true beginning of our existence’¹³¹. In the words of M. Stoyadinov, ‘without the grace, which is implanted in man by his creation, he would be non-existent’, since man exists realistically only in communion with the ‘Source’ and ‘Fullness’ of life and as participator of God’s grace he ceases to be affected by corruption.¹³²

The soul, according to St. Macarius the Great, is not of Godly substance, neither is it of the substance of deceitful darkness but it is an **intelligent** being (*noera*), a magnificent resemblance and image of God where “the wiles of the dark passions have penetrated” “because of her transgressions”.¹³³

The Fathers believe that the soul exists **in itself** and animates the body.¹³⁴ Just as God governs the world, so the soul governs the body. ... In other words, the soul is not enclosed by the body, but it occupies the body to which it is attached.¹³⁵ According to St. Gregory of Nyssa the body is the dwelling place of the soul and not that the *soul* is held by the body but it is the soul which contains the body.¹³⁶ The soul is joined to the body but does not merge with it,¹³⁷ whilst they are both united and ‘related as

¹³⁰ **Jewish ‘*nismat hayim*’** (Gen. 2:7)

¹³¹ Лосский, Вл. *Догматическое богословие*, с. 295. Вж. Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 152

¹³² See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 154, 155

¹³³ St. Macarius the Great, First Discourse, paragraph 7, *quoted in* Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, p. 144 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 60)

¹³⁴ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 91

¹³⁵ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 33

¹³⁶ *In the work of* St Gregory of Nyssa – ‘*On the Soul*’. PG (Patrologia Graeca) 45, 217 B. *Quotation in* Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 33

¹³⁷ **St. Gregory of Nyssa clarifies that, ‘incorporeal life passes through everything and nothing passes through it, hence its passing through everything is the**

hypostases¹³⁸. They coexist simultaneously without any confusion whereby neither of them is man on its own.¹³⁹ The body must become spiritual since “the Word became flesh that He might change flesh to spirit”.¹⁴⁰ Irenaeus of Lyons, who sees man as “composed of a body taken from earth, and a soul which receives the Spirit from God”, says that ‘man ceases to be carnal and becomes spiritual, because of his communion with the Spirit’.¹⁴¹ The soul could be called ‘spiritual’ in so far as it is permeated by the power of the Spirit’. ‘When it follows the spirit, it is raised up by it, but if it sympathizes with the flesh, it falls into carnal lusts’. Consequently, only the souls of the just are ‘spiritual’; the souls of the sinner become ‘carnal’ and ‘earthly’.¹⁴²

It is interesting to notice that also the Hellenistic philosophers viewed the ‘spirit’ as the principle giving a general orientation to human activity.¹⁴³ Plato, in whose view *the soul* was “the body’s mistress and governor”¹⁴⁴, had already distinguished between the body (*soma*), the soul (*psyche*) and the mind (*nous*). The *nous* is the rational element (*logikon, rationabile*) within us, **the highest part of the mind**. It is often used as synonymous with *heart*¹⁴⁵ (*kardia*) for, according to the Greeks, the heart represented not the life of feelings, but a lofty life of intellect and reasonable will.¹⁴⁶

unification, and the fact that nothing passes through it means that it is left unmixed and unmerged’. Св. Григорий Нисийски. *За душата*. Светоотеческо наследство, Омофор, 2001, с. 145, 148

¹³⁸ Преп. Максим Изповедник, *Пролог към поместените в полемиката схолии* (ЕРЕ, Philokalia, 14Е, 186, 94). Цит. по Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 149

¹³⁹ Вж. Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 148

¹⁴⁰ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 112

¹⁴¹ Irenaeus, *Against Heresies* 5, 20, 2, (Paris: Cerf, 1969), p. 260 and Ibid. 9, 2, p. 110, quoted in Meyendorff, John. *Catholicity and the Church*. St. Vladimir’s Seminary Press, USA, 1983, p. 21

¹⁴² Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 97

¹⁴³ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 29

¹⁴⁴ **From *Timaeus* of Plato**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 20

¹⁴⁵ **The heart is the centre, the base and the utter depth of the persona, the place where man meets God, the dwelling place of divinity. The heart contains the fulness of the spiritual life.** See *Божественная Литургия*. Составител Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастырь, Киев, 2004*, с. 93 and Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 103

¹⁴⁶ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 50

In the letters of St. Paul the Apostle, where he writes of *body* (σῶμα), *soul* (ψυχή) and *spirit* (πνεῦμα) it seems as if he also refers to man's nature as threefold. Nevertheless with the suggestion "your whole spirit and soul and body be preserved blameless..." (1 Thessal. 5:23), he rather refers to the *soul* and the *spirit* as higher and lower forms of the same intrinsic nature than as two different entities.¹⁴⁷ This is clarified further with the words, "Howbeit that *was* not first which is spiritual, but that which is natural [of the soul]; and afterward that which is spiritual" (1 Cor. 15:46)¹⁴⁸, if this reflection is understood as an indication that the spiritual is achieved through the development of the soul. It is for this reason that in the Holy Scripture *soul* and *spirit* are differentiated as two levels of the human soul which have different ethical, rather than existential, characteristics. In fact, the two terms - *soul* (nephes, psyche) and *spirit* (ruah, pneuma) - are often opposed¹⁴⁹, but their use as synonyms is more common and the view that during human life soul and spirit are united in one essence, in the soul, which after the death of man will return to God, Who gave it to him, predominates in Orthodox thinking (Eccl. 12:7).¹⁵⁰ The soul is the persona (hypostasis), with its *reason*; *desire*; and *senses*, whilst the spirit is the internal depth of man and has *mind*; *will*; and *strength*.¹⁵¹ According to Pseudo-Macarius "God, who made your body, did not give it life from its [His] very own nature nor from the body itself, nor from the food, drink, clothing, and footwear that He give the body, but He arranged it that your body, created naked, should be able to live by means of such extrinsic things as food, drink, and clothing. ... In a similar way, it is so

¹⁴⁷ Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*, с. 81

¹⁴⁸ **Similar references are also found in Hebr. 4:12; 1 Cor. 2:14; 15:44-45, where the same meaning is evident.**

¹⁴⁹ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 92

¹⁵⁰ *Пълна Православна Библейска Енциклопедия*. Том I, В. Търново, 1993, с. 256

¹⁵¹ **According to Metropolitan Kallistos "with his soul (psyche) man engages in scientific or philosophical inquiry, analyzing the data of his sense-experience by means of discursive reason. With his spirit (pneuma), which is sometimes termed nous or spiritual intellect, he understands eternal truth about God or about the logoi or inner essences of created things, not through deductive reasoning, but by direct apprehension or spiritual perception - by a kind of intuition that St. Isaac the Syrian calls 'simple cognition' (simple knowledge). The spirit or spiritual intellect is thus distinct from man's reasoning powers and his aesthetic emotions, and is superior to both of them". Metr. Kallistos identifies here the soul with reason, which is one of the energies given to the soul by God, and also he identifies the nous with spirit, the former being one of the faculties of the spirit.** Bishop Kallistos (Ware). *The Orthodox Way*. St Vladimir's Seminary Press, New York, 2003, p. 48

with the human soul. It does not have by nature the divine light, even though it has been created according to the image of God. For, indeed, God ordered the soul in His economy of salvation according to His good pleasure that it would enjoy eternal life. It would not be because of the soul's very own nature but because of His Divinity, of His very Spirit, of His Light, that the soul would receive its spiritual meet and drink and heavenly clothing which is truly the life of the soul".¹⁵² This is summarised by St. Ignatius Brjanchaninov who says that 'the soul is the life of the body ... whilst the spirit is the life of the soul' and similarly Theophane the Recluse calls the human spirit "the soul of the human soul".¹⁵³

In the New Testament the term "*spirit*" (πνεῦμα) is used to signify the human soul as the centre of human awareness and self-awareness (2 Cor. 2:13), as well as of the human persona (1 Cor. 16:18).¹⁵⁴ It is through this concept that the notion of the human spirit¹⁵⁵, which possesses its 'own strength given by the Logos'¹⁵⁶ and is capable of receiving the Holy Spirit of God with His gracious actions and deifying energy, is expressed.

'The great mystery of the Christian life', says Spidlik, 'is that of the many relationships between man's spirit and the Spirit of God. At times the two seem so united that they seem to be one'.¹⁵⁷ Even though "the two are so intimately connected", it is important to distinguish well the uncreated 'Spirit' of God and the created 'spirit' of man, underlines Metropolitan Kallistos.¹⁵⁸ Man apprehends God and enters into communion with Him through his spirit, but the two never merge.

As God has essence and energy, so does the soul, having been made in the image of God and we also speak of attributes which describe its different

¹⁵² Pseudo-Macarius. *The fifty spiritual homilies and the great letter*. Paulist Press, New York, 1992, p. 43

¹⁵³ Теофан (Затворник) Епископ. *Что есть духовная жизнь и как на нее настроится*. Москва, 1897, с. 33 (Превод на български на изд. ЕТ "Кирил Маринов", 1997, с. 32)

¹⁵⁴ **Sometimes 'soul' is used to refer to an attribute of the character or a state of the spirit (Acts 4:32) or simply to a person (Ezek. 27:13, Acts 2:41, Rev. 18:13).**

¹⁵⁵ **"For what man knoweth the things of a man, save the spirit of man which is in him? even so the things of God knoweth no man, but the Spirit of God"** (1 Cor. 2:11).

¹⁵⁶ Св. Атанасий Велики. *Слово против езичниците*, 2 (ВЕПЕС 30, 32, 31). *Цит. по Стоядинов, Мариян. Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 155

¹⁵⁷ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 31-32

¹⁵⁸ Bishop Kallistos (Ware). *The Orthodox Way*. St Vladimir's Seminary Press, New York, 2003, p. 48

energies. The specific **attributes** of the soul are its *unity, spirituality, eternity, the abilities of reason, free will and the gift of speech*.¹⁵⁹ St. Gregory Palamas teaches that man's soul has a Trinitarian nature: as God is Trinity (*Nous, Logos* or Word, and *Spirit*), likewise there is the *nous* – a higher part of the mind (which is the core of man's existence), the *logos* – reason (begotten by the nous), and the *spirit* (“man's noetic love”).¹⁶⁰ The same is held by St. Maximus who states that ‘the *mind, the reason, and the spirit* of man have to be conformed to their archetypes: the Great Mind, Logos, and Spirit.¹⁶¹ ... The Father is the principle of unity, the Son is the manifestation of the goodness of God, and the Spirit is the power of unification’.¹⁶² St. Gregory of Sinai indicates that “when the divine fathers expound the doctrine of the supraessential, holy and supranatural Trinity, they illustrate it by saying that the Father truly corresponds to the intellect, the Son to the consciousness and the Holy Spirit to the spirit”.¹⁶³ Blessed Augustine found a psychological analogy with the Trinity, which he calls: “memory, intellect, will”¹⁶⁴.

Fr. Sophrony adds that in the Fathers we discover also analogies with the sun, which at the same time is a body, gives light and gives warmth.¹⁶⁵ There is also an analogy with the triune character of the human strengths: the *mind (nous)* is understood as an image of the Father, *speech* as an image of the Son (Logos), and the *breath of life* (πνεῦμα), which is the life

¹⁵⁹ Полный Православный Богословский Энциклопедический Словарь. Москва, 1992, с. 806

¹⁶⁰ After Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 32

¹⁶¹ **Orthodox tradition makes a distinction between nous and reason. Reason is a function in the brain, whereas the nous in its natural state is united with the heart. Reason is engaged in earthly cares whereas the nous is engaged in the unceasing remembrance of God.** Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 37

¹⁶² Thunberg, Lars. *Man and the Cosmos. The Vision of St. Maximus the Confessor*. St. Vladimir's Seminary Press, New York, 1985, p. 47

¹⁶³ **St. Gregory considers that “in man there is intellect, consciousness and spirit” and “each subsists in the others and in itself. Intellect expresses itself through consciousness and consciousness is manifested through the spirit. In this way man is a dim image of the ineffable and archetypal Trinity, disclosing even more the divine image in which he is created”.** *The Philokalia*. Faber and Faber, London, Vol. 4, 1995, p. 218 (Paragraph 31,32)

¹⁶⁴ St. Augustine, *De Trinitate* 4, 30, quoted in Meyendorff, John. *Catholicity and the Church*. St. Vladimir's Seminary Press, USA, 1983, p. 19

¹⁶⁵ **Analogy made by St. Constantine (Cyril) the Philosopher when defending the Triune nature of God.**

force, as an image of the Holy Spirit.¹⁶⁶ In addition the soul has three attributes as person (hypostasis). The *nous*, *will* and *senses of the soul* reflect the Trinitarian nature of God as Person (Hypostasis), which also consists of *nous*, *will* and *senses*.¹⁶⁷

In Patristic teaching the *soul* is referred to as the spiritual element of man's existence; the *nous* is considered as the highest of the energies of the soul together with the energy of will and of feelings and the *heart* (where the human spirit receives the Holy Spirit) is seen as the centre of all these energies or the essence of the soul.¹⁶⁸

b) pneumatikos-psychikos

The Holy Spirit is *the grace* of the Triune God which is offered to man and makes him *spiritual*. Therefore the person is *spiritual* who has received the energy and the grace of the Holy Spirit and hence the Holy Spirit dwells in him. The faithful are granted this through the *Mysteries*, by steadily following the *commandments* of God and the constant remembrance of God in *prayer*. Archimandrite Sophrony treats the commandments as the self-expression of God, as His self-revelation and as such they are the projection of the divine life of the Triune God onto the level of human existence.¹⁶⁹

Irenaeus of Lyons says that 'all those who fear¹⁷⁰ God and trust in his Son's coming and who through faith establish the Spirit of God in their

¹⁶⁶ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 84

¹⁶⁷ **See sub-chapter Attributes (I, 2-b)**

¹⁶⁸ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levia, Greece, 1992 (English transl. 1994), p. 34 and Dictionary to the Bulg. translation by Mariyan Stoyadinov, Praxis, 2005, pp. 116, 117

¹⁶⁹ Sakharov, Nicholas. *I love therefore I am: the theological legacy of archimandrite Sophrony*. St. Vladimir's Press, New York, 2002, p. 120

¹⁷⁰ **There are three kinds of fear of God: the fear of the servant (slave), of the hireling and of the son. Spiritual life normally begins with the fear of the servant which comes from faith and is full of pain and suffering, passes through the fear of the hireling (or of repentance) in which there is a ray of hope and reaches the fear of the son, in which there is no more pain, but joy. Perfect love removes servile fear and replaces it with filial fear that, according to Fr. Sophrony, raises man above the bounds of life on earth. St. Silouan describes it in this way: "We must live before God in fear and love. In fear, because He is the Lord; in fear lest we grieve Him with an evil thought; in love, because the Lord is love". (See Berdyaev, Nikolai. *THE DESTINY OF MAN* (1931). London: G. Bles, 1937; New York: Scribner's, 1937, c. 79 and Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Essex, 1991, p. 178) **Abba Dorotheos uses this parable to explain the levels of mercy and good-doing. One****

hearts, shall be called *spiritual* because they have the graceful energy of the Spirit of the Father who purifies man and raises him up to the life of God'.¹⁷¹

St. Gregory Palamas explains that 'just as the man who has been endowed with reason is called rational, so he who has been enriched with the Holy Spirit is called spiritual'.¹⁷² St. Gregory writes also that "the spiritual man is constituted by three things: the grace of God, a reasonable soul and an earthly body". *This indicates that even the body becomes spiritual when it shares in the divine grace* and that the whole man assimilates it, not just his mind, or soul, or body.¹⁷³

Howard Gardener describes as spiritual these people who inspire others to undertake good works.¹⁷⁴ However, it is not this ability which makes one spiritual but is one of the characteristics of the spiritual person. When one becomes spiritual he could be indeed an inspiration towards virtue for others.

St. Paul the Apostle differentiates between *pneumatikos* (the spiritual man) and *psychikos* (the man of the soul). He had distinguished between the vital principle (psyche) and the thinking principle (pneuma) and opposed the *pneumatikos*, or spiritual man, to the *psychikos*, or man of instincts governed by his feelings, explains Fr. Lev Gillet.¹⁷⁵ According to St. Paul the person is spiritual (*pneumatikos*) who by grace has become son of God, i.e. has the energy of the Holy Spirit, is His witness and is clearly

person "shows mercy so as to be delivered from the future hell" or "does good" because he fears hell and thus "he is still in the state of the slave, since the slave does not do the will of his master willingly but because he fears his punishment". Another person acts like the "hired servant" who does good or "does his master's will because he wants his master's reward". "The son does not do the father's will through fear or because he seeks a reward but to serve Him because he wants to honour and comfort him. Therefore, we must show mercy in the same way for the good itself". Abba Dorotheos. *Practical Teaching on the Christian Life*. Transl. by C. Scouteris. Athens, 2000, p. 221

¹⁷¹ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 30

¹⁷² Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 19

¹⁷³ **This is to say that 'the participation in God includes the whole human structure'.** See Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 9 and Fr. John Meyendorff (Иоан Майендорф), *Св. Григорий Палама и православната мистика*, публикувано в сп. *Мирна*, бр. 22, 2004, с. 65

¹⁷⁴ Gardener, Howard. *Extraordinary minds*. USA, 1997, p. 132

¹⁷⁵ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 50

aware of the in-dwelling of the Triune God. The man of the soul (psychikos) is he who has body and soul-spirit but has not acquired the Holy Spirit, Who gives life to the soul. St. Paul calls *the psychikos* also carnal, because in his acts he identifies himself only with his “psychobiological” self (hypostasis) (see 1 Cor. 2:14-15, 3:1-3).¹⁷⁶ With this he does not define the soul as material but only points out that when it is not sanctified by the Spirit it is governed more by the desires of the flesh. Because of this the *psychikos* is a man with a less clear perception of the spiritual. He is unable to see anything more than the tangible, whilst the ‘spiritual’ man (the pneumatikos) is illuminated by God and peers into the innermost depth of himself. As he penetrates into the mysteries of the spiritual world he becomes enlightened.¹⁷⁷ It is for this that St. Paul teaches that, “ if ye live after the flesh, ye shall die: but if ye through the Spirit do mortify the deeds of the body, ye shall live. For as many as are led by the Spirit of God, they are the sons of God. For ye have not received the spirit of bondage again to fear; but ye have received the Spirit of adoption, whereby we cry, Abba, Father. The Spirit itself beareth witness with our spirit, that we are the children of God” (Rom. 8:13-16).¹⁷⁸ In this quotation it becomes evident that the human spirit is that which accepts the Spirit of God, and that the person who has accepted Him is the son of God by grace.

The spiritual man who participates in the energies of the Holy Spirit is alive in God. Corporeal and psychikos-pneumatikos correspond to the states of man in his forms of individual and hypostasis-persona, which constitute the whole psycho-corporeal image of man, of the old and the new man, internal and external.¹⁷⁹ Often ‘persona’ and ‘individual’ are used almost as synonyms, but in a certain sense they even have a contradictory meaning, points out Fr. Sophrony.¹⁸⁰ This is because ‘the *individual* is a naturalistic and sociological category whereas *persona* is a

¹⁷⁶ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 17, 18 /BG – с. 13/

¹⁷⁷ Киров, Димитър. *Човекът е съработник на Бога*. УИ София 1993, с. 212

¹⁷⁸ Quoted in Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 18

¹⁷⁹ Киров, Димитър. *Трите аспекта на етиката /Антропология/, с. 60*

¹⁸⁰ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 88

spiritual and ethical category that is not born but is built up spiritually'.¹⁸¹

c) spirituality and spiritual life according to the Orthodox Christian tradition

'The term '*spirituality*' is unknown in the biblical and patristic tradition. It derives from Western theology, and presents the ethico-religious life of the faithful in opposition to the life of the worldly or of those without faith'.¹⁸² According to Mantzarides this term is "an abstract concept" alien to Orthodoxy as the Spirit is not some abstract idea but a Person. Also "the spiritual man is not someone with many or beautiful ideas" but a person who "shares in the grace of God" and "who is participant in divine life".¹⁸³ Therefore he suggests this term to be abandoned and to speak of '*spiritual life*' instead. However, it is impossible to completely exclude it but it will be used here more in its broad, i.e. non-ecclesiastical meaning.

- *The nature and goal of the spiritual life*

In an ecclesiastical sense *spirituality* is not abstract but is a state of spiritual man and an expression of his life and personal relationship with the personal God, this being the basis of his spiritual existence. It is for this that Orthodox spirituality is expressed through spiritual life.

Monk Lev Gillet as well as Fr. Pavel Florensky see 'the basis of spiritual life not as psychological, but as ontological. Therefore an accurate treatise on spirituality is not the description of certain states of the soul, mystical or otherwise, but the objective application of definite theological principles to the individual soul. The redeeming action of God constitutes the alpha and omega as well as the centre of Christian spiritual life'.¹⁸⁴ This represents in fact the general view of the Orthodox thought.

¹⁸¹ Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyayev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 26

¹⁸² Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 8

¹⁸³ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 9

¹⁸⁴ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 23

The spiritual life springs not from man but from God and it is not “a fruit of intellectual or moral virtues” but “of the Holy Spirit”, Mantzarides explains.¹⁸⁵

Real Christian life of rational beings takes place in “spirit and in truth” (John 4:23) and moves between the frontiers of *hell* and the *kingdom*, when this frontiers are reached by the human spirit, underlines Fr. Sophrony.¹⁸⁶

The goal of the Orthodox spiritual life is the union (*henosis*) of the person with God and deification (*theosis*)¹⁸⁷ that leads to salvation and to man becoming, as Father Sophrony defines it, a **microtheos**¹⁸⁸. As God is unending and He gives His Spirit with no limits (John 3:34) the union with Him has no point from which progress can not be made. So perfection of the faithful has therefore no limits and is not only a goal but an unending progression.¹⁸⁹

‘The world’, says Romanides, ‘is distinguished into material and spiritual. The spiritual consists of the Angels, who were not immortal by nature but became such through spiritual ascent to perfection’, as human beings also do. This highlights the type of human immortality: man has been created not immortal by *nature* but by *vocation*. Only the uncreated God is immortal by nature. For man immortality means *theosis*.¹⁹⁰ “And this is life eternal, that they might know thee the only true God, and Jesus Christ, whom thou hast sent. (Jn. 17:3).

Thus *theosis* is the vocation of man, the essence of his spiritual life. With the use of the term ‘*deification*’ Clement of Alexandria in the 2nd century

¹⁸⁵ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 9

¹⁸⁶ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, pp. 95, 100 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 92, 96)

¹⁸⁷ **The Greek term *theosis* - θεώση (divinization, deification) means, in the terms of St. Gregory Palamas, the participation of the created man in the uncreated grace of God. *Theosis* is identified and connected with the *theoria* (vision) of the uncreated Light. It is called *theosis in grace* because it is attained through the energy of the divine grace. It is a cooperation of God with man, since God is He Who operates and man is he who co-operates.**

¹⁸⁸ **Term of Berdyaev which was adopted by Fr. Sophrony as a basis of his own theological framework.** See *Очерк върху богословското формиране на отец Софроний* by Father Nikolai Sakharov

¹⁸⁹ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 21

¹⁹⁰ Romanides, John. *An Outline of Orthodox Patristic Dogmatics*. Orthodox Research Institute, New Hampshire, 2004, pp. 9, 11

AD first gave this doctrine an adequate expression: 'the Word of God became man in order that from man you may learn how to become god'.¹⁹¹ Irenaeus of Lyons in the same century, and possibly before Clement, wrote: "The Word became what we are so that we might become what He is" and similarly St. Anasthasius the Great affirmed later that: "He [the Word] was made man, so that we might be made god".¹⁹² The theosis (deification) of man begins with his creation in the image and likeness and is accomplished through the incarnation of Christ and man's communion with the Holy Spirit.¹⁹³ After the fall man distanced himself from God but the incarnation of the Son renewed human nature and opened again the way to likeness to God and deification of man which is accompanied by the grace of the Holy Spirit.¹⁹⁴ St. Maximus states two things: There is in man no natural power that can deify him, but there exists a reciprocal relationship between God and man that permits him to become deified to the degree of which the effects of the Incarnation are conferred on him.¹⁹⁵ Since the Incarnation, man has all the potential for spiritual growth and full participation in God's creative energies.¹⁹⁶

- *Stages of spiritual life*

¹⁹¹ Clement of Alexandria. *Protreptique*, (Tr. *Exhortation to the Greeks* I.8; ANF, vol. 2, 174). Quotation after Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 46

¹⁹² See Irenaeus, *Against Heresies* 5, p. 14 and St. Athanasius, *On the Incarnation* 54; PG 25, col. 192B), quoted in Meyendorff, John. *Catholicity and the Church*. St. Vladimir's Seminary Press, USA, 1983, p. 21 (*In a different translation of Sister Penelope Lawson*, of the Anglican Community of St. Mary the Virgin in Wantage, England (1944): "**He, indeed, assumed humanity that we might become God**" and in Wikipedia: "**God became human so humans would become gods**" (*On the Incarnation*, Chapter 8 - 54:3, PG 25:192B).

This has been expressed since by many in slightly different wordings: Berdyaev in his particular language wrote that 'the ultimate human mystery is the birth of God in man, and the ultimate Divine mystery is the birth of man in God' (Бердяев, Николай. *Смисълът на творчеството*, с. 41). **Recently M. Stoyadinov named one of his lectures for Christmas (2006) 'God became man, so that man might become God' after the quotation of St. Athanasius** (*Lecture given on 18.12.06 in the "St. Athanasius" Church in Varna, Bulgaria*), etc.

¹⁹³ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Levia, Greece, 1998, p. 149

¹⁹⁴ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 9

¹⁹⁵ Thunberg, Lars. *Man and the Cosmos. The Vision of St. Maximus the Confessor*. St. Vladimir's Seminary Press, New York, 1985, pp. 62, 64

¹⁹⁶ Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, p. 74

In Patristic teaching the stages of spiritual life are characterized as *praxis*¹⁹⁷ and *theoria*¹⁹⁸. *Theoria* is the vision of God and *praxis* is whatever actions are necessary to lead to *theoria*.¹⁹⁹ This means that there is an essential difference from Western thought for which *theoria* is speculative, based on theory not on practice, dealing with logic theoretically, whereas *praxis* is the application of these intellectual concepts. In the Patristic tradition this is the other way round: *praxis* is the cause of *theoria*.²⁰⁰ Arhimandrite Sophrony writes that “drawn by the Spirit of God to prayer for the whole world, to share in the Lord’s prayer in Gethsemane, we suddenly behold in ourselves a divine miracle – a spiritual sun rises in us, the name of which is *persona*²⁰¹. It is the beginning in us of a new form of being, already immortal”²⁰².

In Fr. Florensky’s understanding “knowledge of the Truth is conceivable only as a real union with it” which becomes possible through man’s deification and acquisition of love as divine energy, what is to say through a transformation in man’s intrinsic nature.²⁰³

We distinguish **three stages** of spiritual progress that lead to man becoming a ‘*person*’ (*persona*): ‘Just as a person must successfully pass through elementary, intermediate and higher levels of education in order

¹⁹⁷ *πράξις* – act, practice. ‘*Praxis*, in its widest sense, is any work of salvation where *prayer* is the central one. We can speak of *negative ‘praxis’* when it is aimed at overcoming obstacles (sins, the passions) and evil thoughts, and of a *positive ‘praxis’* when it is directed at cultivating the virtues.’ After Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 178, 179

¹⁹⁸ *θεωρία* – contemplation, vision. ‘In contrast with prayer, contemplation is not necessary for salvation. But, as a general rule, assiduous and fervent prayer becomes contemplative.’ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 27

¹⁹⁹ After St. Gregory the Theologian. *Greek Fathers of the Church*, Vol. 5, Thessaloniki, 1977, p. 246

²⁰⁰ According to St. Gregory the Theologian. See Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 61

²⁰¹ Term widely used by Fr. Sophrony in his theological works to refer to *spiritual man*. ‘*Persona*’ is the person who stripped off his old nature and has been deified (see 2 Corinthians, Chapter 5).

²⁰² Sophrony Sakharov, Arhimandrite. *We Shall See Him As He Is*. Transl. by Edmonds, R. Essex, 1988, p. 195 (Софроний, арх. Видеть Бога, как Он есть. Essex, 1985/Бълг. превод, Омофор 2005, с. 241)

²⁰³ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 27

to attain knowledge, so also he must go through three stages of spiritual perfection', Metropolitan Hierotheos says.²⁰⁴

Already Plato had defined three distinct stages of spiritual progress – *purgative, illuminative, and unitive*.²⁰⁵ St. Basil and Cassian discriminate between *beginners, proficient*s and the *perfect*. The Alexandrines speak of the '*eisagogikos*' (the beginner), who is mainly concerned with combating the passions and replacing them by virtues (*praxis*); then the '*mesos*' (man in the middle stage), characteristic of whom are dispassion (*apatheia*) and contemplation (*theoria*); and finally the '*teleios*' (the perfect man), 'who is qualified for the true experiential knowledge of God (*theologia*)'.²⁰⁶ St. Niketas Stethatos says that from *ascetic practice* we must ascend to the *natural theoria of creation* and move on to the *mystical theology of logos*.²⁰⁷ In his writings St. Symeon the New Theologian divides certain chapters into *practical, gnostic* and *theological*.²⁰⁸

The general opinion of the spiritual masters is that progress is continuous (*prokope*), from the small to the great. Grace is as a seed in the heart, which grows gradually according to the measure of care put towards its growing. The major symbol of the spiritual ladder is Jacob's dream (Gen. 28:12-13).²⁰⁹

1) The first stage is *praxis* and in patristic tradition it is also called **ethics** or **asceticism**.²¹⁰ It is focused on purification of heart in the "warfare" for godliness which is closely linked with repentance.²¹¹ Thus at this stage a person passes from impurity of the nous to its cleansing. Hence Christian

²⁰⁴ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 46

²⁰⁵ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 70

²⁰⁶ After Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 36

²⁰⁷ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 48

²⁰⁸ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 47

²⁰⁹ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 63, 64, 69

²¹⁰ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 64, 65

²¹¹ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 49

ethics (i.e. *praxis*) is man's purification.²¹² In the ascetical life 'acquired' virtues prevail, i.e. virtues resulting from a personal effort, accompanied by the general grace which God grants to every act of good will.²¹³

St. Maximus the Confessor names this step 'doing' (the active phase of beginners) or *practical philosophy* (purification).

On the way to *knowledge of God* man has to acquire *knowledge of himself*²¹⁴. St Basil says that such knowledge 'will guide you to the memory of God'²¹⁵. Philo insists that 'self-knowledge should be *moral*, with a view to self-improvement, and *anagogical* (uplifting), which is the point of departure towards perfection'.²¹⁶ Self-knowledge has the **awareness** of the *virtues* and the *vices* as its object. The *aim of the virtues* is **liberation from the passions**. The passions are gradually overcome by the practice of the virtues.

"God's nature is to be free of need", says Xenophon. "The more we reduce our needs, the more we become like God." This is why *spiritual watchfulness, non-possessiveness, the memory of death and eternity, detachment*²¹⁷, *apatheia*²¹⁸, and *freedom from the tyranny of the instincts* are cultivated as *great virtues* in the spiritual life and they mark the way to *inner freedom*.²¹⁹ There are no virtues without freedom and no truth without virtues. "The truth shall make you free" (Jn 8:32), says St. John and St. Paul emphasises that Christ who is the Truth makes man free through his Spirit (2 Co 3:17). **True freedom is when man's deeds are**

²¹² Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 65

²¹³ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 25

²¹⁴ '**Know thyself**' (gnothi seauton) are the words carved on the temple at Delphi and transmitted by Socrates, which were extended by Christian thought. Even in modern psychology Carl Gustav Jung sees making peace with God and submitting oneself to the will of God as coming to oneself, accepting and reconciling with oneself. See Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 87 and Storr, Anthony. *Music and the Mind*. London, 1992, p. 153

²¹⁵ St. Basil, the Great. *Homilia in illud, Attende tibi ipsi*. PG 31: 213D

²¹⁶ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 87

²¹⁷ '**John the Solitary distinguishes three degrees of detachment: 1) physical - the abandonment of possessions; 2) psychic - the removal of passions; and 3) spiritual - the surrender of one's opinion. Man can practise the first two on earth but the detachment from one's opinion belongs to the life after resurrection**'. After Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 180-181

²¹⁸ **St. Gregory of Nyssa calls the attraction which draws the soul towards God 'passionless passion' (pathos apathes)**. See Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 274

²¹⁹ See Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, p. 82

according to the will of God or as the Psalmist says: “I delight to do thy will, O my God: yea, thy law is within my heart” (Psalms 40:8) and “Teach me to do thy will; for though are my God” (Ps. 143:10). It is a **spiritual quality through which man is deified.**²²⁰

St. Maximus speaks of seven main virtues: *faith, the fear of God, self-restraint, patience, hope, dispassion and love*²²¹, love being the highest which converges all the virtues²²² in it and leads man toward dispassion, contemplation and knowledge of God. The virtues are attainable through various endeavours, such as fasting, vigil, prayer, pious reading, and endurance of troubles.²²³ ‘Prayer, fasting, acts of love and compassion: these are the ways in which the fallen bodily senses are starved and the spiritual senses begin to stir and awaken’, writes Fr. A. Louth.²²⁴

2) In the next stage, *theoria*, the purified man attains the illumination of the nous - Adam's state before the Fall. A characteristic trait of this second level is the knowledge of beings; the “theoria” of the causes of beings and participation in the Holy Spirit. St. Maximus the Confessor calls it *natural contemplation of the ‘logoi in creation’* (i.e. of nature), *natural theoria* (illumination) or *moral philosophy.*²²⁵

3) The mystical third stage, or in St. Maximus’s terminology - *mystical theology* (theosis), is that of the perfected ones, who become the *theologians* of the Church. St. Gregory Palamas describes theologians as God-seers who have followed the “method” of the Church and have

²²⁰ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 99, 100

²²¹ **Love is called ‘the queen of virtues’** (see Spidlic, p. 299). **It has been described as the most painful, difficult and challenging spiritual endeavor the believer will ever undertake** (see St. Silouan, p. 2). **Man, as created in the image and likeness of the Holy Trinity feels an innate ‘need’ to live for and to love others. Love is essential to human personhood, and according to St. Silouan, it attracts the love of God. Since ‘God is Love’ one who possesses love possesses God’** (Boosalis, p. 178) **and correspondingly ‘to be a servant of God’ will mean ‘to be a servant of Love’ as the singer B. Grebenstikov expresses.** See also Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002. Глава: Антиподы ли православие и рок-культура? [Перевод на бълг., с. 86]

²²² **See the hymn of love (charity) in St. Paul’s letter to the Corinthians (1 Cor. 13).**

²²³ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, pp. 71, 73

²²⁴ Louth, Andrew. “Orthodoxy and Art”. *Living Orthodoxy in the Modern World*, ed. A. Walker and C. Carras, London, 1996, p. 171

²²⁵ After Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, pp. 70, 7

attained to perfect faith, to the illumination of the nous and to divinization (theosis). As St. Gregory the Theologian puts it, *theologians are those who have reached theoria*²²⁶. They ascend to *theosis*, which constitutes man's communion and union with God and which (theosis) is identified with *salvation*²²⁷. "The deified man then comes into communion with the angelic powers; he approaches the uncreated Light; the depths of God are revealed to him through the Holy Spirit; and thus he beholds the uncreated essential energy of God and acquires divine knowledge."²²⁸ The real work of theology is the healing of man. Theology therefore is the fruit of man's cure and the path that leads to the acquisition of the knowledge of God.²²⁹ Theologians see in all things "the signs and scripture of God" and thereby perceive the "unfolding light of Truth", which enlightened them both spiritually and physically.²³⁰ Thus they are also called *holy* (bearer of the Holy Spirit) or in Slavonic '*svet*' ('luminous') meaning 'bearer of the Light'. St. Paul calls all Christians *holy* (2 Cor. 13:12) for every Christian has a vocation to reach mystical knowledge and union with God. *Faith* as a gift of the Spirit (1 Cor. 12:3) and the *virtues* as participation in Christ are regarded as a sure sign of God's presence in man.²³¹ Above all else a spiritual person is distinguished by the gift of *diakrisis* (the discernment of spirits - *to dioratikon charisma*) as an expression of the grace of the Spirit in man.²³² The charism of discernment (*diorasis*) is a sign of the Spirit, which consists in knowledge of God (theology) and in the

²²⁶ **Theoria is the vision of the glory of God. Thus it is identified with the vision of the uncreated Light, of the uncreated Energy of God, and with the union of man with God, with man's theosis. Thus, theoria, vision and theosis are closely connected. Theoria has various degrees. There is illumination, vision of God and constant vision (for hours, days, weeks, even months). Noetic prayer is the first stage of theoria. Theoretical man is one who is at this stage. In patristic theology the theoretical man is characterized as the shepherd of the sheep.**

²²⁷ **For the Church Fathers salvation is the acquisition of the grace of the Holy Spirit. To be saved is to be sanctified and to participate in the life of God, to 'become a partaker of divine nature' (See 2 Peter 1.4). This is the goal of Christian life.** After Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, pp. 18, 27

²²⁸ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 50

²²⁹ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), pp. 25, 78, 79

²³⁰ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 34

²³¹ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 75

²³² Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 77, 78

understanding of the secrets of the heart. It is 'a spiritual perspicuity that sees through flesh, through time, and through space (*proorasis*)'. It is highly divine because only God is '*kardiognostes*' (knows men's hearts). According to Origen a soul proves to be spiritual when it 'begins to distinguish between visions and it knows how to discern them all' and it is one of the marks of holiness.²³³ Nevertheless Nicolas Cabasilas warns that the transformation of 'the soul who lives in Christ the Exemplar and concurs with sacramental grace, which is perfection in virtue and true holiness, resides *in the will and not in miracles or extraordinary gifts*'.²³⁴ The charismata make us aware of those who 'bear witness' (Rm. 8:16) but they are seen more as signs of God's approval of the life of great ascetics rather than directly as personal holiness. St. Anthony the Great indicates that miraculous deeds (charismata) are only gifts and 'that *it is our virtuous and disciplined life that causes our names to be written in heaven*'.²³⁵

Christianity considers that the direct vision of God cannot be reached without initiative on His part and without the grace given by Him. The reception of this grace requires a moral perfection of the entire human nature by ceaseless divine help. One has to prepare oneself in order to be worthy for mystical union with the self-revealed God by keeping pure and sincere.

Staniloae says that 'the culminating state of the spiritual life is when the believer is raised higher than the level of his own capacities, not by his own efforts but by the work of the Holy Spirit'.²³⁶

'The term *mystical* is often confused in modern language with *obscure, poetic, irrational*, etc. Mystical life consists in the supreme reign of the gifts of the Holy Spirit over the soul²³⁷ and over human efforts. The characteristic for the mystical life is that *infused* virtues are predominant over virtues which have been *acquired*. In infused, as in acquired virtues, human effort is blended with divine co-operation, but with an

²³³ After Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 77, 78

²³⁴ After Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 74

²³⁵ *The Life of Anthony*, Ch. 15. After Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 74

²³⁶ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 22

²³⁷ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, pp. 25, 26

overpowering prevalence of the divine element (the balance is more preserved in acquired virtues). In the case of gifts, the instrumental causality and the mode of operation are entirely divine. The Holy Spirit intervenes directly in the soul. ... The soul then becomes more passive than active, “an organ on which”, in the words of St. Gregory Nazianzen, “the Holy Spirit blows and on which He plays”.²³⁸ Thus *unless it is infused by the Holy Spirit **gnosis*** (mystical knowledge or theoria) *is not recommended to the spiritual man*. Spiritual directors consider it better ‘to be unlettered (*idiota*), but to walk in union with God through charity²³⁹, than to have **false gnosis** which ‘makes man fall away from charity and inspires him with a *pretended* perfection’. Therefore according to Philoxenes of Mabbug, *theoria* is not necessarily ‘the same as holiness’.²⁴⁰ **True holiness is associated mainly with perfect charity (agape).**

Metropolitan Hierotheos also points out that since these stages of spiritual perfection are not the result of human effort but rather of the energy of God, they naturally develop in those people who *co-operate*²⁴¹ and respond to the energy of divine grace. **Thus deification of man depends on the voluntary submission of man’s free will to the will of God.**

The three categories in the Parable of the prodigal son (Luke 15, 11-32) where the father has servants (slaves), hired servants and sons, corresponds in fact to the three stages of the spiritual life: purification, illumination and theosis. “Noetic prayer, operating within the heart through the Holy Spirit, which is preceded by purification of the heart, is closely related to sonship by grace”.²⁴²

- *Further characteristics of spiritual life*

Fr. Florensky regards *spiritual life* as a metaphysical triad of Truth, Goodness and Beauty, which forms one principle. ‘Spiritual life centered

²³⁸ After Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 74

²³⁹ **In the English translation of the Gospel the term “charity” is used for translating the Greek term “agape”, i.e. perfect love.**

²⁴⁰ After Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 76, 77

²⁴¹ **The correct term is synergy – ‘working with’ or ‘working together’.**

²⁴² Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992, (English transl. 1994), pp. 54, 56 (Bulg. transl., p. 56) **See also p. 42, footnote 170 here**

on the subject of knowing is Truth, understood as the “direct action” of the object of knowing, it is Good and as “an object of contemplation by a third person, as radiating outside – it is Beauty”.²⁴³ As Blessed Augustine (see p. 134) Florensky emphasises on the aesthetical aspect of spiritual life, aesthetical and ethical being indivisible. When the Holy Spirit descends upon those who thirst to know the Truth, it is in the Holy Spirit that they “contemplate the ineffable beauty of the divine essence”, seeing in their heart the ‘*intelligent light*’ and they become spiritual and beautiful. Florensky compares the light of Truth with the physical light. It is perfect in itself, it is “beautiful beyond all fragmentation, beyond form; it is beautiful in itself, and through itself makes beautiful all that appears”, whereas ‘all else in the material world is beautiful not in itself, not objectively but through a certain “intellectual satisfaction” it gives to man’. In the light of Truth “the form of truth and the content of truth are one”. It unifies the aesthetic and gnoseologic and the bearer of Truth and Truth itself is perceived in it as beauty.²⁴⁴

The holy Fathers considered ascetism as the highest form of spiritual life and named it “art, and more over, art per excellence, the *art of arts*”²⁴⁵. Florensky points out that ‘the main fruit of this “contemplative knowledge” is called φιλοκαλία - love of beauty (καλος²⁴⁶ meaning both in Holy Scriptures – beauty and goodness) to distinguish it from theoretical knowledge – φιλοσοφία (love of wisdom)’²⁴⁷ and the transformed person is called also “*beautiful*”²⁴⁸.

²⁴³ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 28

²⁴⁴ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 30, 31

²⁴⁵ **About the ‘art of arts’ see p. 215, footnote 983 here.** Quoted in Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 32

²⁴⁶ **Beauty and goodness are intrinsically linked in the Holy Scripture. The Jewish word “tov” (טוב) or in Greek καλόν (beautiful, beauty) appears for the first time in Genesis 1:4: “And God saw the light, that it was good ...”, i.e. it expresses an equivalence between good and beautiful, later this connection becoming more obvious in the word καλοκαγαθία, derived from the merging of the words for beauty and goodness. This clarification confirms the position of the Blessed Augustine that the truly aesthetical must be truly ethical.** (See pp. 206, 207)

²⁴⁷ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 32

²⁴⁸ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyayev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 197

According to Fr. Sophrony 'any one actively pursuing the life in Christ will *suffer*'.²⁴⁹ In the spiritual life suffering is often **self-inflicted** and in most cases is a result of pride. There is in fact no spiritual progress without suffering and sorrow.²⁵⁰ "Every man who loves God suffers gladly", explains St. Mark, "and voluntary suffering is by nature the enemy of sensual pleasure."²⁵¹ St. Tikhon Zadonsky indicates that "union in suffering leads to likeness in glory".²⁵² Through sharing in Christ's sufferings man is led to various virtues and ultimately towards his deification.

Thus Fr. Lev Gillet writes that "Christian life is more than Christocentrism: it is Christification" [i.e. to be crucified with Christ]. "The Orthodox Church, like the ancient Church plunges the new Christian into the water. The immersion means death with Christ; the emergence means risen life in Him."²⁵³

St. Maria Skobtsova indicates that through the mystery of 'the Eucharist – the most cherished grace of the Church', Christ again and again nails himself on the cross for the sins of the world. With His incarnation He accepts flesh from the world, deifies it, gives it up for the salvation of the world, and unites the world (man) again with this sacrificed flesh – for man's salvation and for his *participation* in this sacrifice. This 'eternally present and eternally repeated *sacrifice*' is 'Gospel in action', with which Christ not only saves the world but also transforms every man into Himself, deifies him and 'makes him part of His self-giving love to the world.' It is truly communion with God, and at the same time 'communion with man' – repeating the great mystery of God's incarnation in which God meets man, mystery which takes place in the name of sacrificial love for mankind. And this sacrificial, self-giving love is at the centre of the life of the Church and therefore of the entire Christian life. As bread and wine in the Eucharist are transformed into the body and blood

²⁴⁹ See Arhimandrite Sophrony. *We Shall See Him as He Is*, p. 88 and *On Prayer*, p. 59

²⁵⁰ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, pp. 81, 87

²⁵¹ St. Mark the Ascetic, *On Those Who Think that They are Made Righteous by Works* 84. *The Philokalia*, vol. 1, p. 132, quot. after Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 93

²⁵² Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, pp. 6, 88-89

²⁵³ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 57

of Christ, we likewise must surrender our hearts so that Christ can be born and dwell within them, and that they be 'transformed into the love of Christ'; to renounce ourselves, to surrender our soul²⁵⁴ for the sake of our neighbour without looking for any reward in love, calls mother Maria.²⁵⁵

Metropolitan Hierotheos concludes that the spiritual life is not an anthropocentric (man-centered) condition but it is the experience of God's uncreated Light, i.e. God-centered. It is not philosophy or speculation, but participation in the grace of God. This is the main difference between Orthodox spiritual life and the spiritualities of all other Christian confessions, which are man-centered. "The difference appears primarily in doctrinal teaching"²⁵⁶ and in the method of treatment. In Orthodox tradition *nous*²⁵⁷ is distinguished from *reason*; the darkened *nous* is treated as *malady* and the illumination of the *nous* as *therapy*. 'The true faith is therapeutic just as a true scientist is the doctor who knows how to cure' – says Metropolitan Hierotheos.

'Neptic²⁵⁸ or hesychastic²⁵⁹ life (i.e. spiritual) is also social life *par excellence* because it helps a person to reclaim the natural faculties of his soul, i.e. to overcome his selfishness and replace it with pure and unselfish love (agape) seeking the benefit of the others and the fulfillment

²⁵⁴ **Mother Maria thinks that after the example of St. Paul, who says that he could wish to be himself "accursed from Christ for my brethren" (Rom.9:3), man should not be dear to himself but should sacrifice not only his material but also his spiritual treasures. This means to lay down his soul for his friends (John 15:13) and to join the 'poor in spirit'. Because this 'poverty in spirit', according to the words of Christ, is beatitude (Matth. 5:3 "Blessed are the poor in spirit").** Вж. Майка Мария (Скобцова). *Типове религиозен живот*, с. 58, 59

²⁵⁵ Майка Мария (Скобцова). *Типове религиозен живот*. Превод И. Александрова. Изд. Омофор, София, 2006, с. 62, 63, 64, 65

²⁵⁶ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 22

²⁵⁷ ***Nous* (νοῦς) is the highest faculty of the soul, its purest part. It is also called noetic energy (νοερά ἐνέργεια) and it is not identified with reason. In Patristic teaching it indicates either the soul or the heart or even energy of the soul. See Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992, p. 19**

²⁵⁸ ***Nepsis* (watchfulness) - spiritual attentiveness, alertness.**

²⁵⁹ ***Hesychasm* (*hesychia*, ἡσυχία - "stillness, rest, quiet" = holy silence) is an eremitic tradition of prayer in Eastern Orthodox Christianity practised (ἡσυχάζω - *hesychazo*: "to keep stillness") by the hesychast (ἡσυχαστής). It is a method, which necessitates stillness of the *nous*; the halting of the world, and the forgetting of earthly things. It brings peace of the heart, stillness of the *nous*, freedom from the thoughts-logismoi and from passions. *Hesychia* is the only way to achieve *theosis*. The silence of the body helps to acquire silence of the *nous*. The hesychast is he, who in a specific way aims to fix the *nous* in the *heart*. According to the dictionary presented by Mariyan Stoyadinov to the book of Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (Bulg. translation by Mariyan Stoyadinov, 2005), p. 112**

of God's will, and thus to function "according to nature" (i.e. as God intended)' ²⁶⁰. When a person's heart is cleansed of the passions he becomes more balanced and sociable because his selfishness gives way to love for God and love for man. He loves now with a pure love without expecting anything in return and independently of whether others love him. There is no self-seeking in his actions. Thus, when selfish love is changed into unselfish love, one speaks of the person as having become a real human being.²⁶¹ 'Eros', the specifically human way of loving, the insatiable desire of the human heart, which seeks fulfillment turns into 'agape'²⁶², the divine way of loving, the gift of the Spirit residing in the heart through grace, as God is 'agape' himself.²⁶³ And it is this transformation that leads to the healing of man²⁶⁴ and to his holiness, then, according to St. Silouan, "the more perfect the love, the holier the life"²⁶⁵.

d) spirituality outside the Church

- *spirituality of desire*

The Holy Scripture witnesses the acts of the Spirit of God not only during and after the incarnation of the Logos but also before: 'He is present in the act of redemption, as in the act of Creation'.²⁶⁶ The Spirit of God calls to life the primordial chaos (Gen:1:2), awakens for life the first man (Gen. 2:7), maintains existence and the prolongation of the world (Job 27:3, 33:4; Isaiah 42:1:6), guides the destiny of the individual man (Job 32:8) and the destiny of the all of humanity (Haggai 2:5), He is a source of

²⁶⁰ See p. 46-48 (1st stage) and Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 58, 84

²⁶¹ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 64

²⁶² **Agape is the source of giving, of sacrifice and is man's participation in the love of the three Persons of the Trinity. See more on 'agape' on p. 70, footnote 301 here.**

²⁶³ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 298

²⁶⁴ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 64

²⁶⁵ Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*, Essex, 1991, pp. 75, 366 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 34, 153)

²⁶⁶ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 156

special gracious gifts (for example, Gen: 41:38; Exod. 31:3; Numbers 44:2), anoints kings, priests and prophets for their service (Exod. 11:23).²⁶⁷ The Spirit “Who has spoken through the prophets” ‘has not been alien to God’s architecture in the world, where the common will of the Holy Trinity acts’.²⁶⁸ Therefore the Holy Spirit has always been present and acts in the world from the very moment of its creation. He has always accompanied man, enlightening and guiding him to goodness through the prophets, but His action ‘before the Church and out of the Church is not the same as His presence in the Church after Pentecost’.²⁶⁹

When man is guided from the image towards the likeness, he is fulfilling the purpose of his existence. Naturally, this fulfillment of man is achieved through the sacramental and ascetic spiritual life of the Church.²⁷⁰ The fullness of man’s existence, i.e. that he becomes universal and achieves perfect life, is realised wholly *only* in and through the Church, emphasises Fr. Sophrony.²⁷¹

Outside the Church ethics and virtues are conducted mainly by the laws of the conscience but the holiness and sanctification of man is only achievable through personal living communion with the Holy Spirit as a member of the body of Christ, i.e. of the Church. Thus in a strict sense we can only speak of spiritual life within the Church.

Here arises the question: *what happens with those people who are not baptized and do not know about Christ? Is God’s Spirit present in them? And are they open to his gracious suggestions?*

The Holy Spirit, as is spoken in the prayer to Him, before and after the incarnation of Christ, is “in all places and fills all things”, but He only dwells in man with the agreement of his free will. St. Maximus sees all that is created as created according to divine intention, the subject of

²⁶⁷ Полный Православный Богословский Энциклопедический Словарь. Москва, 1992, с. 801

²⁶⁸ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 156

²⁶⁹ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 156

²⁷⁰ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Leviaia, Greece, 1998, pp. 145, 146

²⁷¹ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 85, 86

which is the personal Logos, who entered this world in history and became man to fulfill the purpose of creation and of man as its *microcosm*. This means that the whole creation is filled with the *divine presence*, a presence *that* has a purpose and an aim to be carried out through man's free acceptance of it.²⁷² In other words, God is present everywhere but our bond with him and our spiritual life respectively rely on our willingness and effort to receive Him in the name of Christ, **i.e. as Christians.**

Tertullian has famously said that '*our soul is born Christian*'. This being so, it follows to assume that the idea of God and *goodness*²⁷³ is intrinsic to man from the beginning, and that even if he does not find out about Christ during his entire life he carries Him imprinted within and is able to make his free choice choosing to follow goodness or evil.

In this sense we can speak of spirituality also outside the bounds of the Church. Fr. Lev Gillet talks about "*baptism of desire*" associated with people 'who are longing for the Water of life, whether consciously or even unconsciously'. These people could be 'a heathen or an atheist who may long for, or even possess, the reality of God without having a name for it, or even while rejecting the name which they do not feel able to associate with the reality'.²⁷⁴

Non-church people are deprived of the personal communion and sanctification, which is received in the Holy mysteries, but this does not mean that they are entirely excluded from the acts of the Spirit. Man can invoke Him intuitively, without – as Fr. Lev Gillet mentions above – knowing His name, without being familiar with the Church and its teaching, without confessing Him rightly but with his whole being turning and directing himself to Him and summoning Him. God then doubtlessly responds, and if this is necessary for the salvation of this person, He will

²⁷² Thunberg, Lars. *Man and the Cosmos. The Vision of St. Maximus the Confessor*. St. Vladimir's Seminary Press, New York, 1985, p. 133

²⁷³ **With the idea of goodness we understand the notion of goodness not as a cultural but as a universal concept, i.e. God's commandments which are intrinsic to the nature of the human soul as an inherent (natural) moral necessity. This natural endowment can be warped by a given culture-tradition, for example as in the sacrificial rites of savage man, or it can be developed by another.**

²⁷⁴ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 43

enlighten him to follow Him rightly. There are cases when God, as a result of His providence, does not demand this.²⁷⁵

In this case man continues his spiritual communication with God as he can. Then we also talk about spirituality, albeit in a different perspective. From those to whom God has revealed Himself and has endowed wholly with His grace, much will be required.²⁷⁶ From those to whom less has been revealed, less will also be expected.²⁷⁷

²⁷⁵ In this context, the episode with the shepherd and the missionary is enlightening (here it is presented in a paraphrase):

'A Bishop-missioner, who was traveling around the world to preach about Christ, sailed on one occasion to a brook, where he saw a shepherd jumping over it and repeating to himself: "once for me and once for God". Intrigued, the Bishop asked him what this meant, and he answered that this was how he prayed. The Bishop told him that this was not the right way and that he would teach him how to truly pray. So he taught him the prayer "Our Father". The shepherd began repeating eagerly until he had memorized it and the missionary sailed away contently. However, only a short time had passed when the Bishop noticed a silhouette getting closer to his barge and with amazement recognized the shepherd who was anxiously crying out, "Father, I have forgotten the prayer." The Bishop then answered him that he should carry on praying in the way that he was used to for his prayer had been heard as it is.' *Why did the Bishop answer in this way?* The strength of faith and love of the shepherd towards God had already been demonstrated by the fact that he was immediately ready to listen to the Bishop and took it upon himself to learn that correct prayer, so strong was his desire to serve God truly. On seeing this God did not want to change the habits of the shepherd, something which was greater than his capacities, and instead accepted his prayer such as it was, proving this to the Bishop through a miracle (walking on water). In a similar way God judges primitive people according to their primitive laws, or according to the existing moral code in their societies, even if the latter is not perfect or is different from the higher law of God. For if man is obedient to this inferior law, he will also be obedient in the higher law: "He that is faithful in that which is least is faithful also in much" (Luke, 16:10, Mat.25:21). But if he has not been faithful to the small, 'who will entrust him the higher riches, the ideal and true goodness?' (See *Толковая Библия*, с. 694, 811) St. Paul elucidates in his Letter to the Romans that non-Christians will give account of their deeds according to the natural law of conscience as "the work of the law" is "written in their hearts, their conscience also bearing witness, and their thoughts the mean while accusing or else excusing one another" and that since "the Gentiles, which have not the law, do by nature the things contained in the law, these, having not the law, are a law unto themselves" (Rom. 2:14-15). Based on his interpretation of St. Paul is also Metropolitan Anthony's belief 'that the pagans will be saved by keeping 'the law within their hearts'; the Jews by keeping the Law of Moses; the Christian by their faithfulness to Christ's teaching' and that 'it is not for human beings to put limits on God's will' as 'Christ died on the cross on behalf of all creation'. (Crow, Gillian. *Impressions of Metropolitan Anthony*. London, 2005, p. 223)

²⁷⁶ "For unto whomsoever much is given, of him shall be much required: and to whom men have committed much, of him they will ask the more" (Luke 12:48).

²⁷⁷ The responsibility of those who have known the law and have not obeyed it will be greater than that of those who did not know it. "He that knew not [his lord's will], and did commit things worthy of stripes, shall be beaten with few stripes", says Christ, but he that knew his lord's will, and did not according to it, "shall be beaten with many stripes" (Luke 12:47,46). The priest in the Judean Temple entering the Holy of holies would first repent his sins and then for those committed by the people through ignorance. But for him who has known and not obeyed the law, the Scripture says that "it is a fearful thing to fall into the hands of the living God" (Hebr. 10:31).

When we speak of *spirituality* in its broadest sense we should mention the practices of the Eastern religions. We have seen that there are distinctive differences between Orthodox spirituality and that of other confessions. The differences are even more fundamental with the “spirituality” of Eastern religions, “which do not believe in the Theanthropic nature of Christ and the Holy Trinity. They are influenced by philosophical dialectic, which in Orthodox theology has been surpassed by the Revelation of God. These traditions are unaware of the notion of personhood and thus of the hypostatic principle. And *love*, as a fundamental teaching is totally absent. ... There is no path leading their “disciples” to *theosis-divinization* of the whole man”, Metropolitan Hierotheos explains.²⁷⁸

Nevertheless, in all these categories of intuitive or diverse searching for God we can speak, up to a certain degree, of some sort of spiritual experience, even though it cannot be categorized as spiritual life.

- *demonic spirituality*

In cases when man completely refutes all possibility of being enlightened or touched by God’s Spirit, all efforts and achievements of the mind, intellect and his capacities relate to the life *of the soul*, but they can also be a manifestation of so-called ‘*demonic spirituality*’.

The chief characteristic of a life linked with demonic spirits is *pride*. The passion of pride seduced even Lucifer, who was created as the most glorious angel.²⁷⁹ ‘Pride sets one man against another and makes it impossible to “love one another”²⁸⁰. Pride therefore separates men not only from each other, but also from God’.²⁸¹ Through pride man becomes his own demon.²⁸² Afflicted by it and by the emptiness in himself he enters into ‘a constant search for external pleasures. He distorts and dooms

²⁷⁸ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 30, 31

²⁷⁹ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 71

²⁸⁰ **“This is My commandment, that you love one another as I have loved you.”** (John 15:12)

²⁸¹ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 81

²⁸² Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 113

himself more and more in this way and becomes susceptible to any wrongdoing and sin.²⁸³ Thus Fr. Sophrony regards pride as “the source of sin, comprising every aspect that evil can assume - conceit, ambition, indifference, cruelty, disregard of the suffering of others; day-dreaming, over fantasizing, a demented expression in the eye, in every other feature; gloom, melancholy, despair, animosity; envy, an inferiority complex, carnal desires; wearisome psychological disturbance, rebellious feelings, fear of death or, on the contrary, wanting to put an end to life; and, lastly and not seldom, utter madness. These are the indications of demonic spirituality. But until they show up clearly they pass unnoticed for many”, concludes Fr. Sophrony.²⁸⁴

²⁸³ Архимандрит Захариас (Захару), *Преобразяващата сила на тайнството изповед*, публикувано в сп. *Мирна*, бр. 22, 2004, с. 76

²⁸⁴ Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*, Essex, 1991, pp. 203-204

II. THE PLACE OF SPIRIT IN THE CREATIVE WORKS OF MAN

A. Inspiration

Where does inspiration come from: this fascinating, all-engrossing feeling that seizes our being and lifts it up to the ideal? This impulse that directs the soul towards giving itself, wishing to motivate also others towards something more meaningful – for good and the sharing of beauty...

1. Notion of inspiration:

a) etymology

The Greek word πνεύστοζ comes from the verb πνέω = breathe.

The Latin word '*inspiratio*' from the verb '*inspiro*' is compounded from the preposition *in* and the verb *spiro* (breathe) and means breathe into; blow upon, instill, implant, thus *inspiratio* is the act of breathing in, breath of life, and it could also mean soul (without body), or *filled with enthusiasm*.

The German, French and English languages retain the Latin word and enrich its meaning. Inspiration is used there in a sense of enlightening, of impulse, of a sudden good idea, inducement, suggestion from without,²⁸⁵ whereas the American English '*inspirit*', the Russian '*вдохнуть*' and Bulgarian '*вдъхна*', mean directly to '*breath in life*', to '*animate*'.

This palette of interpretations can be summarised in the meaning in which '*πνευστος-πνεύστοζ*' (*inspirit*) appears for the first time in the Holy Scriptures by description of the Divine creative action: God "breathed" **into** the nostrils of man the breath of life (**spirit**); and man became a living

²⁸⁵ In this sense Schumann considers 'the spirit to be intrinsic to all new visions [ideas]'. ("Allen neuen Erscheinungen ist Geist eigen".) Schumann, R. *Gesammelte Schriften*. Band I, Breitkopf & Härtel, Wiesbaden, 1985, S. 35

soul (Gen. 2:7)²⁸⁶. Thus ‘inspiration’ can be defined as a *condition in which man is animated at God’s discretion from without for activity that quickens the soul*.

b) specifics

A distinction has to be made in modern usage between inspiration and ‘inspiration of God’ or ‘divine inspiration’.

As we have seen inspiration is a notion with a definite divine origin that expresses ‘*the supranatural action of God upon man*’²⁸⁷. For Fr. Sophrony it is ‘the presence of the strength of the Holy Spirit within us’²⁸⁸ and according to St. Gregory Palamas it is ‘one of the energies of the Spirit, a reflection of the uncreated Light of Christ, which “enlightens all”, each person coming to the world’²⁸⁹.

Also the pagan ancient world believed that inspiration is “breathed in” from without by the goddesses, protecting certain arts. Here we can see a possible borrowing from the above-mentioned narration of the Creation where the true God, Who ‘inspirits’ (breathes) “the breath of life” is replaced by goddesses. Before proceeding with the exposition of their works ancient poets would pray to the muses for help and inspiration. That is how also Homer starts his ‘Iliad’:

“Sing, **Goddess**, sing of the rage of Achilles, son of Peleus —
that murderous anger which condemned Achaeans”.²⁹⁰

But in the course of time the meaning of the term *inspiration* has changed. It began to include more of the human factor: man could be inspired by other men, by an event, by a mood. Gradually the word lost its divine meaning becoming more and more materialised in its everyday use. It went so far as the reason for inspiration to be sought in the person itself

²⁸⁶ “**And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul**”.

²⁸⁷ Коев, Тотю; Бакалов, Георги. *Християнски справочник*. София, 2001, с. 223

²⁸⁸ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds; Essex, 1988, p. 119 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 117 – “О вдохновении”)

²⁸⁹ *After* Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999/ *Превод на бълг.* Иванова, А. *Съвременната култура и православието*. Изд. “Омофор”, София, 2000, с. 191, 220

²⁹⁰ *Речник на литературните термини*, с. 207/ Homer. *The Iliad*. Engl. transl. by Ian Johnston, Malaspina University College, Canada, 2002

and to be held as an entirely human quality. Besides this *inspiration* began to be used also in a negative sense: man can be “inspired” as well to evil deeds.²⁹¹

In this way it finally arrived at a separation between the two terms so that ‘divine inspiration’ is used only for designating an action induced by the influence of the Divine factor and where this factor prevails.

In the Christian religion the term ‘*divinely inspired*’ is even more specific and it applies exclusively to the divinely revealed Holy Scriptures. It means also communication of *grace*. The Holy Spirit speaks through the prophets, i.e. they prophesied, thought and wrote down the Word of God by the inspiration that they received from the Holy Spirit.²⁹²

Archimandrite Sophrony writes that despite the fact that the artistic and philosophical inspiration ‘is characteristic of our fallen nature’, it could eventually be considered as a ‘gift of God but it neither gives at this stage union with the Personal God, nor even intellectual vision of Him’. “Truly holy inspiration, proceeding from the Father on High, does not impose itself. It must be obtained, like every other gift from God, by an urgent [strenuous] effort of prayer (cf. Luke 11:9-11).”²⁹³

Even though in our research the term ‘inspiration’ will be used mainly in its spiritual meaning, our attention will be chiefly focused on artistic inspiration and not on ‘truly holy inspiration’. Nevertheless in order to explore the specifics of *inspiration* in artistic and musical work in greater detail, we need to consider briefly what the ultimate book of inspiration, the Bible, says about it.

²⁹¹ Weisberg in his book of *Creativity* states that “much of what we believe about creativity is not based on hard data but is more or less *folklore*” and that believing that inspiration can have a divine source is rather old fashioned. Up to a certain point we can agree with this view. Many phenomena connected with creativity have been depicted in a rather superstitious and mythological colour. But in a similar way one could be saying that much of what we believe about God is also old fashioned, belonging to the folklore inheritance of our ancestors. However to prove this is as hard as to prove that ‘inspiration’ is a purely biological phenomenon. Thus there is a great danger of modern scientists narrowing their knowledge only to empirical experiments and closing themselves off to any spiritual experience. See Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986, pp. 1-3

²⁹² ‘For the prophecy came not in old time by the will of man: but holy men of God spake as they were moved by the Holy Ghost (2 Peter, 1:16-21).’ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 58

²⁹³ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, p. 119 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 117)

2. The Holy Scriptures about inspiration. Inspiration of the Holy Scriptures²⁹⁴

In the Scriptures of both, Old and New Testament we find repeatedly examples of divinely inspired activity.

God speaks through the mouth of Moses: “Now therefore go, and I will be with thy mouth, and teach thee what thou shalt say.” (*Exodus. 4:12*) or “And the LORD said unto Moses, Write thou these words: for after the tenor of these words I have made a covenant with thee and with Israel” (*Exodus. 34:27*). King David declares that: “The Spirit of the LORD spake by me, and his word *was* in my tongue” (2 Samuel 23:2). In the book of the prophet Hosea God Alone says that He has written statutes for Israel: “I have written to him the great things of my law” (Hosea 8:12). The prophet Isaiah tells that God revealed His word to him in a vision: “the word that Isaiah the son of Amoz saw concerning Judah and Jerusalem” (Is. 2:1). Also prophet Ezekiel testifies: “The word of the LORD came unto me, saying...” (Ezek. 6:1; 1:3, 7:1), and similarly prophet Micah speaks of “the word of the LORD that came to Micah” (Micah 1:1).

Even more frequent are the examples in the New Testament. In the Gospel according to St. Matthew we read how David ‘by inspiration’ and in the Gospel according St. Mark ‘through the Holy Spirit’ calls Christ ‘Lord’, even before His incarnation.²⁹⁵ Here the link between inspiration and the action of the Holy Spirit is obvious: David has been inspired by the Holy Spirit and at His suggestion reveals the mystery of the divine sonship of Christ.

Speaking of the prophetic word St. Peter explains that “the prophecy came not in old time by the will of man: but holy men of God spake as they were moved by the Holy Ghost” (2 Peter 1:21). That the Holy Spirit foretells through the mouth of the prophets we read also in his First Letter (1 Peter 1:10-11) as well as in the Acts of the Apostles (Acts 1:16; 3:18, 21; 4:25).

²⁹⁴ This sub-chapter is developed mainly after Марковски, Ив. *Въведение в Свещеното Писание на Стария завет*, с. 12-19

²⁹⁵ **“How then doth David in spirit call him Lord”** (Matthew 22:43) **and “David himself said by the Holy Ghost, The Lord said to my Lord, Sit thou on my right hand, till I make thine enemies thy footstool”** (Mark 12:36).

Also St. Paul speaks of the 'divinely inspired' word: "God, who at sundry times and in divers manners spake in time past unto the fathers by the prophets, Hath in these last days spoken unto us by his Son, whom he hath appointed heir of all things" (Hebr. 1:1-2) and in the Second Letter to Timothy he uses even the very word '*inspiration of God*' by affirming that: "All scripture is given by *inspiration of God* (θεόπνευστος) and is profitable for doctrine ..." (2 Tim. 3:16). In the Latin Bible this word was initially translated as '*divinitus inspirata*' = *enthused by Divine influence*. But later the adjective '*divinitus*', unlike the Greek original, becomes relinquished and only the noun '*inspiratio*' remains in use. Yet, its meaning when related to the Scriptures continues to mark the special *impact* of the Holy Spirit upon the human spirit that results in man expressing divine mysteries that have been implanted in him previously.

The examples of divine action in the souls of different divinely illuminated people illustrate how God urges man to godly-wise activity. On that account we describe this activity as 'inspired by God' as it reveals to man his Creator and God's providence by conveying supranatural religious truths that lead man to meaningful life.

At this point it is necessary to approach some questions associated directly with the topic of the 'inspiration of God' in the sacred books of the Bible as this will to a certain extent relate to our research.²⁹⁶

That Scripture has been written under the 'inspiration of God' is a Church teaching that is accepted almost unanimously but is interpreted differently. Thus it is important to note that the Holy Scripture as a whole comes from God but not every detail, letter, dot or comma in it is divinely inspired. How is this possible?

The Holy books are created by the fusion of two factors: the Divine and the human. The holy writers have not been a mechanical tool of the Holy Spirit and they have not been deprived of their free will as God never forces man and does not work through him without his consent.²⁹⁷ "The inspiration from Above to a great extent depends on ourselves, writes Fr.

²⁹⁶ **By juxtaposing the inspiration in writing the divinely revealed books, the Scriptures, and the inspiration in creating musical art.**

²⁹⁷ **A fascinating example of this is that even for something so glorious as the Incarnation, God has asked the Virgin Mary for her voluntary assent and so gave her the chance to decide freely whether to become the Mother of God!**

Sophrony: are we going to open the door of our heart, on which the Holy Spirit knocks, to let Him enter’?²⁹⁸ In a similar way the holy writers, left to their individual creativity, included also a personal element in what they wrote. This is clearly evident in the external form and style of the different authors.

The free human activity of the writers manifests itself throughout the entire Scripture. Its participation of course presupposes the entry of some imperfections in Scripture since human nature is not perfect. Yet the permitted purely human thoughts and feelings, discrepancies, differences, do not contradict the ‘inspiration of God’. The work of the Holy writers is perfect only to the extent needed for the divine tasks.²⁹⁹ Supranatural Revelation is not needed for the description of purely historical events, personal deeds, or secondary facts which are obviously actions of the human spirit. Nonetheless, the essential part of the Holy Books consists of truths and mysteries, instructions for faith, ethics, prophecies, that are normally inaccessible to man, and which doubtlessly could not have been voiced without the guiding action of the Holy Spirit. Thus the divinely revealed element in Scripture prevails.

The ‘divinely revealed’ blends here with the ‘divinely inspired’ for God has inspired His most worthy and devoted followers to transmit the Word of God to their neighbours. Inspiration kindles the fire and Revelation transforms it into a guiding star.

B. Creativity.

The creative ability of man as an expression of his God-likeness³⁰⁰

1. The eternal creative power of God

²⁹⁸ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, p. 120 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 118)

²⁹⁹ *Полный православный богословский энциклопедический словарь*, с. 350-351

³⁰⁰ *The whole sub-chapter is developed mainly according to* Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*. В. Търново, 1997

"My Father worketh hitherto, and I work" (Jn. 5:17). But what do we actually know about this vast and unceasing work? God is Creator by His nature, therefore He is Creator even before creating the world out of nothing, because the creation exists eternally in God's mind as an innermost thought and intention in conjunction with the mystery of man's salvation. God has His life in Himself – in the relationship and unity of His *three Hypostases*, living in perfect love (agape)³⁰¹ - and He reveals it first and foremost by the actual creation of the world itself.³⁰² It is a free manifestation of the perfection, the blessed life and the glory of the Personal Creator, and it also expresses of the indescribable love between the Hypostases of the Holy Trinity Who are willing to transmit Their blessings to other beings. 'God is love; and love presupposes another person'.³⁰³ This is the main motive for the Creation and not, as pantheists thought, the need of self-expression, for love involves freedom which excludes any necessity. St. Gregory of Nyssa indicates that 'The Maker of man's nature was not driven to create him by any necessity. Man is called into being in order to be a partaker of the good things in God'³⁰⁴, that is to say to participate in the life of God.³⁰⁵

Prompted by love, God created the world aiming at the beatitude of those created. This goal presupposes God's Glory, not as praise but as the intrinsic jubilation of the Creator and creation. 'The beauty of the God-created world is the manifestation of His divine love for the world'.³⁰⁶ Simultaneously God as an eternally active moral good becomes a goal for the world.

³⁰¹ **'Greeks have four words for love: *stergein*, which designates the love of parents to their children; *eran*, from each comes *eros*, tainted by associations with impure ideas; *pfilein*, relationships between friends; and *agapan*, a term chosen in Scripture to distinguish its meaning from the one with which 'love' was associated by the pagan world.'** See Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 297

³⁰² Коев, Тотю. *Православен Катехизис*, с. 45

³⁰³ *Thought based on Staniloie and Fr. Sopfrony in Boosalis, Harry. Orthodox Spiritual Life according to Saint Silouan the Athonite.* STS Press, USA 2000, p. 141

³⁰⁴ St. Gregory of Nyssa. *Oratio catechetica* 5.3-4; PG 45:22C

³⁰⁵ **According to the teaching of Orthodox anthropology.** Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite.* STS Press, USA 2000, p. 27

³⁰⁶ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky.* SVSP, Crestwood, NY, 1993, p. 28

The act of creation is described by Moses as a continuous process of progressive multiplication, the ascending order of which is analogous to that of science.

Despite the apparent concordance between the biblical narration and the scientific theory of evolution, the different mechanisms of the latter are not of great significance from the religious viewpoint. Whether the origin of life is a result of an instantaneous or gradual miracle, it is still a miracle which doubtless takes us to its source, to the divine Suprabeing.³⁰⁷ Besides this, it is worth noticing that the Bible is not a natural science but a Divine teaching. The difference between them is that while science is concerned with the study of the created, the Bible is turned towards the Creator and His Revelation.

According to the description of Moses, the world had been created in six "creative days".³⁰⁸ He represents this in the form of a 'cosmogony', i.e. as a teaching of the origin of the whole universe and not only of the earth

³⁰⁷ Мен, Александър, прот. *Произход на религията*, с. 111

³⁰⁸ **God created "in the beginning", i.e. when nothing existed, the "heaven" (the invisible world of immaterial spirits or angels) and the "earth" (the visible, material world). The biblical writer outlines two creative acts in the creation of the material world: the creation of matter (of all potential forces of being) out of nothing and the gradual development and materialization of these potentialities in six days or six stages according to the laws implanted in them by the Creator. (See Гр. Нисийски сп. Коев, Тотю. *Философски идеи в православния Изток. София, 1993, с. 62) The setting into motion of the immobile first matter, which has been seen as a condensed and supercompact substance, outside of which nothing existed, because time and space had been kept inside, resulted in a cosmical explosion (See Мен, Александър, прот. *Произход на религията*, с. 116) that brought forth light. In consequence of the explosion, the first matter started to fall apart and the various parts started to move in a well determined way, forming space, i.e. God created the "firmament" (the air, the galaxies and the solar system that includes also our planet). With the cooling off of the atmosphere saturated to the extreme with water vapour, it released the vapour's superfluity by transforming it into water that rains on the earth. In this way water emerged under the "firmament", i.e. under the air, and water above the firmament - vapour. The Earth had become more and more compressed and had been cooling progressively the space around itself. As a result, while different parts of the planet's surface rose, others sunk and started to gather in the transformed water vapour. That is how the sea and the ocean emerged. There had been already all the necessary conditions for the appearance of the plant-life. After the vapour cleared away, the closest heavenly bodies - the Sun, the Moon and the stars (formed earlier together with the Earth and the Solar system), became visible. The already existing vegetation was a necessary condition for the development of more superior organisms - animals. Not until God had prepared everything, did He create man - His most superior creation - substantially different from all creations prior because of his ability to speak and reflect. Man contains in himself all the elements, forces and qualities of nature, and as a result, he constitutes a small microcosm: "another second world - great in its smallness" (St. Gregory of Nyssa). The synopsis of the creation of the world is based on Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие*. В. Търново, 1997 (III издание - пеработено и редактирано от Тотю Коев), с. 76-80***

(‘geogony’). This biblical narration bears a resemblance to nearly all ancient ‘cosmogonies’, which refer also to six stages of the creation of the world. Unlike them though, it describes the creation as a history, a formation and a process.³⁰⁹

One can only speculate about the actual length of each of these six “creative days”. For a long time the poetic language of Genesis has been taken rather literally but the Church Fathers (St. Basil the Great, Bl. Augustine, etc.) have criticized this approach. The Hebrew term “*iom*” (יֹמִי) means not only ‘day’ but also ‘period of time’ in its broader sense. There is not a word for ‘period’ or ‘age’ in Biblical Hebrew. The division into days is for greater clarity and establishes the existence of the week in the Hebraic liturgical calendar³¹⁰. This, however, does not mean that the six days of creation, i.e. God’s days, are literally the same as our human six weekdays. Again as mentioned, when taking into consideration that the whole of Creation is a miracle in itself, the length of the various stages ceases to be of great importance. Time for God has different dimensions and the whole of eternity is for Him as a flash³¹¹, since He is beyond time altogether. Furthermore, the nature of the process does not change according to the speed at which it is accomplished.³¹²

After he made man, God rested from His work, i.e. He ceased His creative act but not in an absolute sense. Creative ability is an innate characteristic of God and is not confined to the moment of creation. Even though God does not create by His essence but by His will and energy³¹³, the divine creative act is not reduced to one “opening stage”³¹⁴, after which, according to the deists, He becomes indifferent towards His creation. The actual Hebrew verb “sabbath” stands also for “completing”, “finishing a deed”. God as Everexisting is also Everacting. For Him there is

³⁰⁹ Мен, Александър, прот. *Произход на религията*. София 1994, с. 107

³¹⁰ Шиваров, Н. Библейският разказ за сътворяването. *Сборник материали за кандидат-студенти по богословие*. В. Търново, 1992, с. 8

³¹¹ **“One day is with the Lord as a thousand years, and a thousand years as one day.” (2 Peter 3:8)**

³¹² Мен, Александър, прот. *Произход на религията*. София 1994, с. 109

³¹³ **God’s energy is eternal but it becomes creating in the plan of the economy. God creates through His eternal and immaterial energy and with His free loving will. In this sense creation is not a product of God’s essence and thus it is not co-eternal with God but it is a result of God’s love and grace.** *Comment by M. Stoyadinov*

³¹⁴ Мен, Александър, прот. *Произход на религията*, с. 111

no difference between a single or multiple action³¹⁵, between eternity and instantaneousness, past and future. ‘God is ever active; He always has His energy independently of the being or non-being of the world. His activity is not conditioned by the creation because the creation sprang up simultaneously with time whereas God is beyond time. In this sense the creation out of nothing is not a constant action of God but is an action of love’, M. Stoyadinov notes.³¹⁶ This does not mean that God loses His creative will and activity. On the seventh day God in the words of St. John Chrysostom ‘stopped to produce and form non-being into being’³¹⁷, but He did not stop to produce all together. Thus the rest on the seventh day and everything else should not be interpreted literally, because tiredness and the need of rest are not intrinsic to the nature of the Absolute Being: God neither “slumbers, nor sleeps” (Ps. 121:4-EN).

The Holy Scriptures repeatedly testify that the existence of the world is reliant on the Creator and is constantly nourished and “renewed” by his creative power (“Thou renewest the face of the earth”, Ps. 104:29-30; Jn. 5:17). In the words of St. Paul “by Him were all things created, that are in heaven, and in earth, visible and invisible ...; all things were created by Him and for Him: And He is before all things, and in Him all things consist” (Col. 1: 16-17). St. Paul displays here how the Creator relates to the created, *before* and *after* creation. Hence, the concept of “continual creation”³¹⁸ which, as Metropolitan Kallistos explains, “is not an event in the past, but a relationship in the present. If God did not continue to exert his creative will at every moment, the universe would immediately lapse into non-being; nothing could exist for a single second if God did not will it to be”.³¹⁹

Exactly because of God’s continuous living and loving relationship with the world in order not to leave man to his ruin, God the Father sends God the Logos to the world, Who is incarnated through the creative energy of God the Spirit.³²⁰

³¹⁵ Пенев, Д. *Деизъм. Към Философията на религията*, с. 49-50

³¹⁶ *Comment of M. Stoyadinov*

³¹⁷ Мен, Александър, прот. *Произход на религията*, (с. 111)

³¹⁸ Мен, Александър, прот. *Произход на религията*, с. 111

³¹⁹ Bishop Kallistos (Ware). *The Orthodox Way*. St Vladimir’s Seminary Press, New York, 2003, p. 45

³²⁰ See Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 110

Through His Providence God does not cease to work and care for His creation preserving the life and strengths of His creatures; affirming the good and confining the evil. God has forethought and provided for everything, even to the most seemingly insignificant details, but the world is not less independent³²¹ because of that fact. God has given to His creatures His laws, which are permanent and unchangeable. They are means for the accomplishment of God's will. That is the reason why His will does not act directly on them (on the creatures), **but only co-operates with them.**³²²

According to St. Gregory of Nyssa 'God's creative will is the only tower of strength to creatures in their transitory existence. The world exists by virtue of God's suprawise power, which pervades everything and preserves the being of all. Not only did God create the world but as All-powerful He also keeps and protects it by His Omnipresence. He is in the world without merging with it, as the soul gives life to body without being absorbed'³²³.

Father Sophrony points out that God's plan for us is achieved in attaining perfection through the union of our spirit with God. When this is accomplished, it reaches, according to him, such a degree of completeness that all our potentialities are fulfilled. Our life is transformed then into "pure act" in likeness of God. Man becomes in God a "*microtheos*" and thus he who has achieved this degree of unity becomes holy and participates in God in all that He does. And as God rested from His work on the seventh day, so should man seek to fulfil his divine vocation by attaining the surety of God's rest³²⁴. This rest is the ultimate perfection,

³²¹ **The creation always existed for God. The created world signifies that at the moment of its creating it begins to exist also for itself.** Bishop Kallistos (Ware). *The Orthodox Way*. St Vladimir's Seminary Press, New York, 2003, p. 45

³²² Дюлгеров, Д. В., Цоневски, Ил. К. *Православно догматическо богословие. Бог Промислител*, с. 88-90

³²³ Гр. Нисийски, *presented in* Коев, Тотю. *Философски идеи в православния Изток*, с. 61

³²⁴ **St. Parthenius of Kiev called it also "blessed" rest, whilst the apostle Paul exhorted men to endeavour to enter into the "rest" of God for he that is entered there, "he also hath ceased from his own works" (Hebr. 4:11, 10). St. Maximus the Confessor draws a parallel between spiritual growth and bodily growth, and also the realization of perfection, i.e. rest (peace) of soul in the kingdom of Heaven with the achievement of complete physical maturity. As the body needs food in order firstly to grow, and after ceasing to grow in order to maintain its life, so is the soul initially fed in order to flourish in virtues until it achieves complete maturity in**

which is not something passive or dead, but is always alive. No one within his earthly existence fulfils this vocation completely, explains Father Sophrony, but the process starts here, whilst its 'all-perfect realization' is achieved only after departing this world.³²⁵

In conclusion we will refer to Mariyan Stoyadinov who indicates that 'despite the fact that the creation is a result of the divine action in time, the actual existence of this action (as power and energy) is pre-eternal as well as the existence of the divine nature'³²⁶, because 'God', in the words of Joseph Vrieny³²⁷, 'creates now, and whenever He wants, since He has His creative power from eternity'³²⁸. This leads to the assumption that God is Creator before the act of Creation as the creation exists from eternity in God's mind as an innermost thought (*please note*: not as realization) together with the mystery of man's salvation; as well as **during** and **after** the act of Creation. Before the creation He is Creator in his intention, during the actual creative act He is Creator in its completion, and after it - in the process of looking after what He has created.

2. The creative ability in man as God's gift

According to the Church Fathers, man prolongs in the created order the work of God.³²⁹ This suggests that human creative acts are a continuation of the creative work of God in which man's Godlikeness is expressed. 'It is more than coincidence', wrote Fr. Aleksander Men, 'that creative action is of cosmological significance in Christianity. In it man continues to a

Christ. The soul then will find itself at a higher level than during the process of growing and can taste directly the infinite beauty of the imperishable food. Owing to this, i.e. according to its participation in God's grace, the soul can fully comprehend the eternal within it and itself become god, which, as already explained, is the meaning of deification. See Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 78

³²⁵ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 76-77

³²⁶ Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 112

³²⁷ **Famous preacher in 15 century.**

³²⁸ Иосиф Вриений, *Слово за божествената енергия* (Τὰ Εὐρεθέντα, В', σ. 101). *Quot. in* Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 112

³²⁹ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 61

certain extent, God's act of creation. This is no longer the "Water" or the "Earth" with their wild and instinctive life but a conscious creature that creates its own "second cosmos" while participating at the same time in God's act of creation'³³⁰.

With the creation of man, when "a child is born into the world" (Cf. John 16:21), we are called upon to participate in the creation of the world by our Creator; to rule over "all the earth", to cultivate it and preserve it (Gen. 1:26, 2:15).

Genesis 2:19 shows Adam confronted (by God) with his first creative task: to give names to the animals ("*and brought them unto Adam to see what he would call them: and whatsoever Adam called every living creature, that was the name thereof. And Adam gave names to all ...*" - Gen. 2:19-20). This ability of linguistic creativity is, according to St. Basil of Seleucia, the strongest evidence of the creative gift of man.³³¹ Moreover, the creation, according to Berdyaev, is in reality the human response to God's appeal, participation in God's work.³³²

The creative ability can be seen as a type of "*natural*" revelation. It cannot have the authority of the divine revelation, i.e. the Holy Bible, but it can, at least to a certain extent, help us to realize the greatness of the One Who not only created man, but also breathed into him the impulse for creativity that inspires him to set this impulse into motion and to transform it into creation. Nikolai Berdyaev, the philosopher of creativity, draws attention to the fact that 'creative work is possible because the world was created and has a Creator'. He notices that the act of creation itself is a complex activity as it includes three components: freedom, gifts and the created world which offers the material and in which the act of creation takes place ('by virtue of a free action').³³³

³³⁰ Мен, Александър, прот. *Произход на религията*, София 1994, с. 152

³³¹ Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Способность к творчеству как богоподобие* /Превод на бълг. Иванова, А., София, 2000, с. 158

³³² Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai., *THE DESTINY OF MAN* (1931)], с. 106

³³³ See Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN* (1931)], с. 172

If we consider the creative ability as God's gift it follows that it is filled with the graceful energy which permeates all God's gifts.³³⁴ The creative energy that makes the painter feel a humble disciple, writes O. Nikolaeva, outgrows his empirical person and provides not only a source of knowledge about the world but also about himself. ... Every creative action contains a seed of eternity, "logos" that relates to the Supreme Logos'.³³⁵

Father Sophrony points out that God has called us to participate in His act of creation of "immortal gods"³³⁶ and as "the Son can do nothing of himself, but what he seeth the Father do" (John 5: 19), likewise does the man.³³⁷ In that sense Berdyaev's and Florensky's concept of creative artistic work as theurgy, i.e. an act of participation in God's work, could be adopted.³³⁸

a) image and likeness

According to the holy testimony of the Book of Genesis, man is created in God's "image" (κατ' εἰκόνα) and "likeness" (κατ' ὁμοίωσιν) (Gen. 1:26-27). St. Basil the Great wrote that 'by the initial act of creation we are born after the image of God but by our own will we attain life in God's likeness'³³⁹. This denotes that the "image" is what is given unconditionally, the original gift of the graceful energies of God which is a constant and

³³⁴ **See in a different context the explanation of M. Stoyadinov that God's 'gifts reveal themselves in the created world as one grace'.** Стоядинов, Мариан. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 120

³³⁵ See Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Благодать и вдохновение и Дар Творчества (вместо послеслов) /Превод на бълг.* Иванова, А., София, 2000, с. 220

³³⁶ **As Godlike, man is called upon to become a god, not by virtue of his nature but by grace. God in all His fullness has lived only in Christ in the flesh, i.e. God dwelt in Christ as a man, but all other people are given "fullness in [through] Christ" (Col. 2:9). St. Maximus the Confessor explains the nature of theosis saying that 'when by virtue of love a corrupt nature combines with the incorruptible, man will be given the fullness by God's grace, becoming everything that is God except the identity by essence'.** See Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастирь, Изд. Паломник, Москва, 2000, с. 88-89

³³⁷ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, pp. 101, 102 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 98)

³³⁸ See p. 175 here (Florensky) and Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 130

³³⁹ Цитатите са по Петев, Ив. *Образът и подобие на Божие у човека в светоотеческо осветление. Вяра и живот*. 1994, с. 59

unchangeable side of the human soul, whilst the “likeness” is a task of attaining and preserving the gifts of the Holy Spirit through His grace and by man’s personal effort.³⁴⁰ The image lies in man’s innate spiritual nature (of the soul and body) with its powers and attributes. Since God is Person, also man as His image is *persona* which presupposes a truly personal communication. The ‘likeness’ consists in the development and improvement of his spiritual powers on the way towards the Prototype.³⁴¹ ‘Since the moment of his creation man possesses what is “in the image” but by himself alone he has to become “in the likeness”, adds St. Basil.³⁴² As ‘personae’ we are beings created potentially, not actually,³⁴³ which means that “the image is potentially the likeness, the likeness is the image in operation”.³⁴⁴

St. Maximus, too, says that the image of God was given to man from the beginning and that the likeness has to be acquired through a spiritual process.³⁴⁵ Man was not originally created in a state of completed perfection. He was, however, endowed with the unique freedom to choose either to live in pursuit of achieving his full potential, or else to digress toward the desecration and defacement of his true dignity as man. ‘Image’ therefore may be seen also as the potential inherent in man for sanctification, while ‘likeness’ refers to its perfection.³⁴⁶ Mantzarides emphasises that even though ‘likeness to God constitutes the goal of human existence, it is **not imposed** on man by force, but is left to his own

³⁴⁰ **In the words of M. Stoyadinov ‘the participation of the grace in man enacts the image of God, whilst the participation of man in grace realizes God-likeness’. The grace is simultaneously ‘part of the image (as a gift) and it is condition for achieving Godlikeness (as an active power)’.** See Коев, Тотю. *Православен Катехизис и Послание на източните патриарси за православната вяра*. СИ София, 1983, с. 50; Коев, Тотю; Бакалов, Георги. *Християнски справочник*. София, 2001, с. 81 и Стоядинов, Мариян. *Божията благодат – богословско изследване*. Праксис, В. Търново, 2007, с. 157, 158

³⁴¹ *Толковая Библия*, с. 12, (с. 19 in 2001 Edition). **Also according to the Luminary of Caesarea, “the image” refers to man’s nature, and the “likeness” refers to his calling and his mission.** Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Levadia, Greece, 1998, p. 148

³⁴² *Citation is after* Ив. Петев. *Пос. съч.*, с. 61

³⁴³ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by Edmonds, R. Essex, 1988, p. 195f *quoted in* Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Levadia, Greece, 1998, p. 96

³⁴⁴ *Quotation in* Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Levadia, Greece, 1998, p. 149

³⁴⁵ Thunberg, Lars. *Man and the Cosmos. The Vision of St. Maximus the Confessor*. St. Vladimir’s Seminary Press, New York, 1985, p. 61,

³⁴⁶ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 29

free will and disposition'. "By submitting himself freely to God's will and being constantly guided by His grace, man can cultivate and develop the gift of the *image*"³⁴⁷. According to Fr. Sophrony, by the Gospel commandments man is summoned to overcome the limitation of the individual and to actualize his personal likeness to God, as 'persona'.³⁴⁸ This means "that the revelation of God as Person, which is a gift of divine grace, also manifests the createdness of the human person" and "that man can become a person in action, i.e. he can attain the likeness by keeping the commandments of Christ". In addition "man must transcend the limits of the individual, because the individual, which constitutes a biological being, cannot attain the likeness, which means that man must change from an individual and become a person (persona)".³⁴⁹

The Alexandrian school considered that the image of God is equal in men and women because the soul that reflects the image is incorporeal, undifferentiated and therefore neither male nor female.³⁵⁰

- *Creative ability*

St. Gregory of Nyssa has examined the concept of "image" from the psychological point of view and came to the conclusion that it expresses the fullness of all the perfections of the human spirit. These perfections are divided into two categories. The first category includes those which have been given to man's nature by his very creation without rendering any service for them. For instance, reason, free will, *creative ability* and all other attributes of the soul that altogether form God's image in man. The second category includes those connected with the likeness as an aspiration after moral perfection; they can be achieved freely only through

³⁴⁷ Mantzarides, Georgios. *The Deification of Man*, Crestwood, 1984, pp. 9, 22, *quoted in* Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 29. *See also* Mantzarides, Georgios I. *Orthodox Spiritual Life*, p. 9

³⁴⁸ Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by Edmonds, R. Essex, 1988, p. 195f

³⁴⁹ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Levadia, Greece, 1998, p. 96

³⁵⁰ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 112

man's personal efforts in synergy with God, i.e. in co-operation with God's energy.³⁵¹

'Were we created in God's image, as it is written', says St. Basil the Great, 'our nature also would be the same'³⁵². St. Gregory the Theologian adds that the human soul as created in God's image, would obviously be endowed with all God's qualities, even if only to a certain extent.³⁵³ St. Gregory of Nyssa expresses the same opinion using the following example: 'As we can see in a piece of glass, when it happens to reflect a sun's ray, the whole circle of the sun not in its proper size but in accordance with the size of the glass reflecting the circle, likewise the images of the ineffable attributes of God shine in the self-emptying (*kenosis*) of our nature...' ³⁵⁴. Whereas St. Maximus the Confessor writes that 'God, who created human nature and endowed man with being and will, has combined that same will with *creative ability*, which aim is to fulfil what is required'³⁵⁵.

According to St. Gregory Palamas the man's gift of creativity is what makes him most resemble the Creator. Although man does not create from nothing, i.e. from absolute non-being, he is still able to create things, which have never existed before.³⁵⁶ In a similar way Schoenberg describes that "a creator has a vision of something which has not existed before this vision".³⁵⁷ Also Levinson says that 'art is creative in a strict sense': it is "a God-like activity in which the artist brings into being what did not exist beforehand much as a demiurge forms a world out of inchoate matter"³⁵⁸

³⁵¹ Петев, Ив. *Образът и подобие то Божие у човека в светоотеческо осветление. Вярa и живот*. 1994, с. 64

³⁵² Петев, Ив. *Образът и подобие то Божие у човека в светоотеческо осветление. Вярa и живот*. 1994, с. 60

³⁵³ Петев, Ив. *Образът и подобие то Божие у човека в светоотеческо осветление. Вярa и живот*. 1994, с. 62

³⁵⁴ Петев, Ив. *Образът и подобие то Божие у човека в светоотеческо осветление. Вярa и живот*. 1994, с. 64

³⁵⁵ *Творения преп. Максима Исповедника*. Книга II. Москва: "Мартис", 1994, с. 123

³⁵⁶ Киприан (Керн), архим. *Антропология св. Григория Паламы*. Paris: YMKA-Press, 1950, с. 369 по Николаева, Олеся. *Современная Култура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Способность к творчество как богоподобие* /Превод на бълг. Иванова, А., София, 2000, с. 156

³⁵⁷ **From Composition with Twelve Tones by Arnold Schoenberg**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1355

³⁵⁸ Levinson, J., 'What a musical work is', *Journal of Philosophy*, 77 (1980), pp. 8-9, quoted in Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 46

and Berdyaev indicates that 'the creative act is always a growth, an addition, a creation of something new, not yet known to the world'³⁵⁹.

As God's image is implanted in the very essence of human nature, it does not have individuality, but is common to all human beings at all times. On the other hand, likeness is personal responsibility and varies according to the person.³⁶⁰ Since creative ability is part of the image, it means, it is also common to all human beings; however, its development depends on personal interests and individual effort.

b) purpose and vocation

'God's image could be comprehended correctly when it is perceived as human potential, as an innate gift'³⁶¹, and as man's nomination as steward of the earth (Gen. 1:26, 28). 'To the newly created man was given the opportunity to dominate the cosmic forces. He was offered the exceptional ability to have knowledge not only about nature, but also about the Incorruptible being becoming co-existent of the Creator Himself', says Father Sophrony.³⁶² God's creative act is causative, as it determines man's creative ability. We create according to the abilities God has implanted in us and with strength analogous to their vigour.³⁶³ In reality the idea of vocation is religious, 'and the following of one's vocation is a religious duty. Those who do not follow their vocation and who bury their gifts in the ground (Matth. 25:25) commit a grave sin against God', wrote Berdyaev.³⁶⁴ But even when developing our gifts it is important to consider that they are not for us alone but for the benefits of others. O. Nikolaeva draws a parallel between the creative ability and the free will. They are

³⁵⁹ **According to Berdyaev, one of the errors of the theory of evolution and materialism is that (in their opinion) nothing in the world is created but is redistributed without growth and increase in the world, i.e. they deny the 'creative character of the growth'.** See Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 141

³⁶⁰ Петев, Ив. *Образът и подобие на Божие у човека в светоотеческо осветление*. Вяра и живот. 1994, с. 65

³⁶¹ Киров, Димитър. *Християнска етика, том I /Философия на морала/*. София, 1996, с. 238

³⁶² Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 98-99

³⁶³ Киров, Димитър. *Християнска етика, том I /Философия на морала/*. София, 1996, с. 238

³⁶⁴ Бердяев, Н. *Смисълът на творчеството*, с. 169

both offered as a gift without being chosen freely, i.e. without our consent or dissent, but we are given a choice to decide how we would like to make use of our gift. We are free not to use or develop our gifts, but not to discard them. Hence, we face here the question of obedience. And even though thinkers such as Berdyaev³⁶⁵ consider obedience incompatible with the creative act, as it ceases to be creativity if it is subordinated to obedience, according to O. Nikolaeva, there is only one alternative: to be obedient to our Creator or to His 'envious adversary'. By developing our God-given gifts, we are obedient to gracious Providence, whereas by ignoring and squandering them we obey the destructive influences inimical to man.³⁶⁶

Berdyaev distinguishes three levels in the act of creativity:³⁶⁷

- Creating material goods with utilitarian purpose (construction work, craftsmanship);
- Creating artistic values and
- Creating sanctity (perfect life)³⁶⁸.

³⁶⁵ Berdyaev does not find any indication of creativity in the Holy Scripture and concludes that if the Gospel would justify the act of creativity it would belittle and debase its great value. He corroborates this somewhat absurd opinion, by insisting on the fact that creativity is beyond justification, because it is the innate ability of human nature. Therefore, the gift of creativity has a divine virtue as one of the most striking examples of Godlikeness. According to Berdyaev, the creative act is 'a result of the Godlike freedom of man, of revealing in him the Creator's image'. It is in the Spirit, in the 'prophetic Spirit' and the 'life in the Spirit is free and creative'. 'The world is being created not only by God the Father, but also by God the Son and it can be completed only in God the Spirit by virtue of man's creative action in the Spirit'. At the same time the degree of this completion is relative and does not have an actual end, it has only limits (as for example, the creation of living creatures which pertains only to God). Berdyaev believes that the cosmos is not given but assigned, i.e. its creation continues. This idea concurs with the view of the Church Fathers about God's image as something given and likeness as something assigned. The creation of the likeness is man's very creative task. Moreover, Berdyaev even maintains that not creativity does 'need justification, but life must be justified by the acts of creation'. Вж. Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 106, 107, 116, 140, 144

³⁶⁶ Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Противоречит ли смирение творчеству? / Превод на бълг.* Иванова, А., София, 2000, с. 173

³⁶⁷ *Classification after* Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)* trans. by Donald A. Lowrie. London: V. Gollanz, 1955; New York, 1955], see с. 214

³⁶⁸ **The creating of perfect life which to correspond to God's providence is considered as man's chief creative task. This naturally leads to sanctity.** Вж. Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Таланг – дар Божий / Превод на бълг.* Иванова, А., София, 2000, с. 163

Florensky also speaks of three forms of human activity: practical – producing things or “tool-machines” in a broad sense; theoretical – producing theories; and liturgical (God-serving) – producing “holy things”.³⁶⁹ It is interesting that this corresponds exactly to the stages of spiritual progression: praxis-theoria-theosis.

The difference is that in the spiritual life all stages of praxis-theoria-theosis are necessary whilst in creative activity the first two are not indispensable for all, whereas all are called upon to create sanctity.

As God’s creature, being in God’s image and Spirit, one is called to co-operate with God. Mantzarides indicates that human **co-operation** is most needed for the grace of the sacraments to bear fruit. Without this co-operation, it remains ineffective in man. Therefore, the faithful are called to invest all their strength and to *co-operate* with the grace of God for their renewal and deification.³⁷⁰ Similarly St. Maximus the Confessor points to the *reciprocity* between God and man as a central fact that should become manifest on the *existential* level through a double movement: God’s movement toward man in the Incarnation and man’s movement toward God in the imitative process of *deification (divinization)*. Likeness, for St. Maximus, it is to be found on the *existential* level.³⁷¹

This, transferred to artistic creativity will mean: God’s movement towards man in inspiration and man’s movement towards God in the created work.³⁷²

Whilst becoming Godlike, man has to be creative in his care of the earth and not to exploit it in an aggressive and unreasonable way. It is vitally important that he establishes a unity between creative development and maintaining of the creation. It presupposes that man considers the order imposed by God and all the laws He has given. That way man’s creative activity will be constructive and not destructive³⁷³, a way towards

³⁶⁹ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 45

³⁷⁰ Mantzarides, Giorgios I. *Orthodox Spiritual Life*. Brookline: Holy Cross Orthodox Press, 1994, p. 12

³⁷¹ Thunberg, Lars. *Man and the Cosmos. The Vision of St. Maximus the Confessor*. St. Vladimir’s Seminary Press, New York, 1985, pp. 62, 64

³⁷² **This is explained into more detail in Chapter VI, 1 on p. 219 (see J. Cameron).**

³⁷³ Киров, Димитър. *Християнска етика, том I /Философия на морала/*. София, 1996, с. 238

Godlikeness, and not a way of denying God. This is true for all forms of human creativity, including the artistic one.

The holy Apostle Paul called himself and also the other apostles of Christ God's co-workers³⁷⁴ ("συνεργοί" - 1 Cor. 3:9). He expressly emphasizes the fact that one plants, another waters, but God gives the increase (1 Cor. 3:6). God entrusts people with different vocations but if the individual talent is not conformed to the absolute principles of the Original Creator, what is planted will not increase. Thus the whole creative process, connected with the world's progression towards God and its liberation from corruption, will become meaningless.

c) talent and genius³⁷⁵

Paradisiacal reality was given to man not only to take pleasure in, but also to develop it.³⁷⁶ Hence, he was offered the ability to cultivate and elevate the paradise. By his sin man deprived himself of all the blessings he had received from God in full. However, the memory and the longing towards divine beauty and harmony remained. They can be found in the human striving after God and the desire for perfection.

Despite man's loss of his gifts and goods in their initial wholeness, he still preserved the spiritual qualities of the soul, though not in full. In the parable of the talents (Mt. 25:14-30) Christ teaches us how to treat even the smallest gift we are given: to make an effort to develop and multiply that with which we have been entrusted. The talent is a responsibility and we must look after it. And the greater the talent the more effort is needed for its increase.

God has given us different talents. The Apostle Paul fervently speaks of the spiritual gifts and advises people to use what they are gifted with, so that "the manifestation of the Spirit is given to every man to profit withal"

³⁷⁴ For more details see Киров, Д. *Човекът е съработник на Бога*. 1993, с. 227-230

³⁷⁵ **Here only the spiritual aspect of talent and genius will be considered. A socio-psychological critique and scientific analysis of these concepts, based on the recent achievements of the social psychology, can be found in the** Fifth volume of the *International series in experimental social psychology* edited by Albert, Robert S. *Genius and Eminence*. Pergamon Press, 1983; in Chapter 5 in Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986 and Storr, Anthony. *The School of Genius*. Andre Deutsch, 1988

³⁷⁶ Коменски, Ян Амос. *Великата дидактика*. София, 1957, с. 38

(1 Cor. 12:7). The greatest spiritual gift is *prayer*. The Spirit works directly in the person who is praying, whilst through the talent He manifests Himself indirectly. The Apostle does not mention the gift of creativity³⁷⁷, since it is originally set in us during the creation “in the image” (man is a creator by virtue of him being in the image of God), but he explains the gifts, received by the first Christians through the Holy Spirit in Baptism. In the Letter to Romans (12:3-8) Apostle Paul extends the scope of the gifts and teaches that everyone should remain in the ministry he has been given.

‘Let everyone work in the place, accorded to him by God in order to obtain the Holy Spirit and God will do the rest’ – says Fr. Sophrony.³⁷⁸ It is a general principle. Man should search for his vocation, i.e. his specific individual gift and fulfill it for the common good.³⁷⁹ This is the real purpose of the creative artistic gift.³⁸⁰

Beethoven confesses that: ‘From my earliest childhood my zeal to serve our poor suffering humanity in any way whatsoever by means of my art had made no compromise with any lower motive: except the feeling of inward happiness which always attends such actions’³⁸¹. When you receive a gift from above ‘it is your duty to share it with others’ admits Schumann, whilst Hindemith adds that ‘this gift will not be like the alms passed on to the beggar; it will be the sharing of a man’s every possession with a friend’.³⁸²

³⁷⁷ **In fact, Berdyaev thinks that ‘St. Paul’s teaching about the different gifts is a teaching of man’s creative vocation’. Since talents come from God they are intended for creative realization.** Бердяев, Николай. *Предназначенето на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 171

³⁷⁸ *Motto to Софроний, арх. (Сахаров). Духовные беседы*. Сатись, Санкт-Петербург, 1997

³⁷⁹ **Albert in his article of *Exceptional Creativity and Achievement* indicates that usually “creative persons exhibit an explicit sense of responsibility to both their careers (or interests) and to others”, i.e. he considers this as a natural need and practice of highly gifted persons.** Albert, Robert S. *Genius and Eminence*. Pergamon Press, 1983, p. 29

³⁸⁰ **Galton adduces three gifts, all of which he believed to be prerequisites for great achievement. These he named ‘ability’, ‘zeal’, and a ‘capacity for hard work’.** Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 199

³⁸¹ Anderson, Emily (ed). *The Letters of Beethoven*. Macmillan, London, 1961, p. 334

³⁸² *After Harvey, Jonathan. Music and Inspiration*. London, 1999, pp. 90, 82

The supreme manifestation of the creative gift is the gift of *genius*. Here can be sensed mostly its supranatural source. The genius creates on the border between being and Suprabeing, thus attaining realities that are inaccessible to common people. By drawing parallels between the talent and genius Berdyaev ascribes moderation and measure to the talent and boundlessness to the genius.³⁸³ He writes that the creative work of a genius is not a “worldly” activity, but “spiritual”.³⁸⁴

Onians describes how the Latin word ‘*genius*’ derived from what the Greeks thought of *inspiration*: ‘The genius was, I suggest, in origin the Roman analogue to the *ψυχή* as here explained, the life-spirit active in procreation, dissociated from and external to the conscious self that is central in the chest. This will explain many facts not hitherto accounted for. The genius was believed to assume the form of a snake, as was the *ψυχή*. The *ψυχή* was believed to be in the head.’ To ‘have’ or ‘not to have’ genius meant to ‘possess or not possess a native source of inspiration beyond ordinary intelligence’.³⁸⁵

Robert Albert expresses the opinion that one of the features of a genius is his exceptional labour and dedication. In his articles on genius Albert repeatedly insists on the fact that, apart from the extraordinary degree of originality and high intelligence of the genius, “a complex pattern of deep commitment and long work hours is equally essential.”³⁸⁶ He defines the genius as a person “who produces, over a long period of time, a large body of work that has a significant influence on many persons for many years; requiring these people, as well as the individual in question, to come to terms with a different set of attitudes, ideas, viewpoints, or techniques before all can have a sense of resolution and closure.”³⁸⁷ This does not mean that a highly talented man or genius exhibits only the works of genius. “No artist produces only masterpieces” – underlines the American psychologist R. Weisberg.³⁸⁸ ‘Genius might have extraordinary skills in

³⁸³ Бердяев, Н. *Смисълът на творчеството*, с. 172

³⁸⁴ Бердяев, Н. *Смисълът на творчеството*, с. 169

³⁸⁵ Onians, R.B. *The Origins of European Thought*. Cambridge Uni Press, 1954, p. 129, quoted in Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 212

³⁸⁶ Albert, Robert S. *Genius and Eminence*. Pergamon Press, 1983, p. 23

³⁸⁷ Albert, Robert S. *Genius and Eminence*. Pergamon Press, 1983, p. 61

³⁸⁸ Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986, p. 86

solving certain problems but not in solving all problems, which means there will be cases when “genius” may produce merely ordinary works’.³⁸⁹ It is interesting also to know that creativity is not necessarily linked to high IQ and that children who possess high creativity might have low IQ or vice versa.³⁹⁰ In any case, in contemporary educational thinking, the reliability of IQ as a concept has been thoroughly discredited.³⁹¹

Storr turns attention also to the fact that to some degree there is a certain similarity between creative genius and mentally ill people: ‘unconventional thought processes of a similar kind can be demonstrated in both the mentally ill and the creative.’ There are many attempts to search for genius in the insane. Liability to depression and the threat of its recurrence can prevent productivity but it can also act as a spur to creativity.³⁹² But while the mentally ill are threatened by confusion and disorder, the creative meet the challenge by creating new order in their works and thus master the threat (Schumann, H. Wolf, Korsakov, Rachmaninov, Tchaikovsky). With some artists like Dostoyevsky and Van Gogh, vivid forms of perception, secondary to pathology (due to “temporal lobe epilepsy” syndrome), may help to create unusually powerful artistic work.³⁹³ However, ‘clinical experience demonstrates that art as an aesthetic – and therefore as a social – phenomenon is linked to the intactness of the ego and that is exactly what the insane people lack’.³⁹⁴ According to Storr neurotic problems could be resolved in creative ways and *creativity is one of the best techniques to solve internal problems*. Thus ‘there is a good reason to believe that mental illness interferes with creativity’ and that creative ability can even serve as a defence against neurotic and psychotic symptoms.³⁹⁵ “It is the experience of inspiration - says Storr - the feeling of being controlled by, rather than controlling, which links creativity (falsely) with neurosis and psychosis. ... Inspiration and madness have in common only the fact that the ego is influenced by something emanating from a source beyond its ken, and what artists

³⁸⁹ Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986, p. 146

³⁹⁰ Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 193

³⁹¹ Remark by Prof. John Howard

³⁹² Storr, Anthony. *Music and the Mind*. London, 1992, p. 104

³⁹³ Gardener, Howard. *Extraordinary minds*. USA, 1997, p. 134

³⁹⁴ Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 214

³⁹⁵ Storr, Anthony. *The Dynamics of Creation*. London, 1992, pp. 185, 188-9, 203, 209

actually do is very far from being mad. Indeed, when artists become insane, they generally either cease production altogether or else show deterioration in their work”.³⁹⁶

Gardener speaks of “fruitful asynchronies”, by which he means that deficit in one cognitive or affective field could be compensated with gifts and strengths in another area, or in other words to transform frustration into opportunities, negative and distractive energy into the positive and creative one.³⁹⁷

In general, Weisberg questions the correctness of the term ‘genius’, which, according to him, is not a permanent feature either of a certain person, or of a given masterpiece. It depends on a variety of factors, such as period, place, audience, public opinion. “Being a genius” does not involve “possessing genius” – he denotes.³⁹⁸ Berdyaev also takes notice of the fact that the terms ‘genius’ and ‘possessing genius’ are not identical. He regards the ‘possession of genius’ as a quality of the personality, ‘ability for inner creative actions’ and not necessarily possessing a gift for outer realisation of creative products, art, masterpieces. The saint for instance could possess genius in his growth in perfection, man could possess genius in the love, in the self-offering, in the care for others, even in suffering.³⁹⁹ On the other hand he considers as genius a person who combines the nature of a genius with a talent for creating actual creative works. The difference is that the productive work is tangible, whereas the work of a saint, or of love, or of care, is not tangible.⁴⁰⁰

d) summary

³⁹⁶ Storr, Anthony. *The Dynamics of Creation*. London, 1992, pp. 211, 212-213

³⁹⁷ Gardener, Howard. *Extraordinary minds*. USA, 1997, p. 134

³⁹⁸ **“Any attempt to locate genius in either the artist or the work alone is doomed to failure, therefore, because genius is the interaction between a work of art and the sensibility of an audience. Genius is not a personal characteristic ...”, believes Weisberg.** Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986, p. 86

³⁹⁹ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 174, 175

⁴⁰⁰ **This, of course, could be a topic with many opinions ‘for’ and ‘against’ but since it is not of sufficient importance for our research we shall leave it to those who want to explore it more closely.** Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986, p. 87

There is an intertwining of the human and Divine principle in the creative artist which is analogous to that of the Holy writers of the Scriptures. As the latter were not just mechanical tools of the Holy Spirit but preserved their free will and left on their author's specifications added in the text some personal characteristics, likewise the creative artist can combine in his work the Divine illumination with his personal style, views and experience.⁴⁰¹ The genius creator does not always achieve an ideal amalgam of these two factors which is a prerequisite for creating masterpieces that could be considered as divine. As we shall see below an author can achieve a masterpiece that will not necessarily project divinity. Storr emphasises that only the great artists create an image which transcends the personal, and which seems to portray the 'divine' element.⁴⁰²

Berdyayev sees 'a tragic conflict between creative work and personal perfection' because he believes that the creator of 'perfect work' cannot simultaneously be the creator of a 'perfect life' and that whoever creates great work cannot at the same time create the perfection in himself.⁴⁰³ For Berdyayev genius and sanctity almost exclude each other. Such an idea can easily lead to antinomy, i.e. applying a different moral measure to certain people, the genius in particular, which is not acceptable for real Christian ethics. Not coincidentally Robert Schumann notes that '*the moral laws are also those of art*'⁴⁰⁴ and that the life of the creative artist has to be in harmony with his works.⁴⁰⁵ The ethical law is valid for all and the requirements for the more gifted are actually higher because the talents are given "to every man according to his several ability" (Mt. 25:15). Therefore "unto whomsoever much is given, of him shall be much required: and to whom men have committed much, of him they will ask the more" (Luke 12:48). Such is also the meaning of the verse "many be called, but few chosen" (Mt. 20:16) which can be applied to both, religious

⁴⁰¹ *Полный Православный Богословский Энциклопедический Словарь*. Москва, 1992, с. 350-351

⁴⁰² Storr, Anthony. *Music and the Mind*. London, 1992, p. 134

⁴⁰³ See Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyayev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 175 и Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyayev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], Глава: *Творчество и аскеза. Гениалност и святост*, с. 168

⁴⁰⁴ "**Die Gesetze der Moral sind auch die der Kunst**". Schumann, R. *Gessamelte Schriften*, B. IV, S. 303

⁴⁰⁵ Schumann, R. *Gessamelte Schriften*, B. IV, S. 303 and B. I, S. 29

and secular life. Many are gifted, i.e. called, but few make the effort to develop their talent so that it bears fruits. In this way they not only do not build up anything but destroy that which they have received as a gift.

Coming back to the question of the relationship between the artistic creative gift and the ethics of the artistic creator we shall mention that creators of artistic values as can happen to clergymen, may receive divine illumination or grace independently of their personal moral qualities. The genius as with other people is affected by nature damaged by sin but this does not exclude the possibility that through him can be revealed the perfection of the One Whose image he carries. As electricity is able to pass through a rusted wire likewise the Divine energy can penetrate into the soul enslaved by sin.⁴⁰⁶ The demonism of the creator could be reflected in his work but by this the work need not become demonical; a fight between the divine and the evil that reflects the author's division of soul could be taking place but the former may prevail.⁴⁰⁷

'Great art transcends its creator'⁴⁰⁸ and 'ascends above the reality'⁴⁰⁹. Here it is important to mention that God nonetheless does not impose His grace against the will of man.⁴¹⁰ If man completely withdraws from God, He does not deprive him of his talent but He leaves him alone with it by withdrawing His grace.⁴¹¹ That is to say, that such a creative artist preserves his ability to create works of genius but without grace.⁴¹² This could in some cases explain the periods of sterility and lack of inspiration.

⁴⁰⁶ *Comparison of Nikolai Gamalov*

⁴⁰⁷ **An example of this could be Tolstoy in the literature or Beethoven in the music, two geniuses in whose creative work the longing for the Divine prevails over the demonical inclinations of their characters.**

⁴⁰⁸ Storr, Anthony. *Music and the Mind*. London, 1992, p. 121. **See reference to this also on p. 89 here** (*Storr emphasises...*)

⁴⁰⁹ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyayev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 189

⁴¹⁰ **As mentioned on p. 66 "truly holy inspiration, proceeding from the Father on High, does not impose itself. It must be obtained, like every other gift from God, by an urgent [strenuous] effort of prayer"** (see Luke 11:9-10). **Here Fr. Sophrony talks about the religious inspiration but the same could be assumed to be valid for the artistic one.** Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, p. 119 (Софроний, арх. *Видеть Бога, как Он есть*. Essex, 1985, с. 117)

⁴¹¹ **Despite the wide-spread opinion of Galton and Freud "that genius and creative behaviour are primarily biological phenomena"** (see Albert, Robert S. *Genius and Eminence*. Pergamon Press, 1983, p. 58) **we represent the belief that there is a Reason behind any biological phenomena. Therefore we are more inclined to think that without divine touch a truly beneficial piece of art cannot be created.**

⁴¹² **Here we talk of the grace as a creative impulse, not of the "grace of Baptism" which it is never taken away.**

According to St. Basil the Great 'there is no gift given to the creation in which the Holy Spirit does not participate'.⁴¹³ Many creators of works of genius realised this fact and therefore have conceived their talent as a gift from God.⁴¹⁴ The creative ability, the genius or "every good gift and every perfect gift is" according to Apostle James "from above, and cometh down from the Father of lights" (James 1:17)!

With the fulfilment of our abilities we are only "unprofitable servants" as "we have done that which was our duty to do" (Lk. 17:10). Guido of Arezzo underlines this as well by saying that "our actions are truly good only when we ascribe to the Creator all that we are able to accomplish".⁴¹⁵ This is of immense importance for consideration by both the creative artist and his admirers, (in order) not to 'worship and serve the creature more than the Creator' (Rom. 1:25). "We are created as signs that point to our Creator"⁴¹⁶ and in the wording of St. John Damascene we should 'not worship matter but the Creator of matter'⁴¹⁷. This means that the admiration of the artistic creator and his works should be directed to the Prototype⁴¹⁸, i.e. the Original Creator, as "neither is he that planteth any

⁴¹³ Лоски, Владимир. *Очерк върху мистическото богословие на Източната църква*. Превод от френски Крумова, Е. Омофор, София, 2005, с. 162

⁴¹⁴ **Haydn for instance was well aware of his exceptional talent; but he treated it as a gift from God: "I get up early, and as soon as I have dressed I go down on my knees and pray to God and the blessed Virgin that I may have another successful day."** [See Storr, Anthony. *Music and the Mind*. London, 1992, p. 115] **Bach also regarded his talent as coming from God in order to praise Him and he did it with the most humble opinion about himself saying in one of his Cantatas: "Ich bin auf Erde ein Gast und drückt mich sehr der Sünden Last". He did not see any further value in his great work and cared neither for the fame of his composition nor for himself. Also Stravinsky regarded his talent as God-given and regularly prayed for strength.** [See Storr, Anthony. *Music and the Mind*. London, 1992, p. 182] **Even Britten who was not a particularly religious man made the remark that he thought of all his music as glorifying God.** [Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 7]

⁴¹⁵ **Epistle Concerning an Unknown Chant by Guido of Arezzo**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 214

⁴¹⁶ Louth, Andrew. "Orthodoxy and Art". *Living Orthodoxy in the Modern World*. Edit. A. Walker and C. Carras, London, 1996, p. 177

⁴¹⁷ **Words said by St. John Damascene in the defence of divine images: 'I do not worship matter, I worship the creator of matter, who because of me became matter and consented to live in matter and through matter worked my salvation, and I will not cease from venerating matter through which my salvation was worked.'** Quotation in Louth, Andrew. 'Orthodoxy and Art'. *Living Orthodoxy in the Modern World*. Edit. A. Walker and C. Carras, London, 1996, p. 164

⁴¹⁸ **Here the decrees of the 7th Council of 787 about the honour of icons could be followed: "the honour paid to the image goes over to the prototype".**

thing, neither he that watereth; but God that giveth the increase"! (1 Cor. 3:7)⁴¹⁹

3. The Divine action upon the creative soul

The Primal Creator breathed into man "the breath of life" (Gen. 2:7), which means that the human spirit by its very nature is a supranatural substance and is in real metaphysical contact with God, it lives and exists through Him.⁴²⁰

God reveals Himself as a supreme Act of creativity.⁴²¹ Basil of Seleucia refers to man as a "living image of the Creator", who has the ability to create, "to build houses, boats, beds, tables, taking pleasure in his own work, thus imitating his Creator"⁴²². In this sense, any human activity that contributes with purposeful constructive change to the existing world can be described as creative. "Any solution which is novel for an individual, regardless of how many other individuals arrive at the same solution, is creative" states Weisberg similarly, even though his views are based on different ground to ours.⁴²³

With the act of "in-breathing" man has received all the qualities of the Inspirer, though diminished, as 'created in image' and hence secondary to God,⁴²⁴ and has been endowed with the initial yearning towards creative action. Although the original gift has been reduced after the Fall, God continues to inspire people to creative work by virtue of which they can regain the Lost Paradise.

⁴¹⁹ Robert Schumann points to this as well, saying that: "Alles muß die Natur [Gott] zu Grundlage haben: wenn auch die jungere, weiter strebende Schwester, die Kunst, höher hinauf in geistige Sphäre treibt, die Grundlage hat sie doch von der älteren Schwester - denn gäbe es ohne Natur wahre Kunst, ohne Gott eine Welt? und doch wird diese [die Kunst] mehr angestaunt und der Gott oft darüber vergessen!" Schumann, R. *Gessamelte Schriften*. Band III, Breitkopf & Härtel, Wiesbaden, 1985, S. 179-180

⁴²⁰ Поптодоров, Радко, прот. *За Богопознанието*, с. 8

⁴²¹ Мен, Александър, прот. *Произход на религията*, с. 132

⁴²² Петев, И. *Вяра и живот*, с. 66-67

⁴²³ Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986, p. 4

⁴²⁴ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Leviaia, Greece, 1998, p. 96 and Sophrony (Sakharov), Arhim. *We Shall See Him As He Is*. Transl. by R. Edmonds, Essex, 1988, p. 195f

St. Augustine is of the opinion that the act of creativity lies in the *mind*. As God focuses all ideas in His Mind, also man, in miniature, creates ideas in his mind, describing their realization as “art”. According to St. Augustine, the creation of something is the shaping of the material, which transforms it from a potentiality into a reality or ‘realized potentiality’.⁴²⁵

St. John Chrysostom for his part exclaims: ‘How great is the merit of the *soul*! Through it man builds, sails across seas, cultivates fields, creates different crafts and arts, tames beasts. But most importantly – the soul knows God Who has created it and is able to distinguish between good and evil’⁴²⁶.

Here a question arises: *where actually does the creative process take place? And in what way does God influence human nature during that process?*

In ancient Greek philosophy mind (nous) is considered to be man’s highest faculty, being a synonym of the immortal soul. According to the New Testament, mind guides not only man’s thinking, but also his acts.⁴²⁷ In St. Paul’s Epistles⁴²⁸, mind (voũς), from which emanates the impulse for spiritual activity, *is not a completely independent creator of thoughts*; it is connected in a creative manner with God, receives God’s will and manifests itself in accordance with or against it.⁴²⁹ According to St. Paul the nous cannot by itself determine human actions which are guided by God’s Providence. Since its darkening after the Fall the nous directs these acts *only as a co-worker with God’s mind*. Its chief duty is to be a tool for spiritual progress and to help humanity on its way to divinization.⁴³⁰ On the other hand, the soul, according to the biblical and Hellenic understanding, is a dwelling of the Supranatural Spirit and also a source and creator of spirito-moral life. Apostle Paul refers to “spirit, soul, body” (1 Cor. 15:46) but as we already mentioned most of the Church Fathers treat the human spirit as the highest aspect of the soul and therefore

⁴²⁵ Банев, Йордан. *Теологията, философията и изкуството в творчеството на блажени Августин като ключ към неговото музикознание*, с. 34, 23

⁴²⁶ *Толковая Библия*, с. 13

⁴²⁷ See Mark 5:15; 12:33; Luke 8:35

⁴²⁸ See Col. 2:18, 1 Cor. 1:10, 2 Thess. 2:2, Rom. 14:5

⁴²⁹ Киров, Димитър. *Човекът е съработник на Бога*. УИ София 1993, с. 195

⁴³⁰ Киров, Димитър. *Човекът е съработник на Бога*. УИ София 1993, с. 196

adopt the twofold scheme of man as an unity of body and soul.⁴³¹ The human soul (*ψυχή*) is considered also to be an intermediary between body and spirit, providing a basis for true spirituality.⁴³² It is a conscious substance by virtue of which man is connected with the organic world (his body) on one side, and on the other side with his highest faculty - with the spirit. In the life of the human spirit (the spiritual life) there is a gradual transition from an individual form of existence into the hypostatically-personal form of being in the eternal God.⁴³³

From this review we can conclude that *the nous* is a cognitivo-creative function of the soul, which is inspired by God without God being really present in it. *The soul* contains the *nous* as a particular ability, as a creative spirit, as a basic organ of the consciousness, of thought and knowledge (without being identified with the reason). Obviously, the process of creation is inconceivable without the two other functions of the soul: *will*, by virtue of which the idea is brought into action, and *heart*, which is the centre of man's inner life, the meeting place with God where one receives the divine influence. *Mind (nous)*, *will* and *feelings* are three hypostases of the soul, which reflect the Triune nature of its Creator.⁴³⁴

Therefore, the gift of creativity in the light of the aforesaid could be assumed to reside in the soul whilst the perception of divine inspirations takes place on the level of the human spirit. By inspiring it the Holy Spirit does not replace it; He only assists it in its function of organizing the order of the soul.⁴³⁵ Hence, the human spirit is not a passive tool of divine influence, but preserves and actively exhibits its strengths and the abilities of the soul.

As the unity of divine and human substance in Christ, man-creator experiences the unity of divine inspiration and man's free personal

⁴³¹ **Bishop Kallistos considers the threefold scheme of body, soul and spirit "as more precise and more illuminating, particularly in our own age when the soul and the spirit are often confused" and modern man has "lost touch with the truest and highest aspect of himself" being in most cases not even aware that he "possess a spiritual intellect". In reality both schemes are acceptable though we incline more towards the twofold model.** See Bishop Kallistos (Ware). *The Orthodox Way*. St Vladimir's Seminary Press, New York, 2003, p. 48

⁴³² Киров, Димитър. *Въведение в християнската антропология*, с. 138-139

⁴³³ Софроний, арх. *О молитве*. Paris, 1991, с. 35

⁴³⁴ Киров, Димитър. *Човекът е съработник на Бога*, с. 192; *Богословска енциклопедия*, с. 177

⁴³⁵ Киров, Димитър. *Човекът е съработник на Бога*. УИ София 1993, с. 211

participation, as was mentioned before.⁴³⁶ Therefore, God's Spirit and man's spirit co-operate together in the divinely inspired creator.

Simultaneously man's creative acts (whether consciously or subconsciously) are always inevitably connected with God. This has been the belief of the great creators who like Goethe considered that 'each creation of a great masterpiece, each significant perception, each major thought, which has beneficial results, does not depend on one's own willing and power, but far surpasses any earthly force'⁴³⁷.

God Himself points at this saying that "as the branch cannot bear fruit of itself, except it abide in the vine; no more can ye, except ye abide in me. I am the vine, ye *are* the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing" (Jn. 15:4-5).

⁴³⁶ **See p. 88 in Chapter II.2, d) summary** (*There is an intertwining ...*)

⁴³⁷ Citation after Евтимий, арх. *Вяра и разум. Аполог. статии*, Русе, 1940, с. 15-39

III. MUSIC

‘Music is the most wonderful revelation of God’⁴³⁸ – exclaims Goethe. “In the very highest degree” “it occupies a place far above all understanding, and its influence has an absolute power which no one can explain. That is why religious worship finds it indispensable; it is one of the chief means of exercising a miraculous influence upon men”.⁴³⁹

Arts as they are known can be divided into two main categories:

- *static* – which makes use of external sensory forms in fixed spatial dimensions, three-dimensional images, (oil-painting, graphic arts, architecture, sculpture) and
- *dynamic (talking)* – which function by means of movements, speech and sound (dance, mimic art, poetry, rhetoric, music).

Music is the most dynamic art, the most independent of the external sensory nature. The German conductor Bruno Walter says that “if verbal language and its development have to be considered one of the most admirable achievements of the human spirit, then we must admire, in the creation of musical language, a prodigious feat of the human soul”.⁴⁴⁰

1. Etymology and origin of music

‘There is no culture discovered so far that lacks music’⁴⁴¹ – writes A. Storr and according to John Blacking⁴⁴² all people are musical, whereas the

⁴³⁸ Шторк, Карл. *История музыки*, с. 6

⁴³⁹ Eckermann, J.P. *Gespräche mit Goethe*, S. 375. See English transl. in *Goethe. Conversations and encounters*. Edited and translated by D. Luke and R. Pick, London, 1966, p. 230

⁴⁴⁰ *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 152

⁴⁴¹ Storr, Anthony. *Music and the Mind*. London, 1992, p. 1

⁴⁴² **Blacking arrives at the conclusion that musicality is a universal, species-specific characteristic and that at “the level of deep structures in music there are elements that are common to the human psyche”.** See his findings based on Venda music in Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, quotations on pp. 116 and 109

French researcher Combarieu emphasises the fact that “in all known civilizations music has been believed to have a divine origin. Everywhere it has been considered not as a creation of man, but as the work of a supernatural being. There is nothing similar in the history of art or drawing”⁴⁴³.

That music was of significant importance for the religious consciousness of ancient peoples we can conclude by the fact that they endued sound with a transcendental character. It is immaterial and therefore can be taken as a symbol of something unattainable, which is beyond our reach. Sound has often been seen as an integral part of the creation of the world.⁴⁴⁴ According to some of the “philosophic concepts deriving from Persian and Hinduistic cosmogonies the Universe has been created from an acoustical substance”, whilst the Egyptians considered that their “god Thot⁴⁴⁵ had created the world not by thought or action but by his voice alone.”⁴⁴⁶

Ancient Greek mythology maintains even more explicitly the belief in the divine origin of music, which can be deduced from the etymology of the word “music”. The concept of music (*μουσική*)⁴⁴⁷ derives from the muses (*μοῦσαι*), goddesses of song and later on of music (the flute player Euterpe – of instrumental music, the sacred hymn writer Polyhymnia – of vocal music), of poetry, of arts and of all spiritual activities.

The Muses were named ἀπό τοῦ μῶσθαι (‘from inquiring’), because “they inquired into the power of songs” and “the modulation of the voice” and it was fabled by the poets that they were the daughters of Jove and Memory since the only way not to let the sounds to perish was to be remembered, “for they cannot be written down”.⁴⁴⁸ St. Augustine indicates that hence “this discipline, which addresses itself to the intellect and to the sense

⁴⁴³ Combarieu, J. *La musique et la magie*, Paris, 1909, p. 113. Цит. по Alvin, J. *Music Therapy*, p. 11

⁴⁴⁴ *Music und Religion*, S. 7

⁴⁴⁵ **Egyptian god of the moon and of wisdom.**

⁴⁴⁶ Alvin, J. *Music therapy*, p. 7

⁴⁴⁷ **The word ‘music’ comes from the Greek μουσική, meaning all the arts of the nine Muses for which they were sources for inspiration.** Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 40

⁴⁴⁸ **Obviously musical notation was not yet known in Isidore’s time.** See the *Etymologies, book 3/15 by Isidore of Seville (c. 560/564-636)*, p. 149 and *Fundamentals of Sacred and Secular Learning, V.1, by Cassiodorus, presented in* Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 144

alike”, received the name ‘Music’.⁴⁴⁹ Muses⁴⁵⁰ were venerated as inspirational spring nymphs on equal terms with the god Dionysius and the singer Orpheus. Epic poets request inspiration from them in the prologues of their works.⁴⁵¹ They are both the stimulus of the work and the audience to which it is directed.⁴⁵²

Ancient Greeks named *Μουσική* the whole complex of arts and all activities protected by the muses. To narrow and specify its meaning the term ‘music’ was denoted as *μουσική τέχνη*, i.e. ‘musical art’⁴⁵³.

Studying music, its theory, aesthetics and performance skills, was an obligatory discipline in the public education of the Greek polis.⁴⁵⁴

In ancient Hellas also the word *νόμος*⁴⁵⁵ (law, rule) denotes *music* or the complex of rules which refer to an extended composition.

Furthermore, Greek poetry provides ample evidence of the great importance of music for the customs and culture of ancient Greeks. For them music and poetry were inseparable. Recited poems were chanted, and sometimes joined to dance.⁴⁵⁶ Recitations of the poetry of Homer were originally accompanied by the lyre⁴⁵⁷. The word ‘melody’ originates from the greek word ‘*μελος* - melos’ which indicates both lyric poetry and the music to which a poem is set.⁴⁵⁸

Homer and Hesiod, masters of the so called ‘musical epos’ were believed to be inspired by the songs of the muses. Not only did Hesiod appreciate their “beautiful” and “divine” voices, but also listened carefully to the

⁴⁴⁹ St. Augustine, *De ordine*, 2.14, quoted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 149

⁴⁵⁰ **‘Apollo, son of Zeus, was the leader of the Muses and as well as being master athlete and warrior he was a master musician, too. The Hymn of Apollo is one of the few fragments of early Greek music which has come to us, because it has been written down on a stone at Delphi.’** Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 38

⁴⁵¹ Батаклиев, Георги. *Антична митология* с. 105

⁴⁵² Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 105

⁴⁵³ Платон. *Диалози*. том II, с. 630

⁴⁵⁴ Розеншилд, К. *История на музиката*. Том I, с. 34

⁴⁵⁵ **‘Nomos’ also means music, as well as logic, representing the moral, social and political laws of the state.** Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 40

⁴⁵⁶ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 37

⁴⁵⁷ **According to Greek mythology the lyre had been invented by Apollo’s son Hermes, who has fastened gut strings onto the shell of a turtle, which he had killed, and offered to Apollo the new instrument, to appease his anger.** Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 39

⁴⁵⁸ After Storr, Anthony. *Music and the Mind*. London, 1992, p. 14

content of their songs. The goddesses are entrusted to sing about the past, the future, their life, about the supreme god Zeus, about people and Giants; therefore, their songs have a higher goal – to please Zeus. That draws attention to another function of music – *to serve*.⁴⁵⁹

The awareness of ancient man of the relationship between music and the divine can be seen in music theory. The most ancient examples have been found in China.

Later some great achievements were reached by the Egyptians before the Greeks. The basic principles of Egyptian theory had a mystico-symbolic character. Religion made possible the discovery of the concept of the tetrachord⁴⁶⁰, which corresponds to the four seasons, and the seven-step scale, largely improved later by Pythagoras, which was analogous with the seven heavenly bodies.⁴⁶¹

The Assyrians had a similar theory of music which was based on the belief in numeral proportions that are characteristic of natural phenomena and was connected with the astrological teaching that heavenly bodies guide their lives.⁴⁶²

The ancient Babylonians and Greeks believed that sound can be imperceptible to the human ear even though it exists as a natural element of the Cosmos. They called that *imperceptible* sound produced by the movement of the heavenly bodies the “*harmony of the spheres*” and it was believed that the “very universe is held together by a certain harmony of sounds and the heavens themselves are made to revolve by the modulation of harmony”⁴⁶³. This theory of a *sounding cosmogony*⁴⁶⁴ was developed in the philosophy of Pythagoras⁴⁶⁵ and Plato. Rhythm and

⁴⁵⁹ *Music und Religion*, S. 15

⁴⁶⁰ **A series of four notes contained within the limits of a perfect fourth.**

⁴⁶¹ Иванов, Я. *История на музиката*, с. 16

⁴⁶² Розеншилд, К. *История на музиката*, т. I, с. 18

⁴⁶³ See the ***Etymologies, book 3/17 by Isidor of Seville (c. 560/564-636)***, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 150

⁴⁶⁴ **Later Schelling bases on this idea his philosophy of art which is very close to what Beethoven did in practice in the ‘Ode of Joy’, where music is represented as an ‘artistic form in which the real unity in pure mode becomes a symbol’.** According to Кръстева, Нева. *Музикално-теоретични изследвания*. Том III, София, 2003, с. 203

⁴⁶⁵ **The Greeks made some of the first and most critical theoretical discoveries about music. Pythagoras whose work gave scientific basis for the later musical theory in the West, established the connection between music and mathematics’ (Menuhin) comparing music with number.** See Шелинг. *Философия на изкуството*, София 1980, с. 170-180 and Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 36

harmony manifest the “forms of the eternal” –says Schelling. And as far as eternal things or Ideas reveal themselves in the heavenly bodies, the forms of music as forms of Ideas are also forms of being and of the life of heavenly bodies. Therefore, ‘music is nothing else but the perceived rhythm and harmony of the visible Universe itself’.⁴⁶⁶

Not only non-Christian religions but also the Christian religion of Revelation give reason to establish a relationship between the nature of the sound and the nature of God. St. John the Theologian professes: “In the beginning was the Word, and the Word was with God, and the Word was God” (Jn. 1:1). Word is joined to sound, therefore sound is intrinsic to the Word.

Ancient man believed in the possibility of divine music, the “harmony of the spheres”, to be heard by people inspired by God. This conviction can also be found in Christian Byzantium where the prototype of religious melodies was seen in the angels’ songs of praise, which are inaudible to the ordinary ear but perceptible to hymnographers (*hymn-writers*) inspired by God.⁴⁶⁷

In the book ‘Scivias’⁴⁶⁸ by Hildegard von Bingen⁴⁶⁹ we find a similar concept. She describes her vision of the angelic world where the heavenly spirits, with their beautiful voices and different music instruments glorify the marvelous action of God in the souls of the Saints, and exclaims that: ‘This is the most wonderful eulogy when those spirits search for God in the depth of sanctity and exult in the joy of salvation’.⁴⁷⁰

Even though ‘there is no agreement about the origins of music’⁴⁷¹, this brief synopsis of the different ancient beliefs reveals an irrefutable unanimity in the conviction that music has a supranatural source.

Thus two somewhat similar opinions remained of interest in the history of music up to our time, even if their immediate religious aspect is often underestimated: the first acknowledges music as a symbol of the

⁴⁶⁶ Шеллинг. *Философия на изкуството*, София 1980, с. 170-180

⁴⁶⁷ Alvin, J. *Music therapy*, p. 8

⁴⁶⁸ **"Know the Way" was completed in 1151.**

⁴⁶⁹ **Abbess of the convent "St. Rupert" (Rupertsberg, founded in 1150)**

⁴⁷⁰ *Die Musik der Engel. Untersuchungen zur Musikanschauung des Mittelalters*, S. 55

⁴⁷¹ Storr, Anthony. *Music and the Mind*. London, 1992, p. 3

transcendental and the second presents it as a human reflection on an unattainable concept.⁴⁷²

2. Historical antiquity of music

It would be interesting to also draw attention to the antiquity of musical activity.

There are many different theories of how music developed. Some suggest that it developed from the sounds of other species, other from the lulling of infants, third from 'bird-song'⁴⁷³.

Later some philosophers have been credited with the discoveries of the ringing sound of hammers (Pythagoras), and the tinkling sound of gold (Asclepiades), etc.⁴⁷⁴

C. Davis points to "anthropological evidence that music⁴⁷⁵ came before speech. Early human skeletal remains reveal signs that the use of voice to produce speech goes back some eighty thousand years, while chanting is suggested to have began half a million years earlier".⁴⁷⁶ He believes that music does not reproduce the world outside and around us but music is first and foremost about us, it is our identity.⁴⁷⁷

⁴⁷² *Music und Religion*, S. 8

⁴⁷³ **Storr cites a number of authors who express the opinion that 'bird-song' cannot be the origin of human music and quite logically not as music requires an intellectual activity. (See Storr, Anthony. *Music and the Mind*. London, 1992, pp. 4-6) However, it depends on the angle of perception. For the composer it can only be source of music, whilst for the listener it is possible to be treated as music.**

⁴⁷⁴ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 4-6 and *Ars Musica of Aegidius of Zamora*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 247

⁴⁷⁵ **Note: not as art but as sound, i.e. just as physical parentage of music. 'Music has only tenuous links with the world of nature as nature's sounds with the exception of the bird songs and some other calls between animals are irregular noises rather than the sustained notes of definable pitch which go to form music' and also 'the sounds (referred to as tones) of which Western music is composed are separable units with constant auditory waveforms, which can be repeated and reproduced'. (See Storr, Anthony. *Music and the Mind*. London, 1992, p. 3) Stravinsky points out that only by organizing tonal elements can they become music and 'that such organization presupposes a conscious human act' and intention. (Stravinsky, Igor. *Poetics of Music*. New York: Vintage Books, 1947, pp. 23-4) There are, however, musicians up to the present day including John Cage, who would refuse to acknowledge that there are sounds which do not belong to music. See Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1301**

⁴⁷⁶ Menuhin, Y. and Davis, C. *The Music of Man*, p. 7

⁴⁷⁷ Menuhin, Y. and Davis, C. *The Music of Man*, p. 7

Even though “one popular Victorian notion was that music gradually developed from adult speech”⁴⁷⁸, more records suggest that speech developed from the so called ‘sound-language’. It has been a kind of primitive conversing with sounds where “the meaning of a syllable depends on the pitch at which it is uttered. Thus such a language is itself musical”.⁴⁷⁹ Also Darwin supposes that music preceded speech and arose as an elaboration of mating calls⁴⁸⁰ and likewise Jean-Jacques Rousseau maintains that musical sounds accompanied or preceded speech. Rousseau argues that not hunger or thirst (or necessities, fear, signalling of danger, etc.) drew from men their first vocal utterances but love, hatred, pity and anger thus “all voices speak under the influence of passion”. He writes that “at first there was no music but melody and no other melody than the varied sounds of speech” and cites the Greek historian Starbo, who says that “to speak and to sing were formerly one”.⁴⁸¹ “Primitive men sang to one another in order to express their feelings before they came to speak to one another in order to express their thoughts”, Rousseau believes.⁴⁸² Even though he had no evidence to support this suggestion it seems quite logical since music has the ability to make complex connections in a more economical and expressive way than language.⁴⁸³ Stumpf and Revesz developed another theory, namely that the singing voice has greater carrying power than the speaking voice. Storr agrees that musical sounds were used by pre-literate people for communication at a distance as well as wind instruments have been invented for their carrying power for signalling but he draws attention to the fact that “communication using musical sounds is not itself music and there is no direct evidence that such signals became transmuted into music.”⁴⁸⁴ More likely it is “that sound-language is the older element from which

⁴⁷⁸ Storr, Anthony. *Music and the Mind*. London, 1992, p. 10

⁴⁷⁹ *The New Oxford History of Music*. Vol. I, p. 6

⁴⁸⁰ Storr, Anthony. *Music and the Mind*. London, 1992, p. 10

⁴⁸¹ **From *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* by Jean-Jacques Rousseau, presented in** Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 945

⁴⁸² Cranston, M. *Jean-Jacques (Rousseau)*. London: Allen Lane, 1983, pp. 289-90

⁴⁸³ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 41

⁴⁸⁴ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 10, 11, 12

developed both speech and song, speech striving towards free rhythm and music towards a more regulated one".⁴⁸⁵

By investigating the views of different philosophers and scholars Storr arrives at the conclusion that language and music should have been originally more closely joined and that music could have been deriving from an emotional, subjective need for communication which is prior to the need of exchanging ideas and information.⁴⁸⁶ He sees the origin of music lost in obscurity but is convinced that from its earliest beginnings music must have "played an essential part in social interaction".⁴⁸⁷

Current knowledge of primitive societies gives enough evidence that their music 'was not as primitive as formerly supposed'.⁴⁸⁸ 'Existence of some instruments such as flutes made of bone attest usage of a sophisticated fingering system making possible the existence of musical scales and hence of primitive melodies long before the last great Ice Age'.⁴⁸⁹

Of all the senses of the organisms hearing developed last.⁴⁹⁰ Yet, they could "hear", that is to say they could feel and react to vibrations, to this very important component of sound.⁴⁹¹ It is worth noticing that vibrations are the very qualities, which relate sound to the light.⁴⁹² The above mentioned data lead to the historical assumption that sound, with its different pitch and intensity, had existed long before organisms began to actually hear it and even before the appearance of the organic world. Since

⁴⁸⁵ *The New Oxford History of Music*. Vol. I, p. 7

⁴⁸⁶ Storr, Anthony. *Music and the Mind*. London, 1992, p. 16

⁴⁸⁷ **In primeval societies the individual was not an isolated, single entity. He was an inseparable part of the family and the family of the society. Music has had an important part in all collective activities (rituals, ceremonies, work, religious worship, etc). Therefore Storr points out that for most of its history music was predominantly a group activity'. See Storr, Anthony. *Music and the Mind*. London, 1992, pp. 17-23**

⁴⁸⁸ Menuhin, Y. and Davis, C. *The Music of Man*, p. 9

⁴⁸⁹ **The oldest traces of specific tools for music making come from excavations in Siberia, and have been dated back some thirty-five thousand years. [Please note that the word *civilization* can be applied firstly to the activity of people in Babylon, Sumer and Egypt after the Paleolithic Age.] Menuhin, Y. and Davis, C. *The Music of Man*, pp. 8, 14**

⁴⁹⁰ **At the dawn of life on this planet when living creatures existed only in the sea, there was no hearing, only sensitivity to light, touch and the presence of food. On the scale of evolution, hearing was the last sense to develop fully, after the arrival of a primitive brain. Cells and plankton live without a brain, but primitive amphibians did already have one. The incredible sensitivity of the human ear contributes to the complex interplay between hearing and our emotions.** Menuhin, Y. and Davis, C. *The Music of Man*, pp. 17, 18, 19

⁴⁹¹ **Owing to vibrations a deaf person from birth can perceive an idea of sound, its pitch, volume and duration and can learn to play certain musical instruments.**

⁴⁹² Menuhin, Y. and Davis, C. *The Music of Man*, pp. 18, 35, 36

it has something in common with one of the most ancient phenomena of creation – light, it can be assumed that sound is inherent to the Universe.

3. Categories of music:

a) according to the content

A name which probably integrates all possible music is “folk”; not in the meaning usually associated with it, rather than in a sense that music is deeply concerned with human feelings and experiences in society and it is an activity from and for humans (folk).⁴⁹³

The ‘folk’ music in this meaning is represented by two central categories: *religious* and *secular*. They cover all possible artisticomusical actions of man and each has many sub-branches. To religious music belongs the sacred and cult music of all times and nations, whilst secular music does not have a religious function.

We will briefly look at how these two categories developed and related in the different civilizations.

Music has been an indivisible part of the everyday life of **primitive** people. It is believed that they sang much more spontaneously than civilised man and therefore their repertoire must have been rather varied. Most of their songs involve improvisation having an accidental or practical character. They reflect their whole life. Music has been “the seat of secret forces of spirits which can be evoked by song in order to give man a power which is either higher than himself or which allows him to rediscover his deepest self. This is true for ‘religious’ and ‘secular’ music alike, for no distinction between the two kinds exists for primitive man, whose whole thinking is essentially religious”.⁴⁹⁴

If we move further to different civilizations we will discover that music in **China** also had primary importance in the customs of people. “Its essence

⁴⁹³ Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, p. vi

⁴⁹⁴ *The New Oxford History of Music*. Vol. I, p. 42

was conceived to be not sound but transcendent power” and this view of the nature of music survives to a considerable extent even to this day.⁴⁹⁵ Ritual music has been regarded “as an effective regulator of the harmony of the Universe in general and of the State in particular”.⁴⁹⁶ Chinese music was a tool to govern the hearts of people. It is said in China that when there is music in the home there is also affection between its members, and when music is played in public there is harmony among the people.⁴⁹⁷ In China we find also forms of secular music - folklore and operatic.

In **India** music is directly linked with philosophy and religion and is of cosmic importance. “By sound the letter is formed, by letters the syllable, by syllables the word, by words this daily life. Hence this human world is dependent on sound.” For Indian people religious music is *unmanifested* sound “for liberation”, “not for enjoyment”. “Sound, however, when manifested in the world, serves for enjoyment, but also to break the cycle of existence”. The *unmanifested* sound ‘was identical with the divine creative principle of the Universe, not only in its transcendental but also in its immanent aspect, the one that dwells in one’s heart’. Finding the right connection between the latter aspect of the *unmanifested* sound and the *manifested* sound remained a task for the individual, ‘in order to be brought into true contact with the divine creative principle of the Universe itself, which leads to the desired liberation. The means to this end was music, and preferably vocal music, which by its primary nature was pure (unmanifested) sound’, whilst instrumental music “is described as a manifestation of sound”. The third component included in music was dance that depends on both “vocal and instrumental music, so that music as a whole is dependent on sound”.⁴⁹⁸

In **Mesopotamia** “the temple was the centre of the intellectual and cultural life of the day”, which reflected in the rich variety of ritual music – liturgies, psalms, hymns, prayers, songs, and others.⁴⁹⁹ Whilst the purpose of secular music is eloquent from the akkadian⁵⁰⁰ word for

⁴⁹⁵ *The New Oxford History of Music*. Vol. I, p. 86

⁴⁹⁶ *The New Oxford History of Music*. Vol. I, p. 88

⁴⁹⁷ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 30

⁴⁹⁸ **All about India is according to** *The New Oxford History of Music*: Vol. I, pp. 196, 197, 198

⁴⁹⁹ *The New Oxford History of Music*. Vol. I, p. 231

⁵⁰⁰ **Mesopotamia was the earliest civilization as far as our knowledge goes. In the 4000 years B.C. there existed already a very advanced society. The upper part of**

music, *nigutu* – ‘joy’, ‘merry-making’. “In some instances music was considered as part of education”.⁵⁰¹

The music of **Syria** it is thought to be characterized by inspired lyrics of its melodies, which seemingly have become one of the foundations of Byzantine Church music as well as of liturgical chant in Western Europe.⁵⁰² Syrian music was circulated by the **Phoenicians**, who were well known for their intensively emotional and sensuous art. Their music in general appears to have had a worldlier character even though they also used music for religious purposes such as glorifying their god Baal. That is the reason why ancient Greek philosophers, who strove after higher purity of style and morals, denounced this music rigorously.⁵⁰³

Assyro-Babylonians had a distinct class of priests called “zamaru” (chanters) whose principal occupation was music.⁵⁰⁴ The traditional art of Babylon was the so-called “passioni” dedicated to the gods Marduk and Tamuz. Similar to the Egyptian mysteries they include scenes of country life, of lyrics and lamentations which show the close relationship between religious art and everyday life. Both the cultic music of the church and the court music are characterized by splendour and a decorative, ornamental character. Babylonians believed that by music men can appease the gods. High society in Assyria loved to vary their luxurious life with music. It had attracted in the 2nd millenium BC a great number of singers and virtuoso instrumentalists from the entire East and they created a multi-colorful culture.⁵⁰⁵

For the ancient **Egyptians** the “modulated sound itself was an arcanum. The name for sound was *herw* (lit. ‘voice’), and the word had an esoteric import in the cults”.⁵⁰⁶ From the rituals, liturgies, hymns, and lamentations which have reached us “we are able to grasp the enormous significance of the solemn temple services. ... Music in the temples

South Mesopotamia or Babylonia was later called Akkad and the lower – Sumer. *The New Oxford History of Music*. Vol. I, p. 228

⁵⁰¹ *The New Oxford History of Music*. Vol. I, p. 236

⁵⁰² Розеншилд, К. *История на музиката*. т. I, с. 17

⁵⁰³ Розеншилд, К. *История на музиката*. т. I, с. 17

⁵⁰⁴ Колев, Ц., свещ. *Музиката в религиозния живот на човека*, Сп. Дух. култура, 1949, кн. 5, с. 20

⁵⁰⁵ Розеншилд, К. *История на музиката*. т. I, с. 17-18

⁵⁰⁶ *The New Oxford History of Music*. Vol. I, p. 258

continued to be of the utmost importance even throughout the Greek and the Roman periods”.⁵⁰⁷

Egyptians did not draw an essential difference between religious and secular music and thus used one name for all music - *hy*, which meant ‘joy’, ‘gladness’.⁵⁰⁸

The **Jewish** nation was endowed not only with an apparently God-revealed religion but also with an incredible musicality, which is preserved to the present day. Music has been an integral part of worship which made the best use of monophonic and choral chants, predominantly psalms and hymns, as well as of musical instruments. Music has played an important part also in public life. The highlight of music and poetic art were the psalms of King David. They are a unique expression of the close relationship and reciprocity between music and religion.

From what was said above it can be concluded that music as an art has developed under the direct influence of religion and that both, music and religion were interconnected from remote antiquity. Similarly religious and secular music were not mutually exclusive but were often interrelated.

Also for the **Greeks**, whose view of life was thoroughly represented in the “Iliad” and the “Odyssey”, poetry and music respectively are closely interrelated with religion. In fact in ancient Greece music acquired a public significance and in Sparta gained a purely military importance. ‘It dominated even the religious, aesthetic, moral and scientific life’ but at the same time it had been an organic whole with them. The ancient “wisdom” of the Greeks was transmitted especially into music.⁵⁰⁹ Plato considered “wise man” to be ‘similar to the musician, since he has his soul organized by harmonia’.⁵¹⁰ The word for an educated, distinguished man was “a musical man”⁵¹¹ and Athenaeus describes that among Arcadian boys it

⁵⁰⁷ *The New Oxford History of Music*. Vol. I, pp. 259, 261

⁵⁰⁸ *The New Oxford History of Music*. Vol. I, p. 262

⁵⁰⁹ **About the link between “wise” and “musical” in the understanding of ancient Greeks see *Sophists at Dinner of Athenaeus reprinted* in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 92**

⁵¹⁰ **See *Against the Musicians of Sextus Empiricus (physician and philosopher of the 2nd century)*, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 98**

⁵¹¹ **This expression comes from Socrates who believed that “he who best blends gymnastics with music and applies them most suitably to the soul is the man whom we should most rightly pronounce to be the most musical and harmonious”,**

was “deemed a disgrace” “to decline to sing”⁵¹². Music and poetry were one; recited poems were chanted, and sometimes joined to the dance.⁵¹³

Already at the time of archaic period musical art had been given a wide scope of development. The close relationship with poetry led to the point that the poet-tragedians in the Golden Age of Greek culture (Aeschylus, Sophocles, Eurypides) composed on their own the music for their plays. Even more immediate was the relationship between music and lyric poetry, which was named after the lyre, an instrument that lyrical poets used to accompany their poems. While the Aeolian lyric is personal, the Dorian is heroic and both are named after the homonymous modes.

Devotion to music reached its peak in the temple of Apollo. The various competitions in gymnastics and art would also be accompanied by music.

At the same time the folk music together with various folk festivals and also the orgiastic music in honour of Dionysius had spread widely throughout the Greek world. These festivals had a rather licentious character and aimed mostly at sensual pleasure.⁵¹⁴

Athenaeus says that “in olden times the feeling for nobility was always maintained in music, and all its elements skilfully retained the orderly beauty appropriate to them.” He indicates that popularity of music with the masses was considered then as “a sign of bad art”.⁵¹⁵ Thus in the classical period the genres in music were strictly separated and differed from each other, but gradually they became closer and started to merge, the “devotion to principle ceased” and “debased fashions in music came to light”⁵¹⁶. This was strongly criticized by Plato (428-347 B.C.): “Our music was once divided into its proper forms. Prayers were one form of ode, surnamed ‘hymns’; opposed to this was another form ‘dirges’; another

“far rather than the one who composes [tunes] the strings one with another”. Strunk explains that music, as both an art and a science, occupied a prominent place in everyday life not only because of its social value but also “because it embodied larger universal principles and served as a vehicle for higher understanding”. From the *Republic of Plato* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 19 and 5

⁵¹² From the *Sophists at Dinner of Athenaeus* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 92, 87, 86

⁵¹³ Menuhin, Y. and Davis, C. *The Music of Man*, p. 38

⁵¹⁴ *The New Oxford History of Music*, Vol. I, p. 395

⁵¹⁵ See *Sophists at Dinner of Athenaeus* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 92

⁵¹⁶ From the *Sophists at Dinner of Athenaeus* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 92

called 'paeans'⁵¹⁷, another 'dithyramps'⁵¹⁸ ... But later, an unmusical anarchy was led by poets who had natural talent, but were ignorant of the law of music. Over-intoxicated with love of pleasure, they mixed their drinks-dirges with hymns, peans with dithyramps ... Through foolishness they deceived themselves into thinking that there was no right or wrong way in music – that it was to be judged good or bad by the pleasure it gave."⁵¹⁹

This quotation from the *Laws* of Plato is of great importance if one is to understand correctly the various kinds of Greek music and the changes occurring in it. It manifests the typical and repetitively conservative attitude in history toward changes and innovations in art. However, it is clear that without innovation development would not be possible. But if the attitude of the Greek philosopher towards the changes in style was rather extreme, on the contrary it had a universal character when it comes to the impact of music, because indeed, nothing can be good that degrades and destroys the personality.

When **Rome** defeated Greece, it borrowed Greek art (music, along with its architecture and sculpture) but the importance of music diminished greatly.⁵²⁰

After the fall of the Roman Empire the **Christian church** took over the influence over Western culture.

Initially the Church did not encourage the development of music as an art and was categorically opposed to any use of musical instruments even outside the Christian church because of its association with heathen beliefs and its immorality. Church music gradually started to build up and to establish its traditions initially in Byzantine music. In the Christian era music reverted to the original unity of religious and secular as found in ancient civilizations.

Later the development of music focused mainly in Europe which was gradually fully christianized and thus a religious motive became central

⁵¹⁷ **Festive, warlike song, later – triumphant song.**

⁵¹⁸ **Eulogistic [laudatory], festive song which is one form of ancient Greek choral lyrics with popular character sung in honour of Dionisius.**

⁵¹⁹ *The New Oxford History of Music*, Vol. I, p. 395

⁵²⁰ Menuhin, Y. and Davis, C. *The Music of Man*, p. 43

also for the secular music. But it was another thousand years before the music known as classical began to take shape.⁵²¹

The autonomising of classical music as an independent art gradually brought it out of the temples and moved it into palaces and courts, and later into the concert halls. Thus it started to convey not only religious feelings, but also worldly excitement.

These *two main topics in music* manifest two, sometimes antagonistic and sometimes harmonious sides, of one nature: *the religious zeal towards God but also attachment to the world, the reverence for the Eternal but also the joy of the transient*. Both strive for beauty and raise the soul to it.

It is essential to notice that *spiritual quality* is not necessarily a distinguishing feature of music with a religious subject. It can be present in secular music and absent in religious, i.e. music with a non-religious subject can be devotional, “illuminated by the artist’s genius and inspiration” or by his own religious disposition, as in the secular cantatas of Bach⁵²² and his instrumental work.⁵²³ Other composers also have produced quasi secular art which was, in the true sense, sacred.

Mendl is convinced that there is *divinity* to be found in the secular madrigals of the early Italian and English composers, in the instrumental music of all ages, in opera and even in “light” or popular music. On the other hand there are so many sacred compositions especially since the Renaissance which lack true spiritual quality. For instance Mendl comments on this in some of the liturgical work of O. Lassus.⁵²⁴

According to Mendl “music cannot be divided into sacred and secular, in anything like watertight compartments”.⁵²⁵ ‘Divine’, ‘sacred’, or ‘spiritual’ characteristics in the broad meaning of these words, could be evinced in

⁵²¹ Menuhin, Y. and Davis, C. *The Music of Man*, p. 43

⁵²² **Johann Sebastian Bach (1685-1750)**

⁵²³ **Bach indicated in several books with instrumental music that his music is written “In Praise of the Almighty’s will” (Cöthen Organbook), “In Nomine Jesu” (Little Clavier Book composed for his son Wilhelm Friedemann) and that the figured bass (in rules of accompaniment) as all music should aim utterly towards the glory of God and the recreation of the soul [exact quotation on p. 217 – “The end...”, Chapter 6.1 and see also p. 273 - The dedication of Bach’s Cöthen...]. This shows that even in “a technical device such as the figured bass” he “illustrates his conception” and also in his instrumental works which do not have any liturgical aim.** Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 59 and Gamalova, Devorina, *Bach and his theological vision* (article), London, 2005, p. 15

⁵²⁴ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 49, 51, 52, 55

⁵²⁵ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 6

both secular and religious art. In this sense sacred and secular music are not completely independent from each other, even in 'classical' music. History testifies that religious music spiritualizes the secular⁵²⁶ and conversely, that secular music enriches the religious with new forms of composition, techniques and technologies whereas both relate to God, "for of him, and through him, and to him, *are all things*" (Rom. 11:36).

b) according to the source of inspiration

Every human activity can be motivated by good and not good-will, coming respectively from the Holy Spirit or from "the rulers of the darkness" (Ephes. 6:12).

Music initially had been considered as a gift coming solely from God and then returning to Him, a gift that contributed to the health and happiness of people, but it gradually received another interpretation: namely that music just as other divine gifts can be used against man by the Satan who "was a murderer from the beginning" (Jn. 8:44).

There had been evidence for this kind of action long before Christian times expressed in countless legends and historical records:

Well known is the German saga of the Lorelei whose songs provoked an irresistible melancholy and led fishers to drown in the Rhine – or Odysseus telling of the songs of the sirens which so strongly enraptured the sailors that they could not resist their appeal and were wrecked on the rocks.⁵²⁷

A similar example is the story of the "strange man" who with an irresistible tune played on his flute made the rats follow him and drown them in the river and so he freed the town of this plague. However, he later used even "a more enticing tune" to hypnotize and drown the ungrateful inhabitants of that town.⁵²⁸

⁵²⁶ **Here we regard as secular mainly the Western classical music.**

⁵²⁷ Alvin, Juliette. *Music Therapy*, pp. 12-13

⁵²⁸ **This is known as the legend of the Pied Piper all over Europe.** Quoted in Alvin, Juliette. *Music Therapy*, p. 13

The Chinese believed that “a single sound had the power of influencing other souls for good or ill”.⁵²⁹

The Greeks on the other hand (in the period of 9 to 2 century BC) not only theorized the mathematical proportions in music, but also speculated over the psychological impact of certain musical structures. For instance, the Dorian mode had been preferred over the others as heroic and trustworthy for the free man, while Phrygian and Lydian were seen as feminine and excitative.⁵³⁰ According to Plato certain scales⁵³¹ had a bad influence on people as they cultivated sensuality and a dissolute life. He also disapproved of instrumental music, because ‘*through the lack of words it is difficult to learn what it contains and whether it follows something deserving*’.⁵³²

First Christians were often warned by the Church Fathers “that music was not only a spiritual, elevating experience, but that it could also be evil because of its roots in pagan rites”.⁵³³

Martin Luther, who “was an accomplished musician” considered music as “a true gift of God” but at the same time was aware “that Satan could use the divine gift towards his own evil ends”. Thus he tried to ‘christianize’ popular tunes and in this way to weed out the pagan associations.⁵³⁴

‘The Prince of this world’, believes Fr. Gillet, ‘is not devoid of an apparent beauty and nobleness. He is dangerous not so much because of his appeals to the flesh as by the pride and despair which he can suggest under the forms of philosophy, art, culture and so on.’⁵³⁵

Even in our time there are still some places such as Africa where specific music is used which is not at all deprived of beauty and charm but has the function to bring people into trance and make them susceptible to the influence of “spirits”. People can therefore easily become possessed by these demonical powers. The sure sign of it is that they start

⁵²⁹ *The New Oxford History of Music*, Vol. I, p. 87

⁵³⁰ *Музикален терминологичен речник*, с. 95

⁵³¹ **He examines it in his work “Timeus” and thus they are called ‘scales of Timeus’.** See Платон. *Диалози*, том III

⁵³² *Quot. in* Иванов, Янко. *История на музиката*, с. 19

⁵³³ Alvin, Juliette. *Music Therapy*, p. 13

⁵³⁴ Alvin, Juliette. *Music Therapy*, p. 14

⁵³⁵ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 45

“prophesizing” perhaps under the same influence that may make for example the members of the Pentecostal church speaking in tongues. Thus Christian consciousness has always been guided by the apostolic warning to “try the spirits whether they are of God” (1 John 4:1-2). Here St. John the Theologian advises Christians to maintain the purity of Christ’s teaching and warns them against false prophets, against those who do the acts of “this world”, incited by the “false spirit”, i.e. “the prince of this world” - Satan (John 12:31; 14:30; 16:11). This is true for all human activities and in particular for the creative one, which is most susceptible to external influences.

Music speaks directly to the heart. It is a kind of sermon in sounds and it also can be preached by false ‘prophets’. Therefore, music can manifest divine as well as demonic aspects, whilst true art can only be considered to be the one prompted by the Spirit.

IV. BIBLICAL AND CHRISTIAN THOUGHT ABOUT MUSIC

1. The Scriptures about music⁵³⁶

Among all books which exist there could hardly be named another that has called forth more durable interest than the Bible. Its religious songs did not stop being sung in the worship of all the centuries since they were written. The texts of many of these songs as well as of different biblical stories are a never-failing source of inspiration for the composers of all epochs. These topics resonate also in the folk songs of many countries.

The Bible does not provide detailed explanations either of the nature of music or of practical instructions for its performance. However, its references to music allow us to arrive at some conclusions indirectly.

Throughout many centuries in the development of the Hebrew nation from the earliest days of Hebrew tribal life through the periods of the occupation of Palestine, the monarchy, the exile, and the post-exile community respectively, "music, and especially song, played an important part both in the secular and in the religious life of the Hebrew people". This testifies "to the high order of the nation's intellectual gifts and to its emotional and aesthetic sensitivity".⁵³⁷ In both the Old and New Testaments music is treated as sacred.⁵³⁸

As in many religions, the Jews considered music as a kind of language particularly appropriate to communion with God, "for it was a manner of communication completely *out of the ordinary interchange between human beings*".⁵³⁹

The Old Testament provides many references to music as an accompaniment to the praise of God.

⁵³⁶ **The whole subchapter has been considered according to** *The New Oxford History of Music*, Vol. I, 'Music in the Bible', pp. 283-312

⁵³⁷ *The New Oxford History of Music*, Vol. I, p. 284

⁵³⁸ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 27

⁵³⁹ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 8

The first reference goes right back before the flood with the mentioning of Lamech's and Ada's son Jubal (wrongly referred to by some Church theoreticians, such as Isidore and Aegidius of Zamora, as Tubal) who "was the father of all such as handle the harp and organ" (Gen. 4:21), thus considered by Isidore as the inventor of music.⁵⁴⁰

One of the first songs immortalized in the biblical text is the rejoicing and thanksgiving canticle of Moses. He sings to God after the miraculous escape from Egyptian slavery when Egypt had been struck by the ten plagues and his people had safely crossed through the Red sea into the desert whilst Pharaoh and his soldiers had been drowned (*"Then sang Moses and the children of Israel this song unto the Lord, and spake, saying, I will sing unto the LORD, for he hath triumphed gloriously. ... The Lord is my strength and song, and he is become my salvation ... and I will exalt him"* – Exod. 15:1, 2). According to Niceta of Remesiana⁵⁴¹, Moses was the first to establish choruses teaching men and women in separate groups to sing this triumphal canticle to God, whilst the prophetess Miriam, the sister of Moses and Aaron, went before them. This song has been taken over by Miriam and all the women accompanying "with timbrels and with dances" which resembles some kind of responsorial singing (Exod. 15:19-21). Another thanksgiving song was sung by the Jews rescued from thirst in the desert (*"Then Israel sang this song, Spring up, O well; sing ye unto it"* - Numbers 21:17). Again Moses himself sang an awe-struck song full of reverent fear when he was dying (Deut. 31:19-32:44).

Exceptional poetic mastery distinguishes the triumphal song of Deborah and Barak (*"Then sang Deborah and Barak the son of Abinoam on that day, saying, Praise ye the LORD for the avenging of Israel, when the people willingly offered themselves. Hear, O ye kings; give ear, O ye princes; I, even I, will sing unto the LORD; I will sing praise to the LORD God of Israel"* - Judges 5:1-3).

The lyrical songs which express the individual exploits of the heroes flow in a short and simple form, as for example in the verse where the victory

⁵⁴⁰ See **Isidore's Ethymologies and Ars Musica by Aegidius of Zamora**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 153, 246-248

⁵⁴¹ See **On the Benefit of Psalmody by Bishop Niceta of Remesiana** (c. 370-c. 414), presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 129

of Samson is praised (Judges 15:16) or in the song with which Saul is greeted on his return (*“And it came to pass as they came, when David was returned from the slaughter of the Philistine, that the women came out of all cities of Israel, singing and dancing, to meet king Saul, with tabrets, with joy, and with instruments of musick. And the women answered one another as they played, and said, Saul hath slain his thousands, and David his ten thousands”* - 1 Sam. 18:6, 7). Here as well as in the previous examples musical instruments are mentioned. They were equally used in the everyday life as well as for religious purposes and the Books of Moses give much evidence for this. God Himself instructed that instruments were to be used: *“And the LORD spake unto Moses, saying, Make thee two trumpets of silver; of a whole piece shalt thou make them: that thou mayest use them for the calling of the assembly, and for the journeying of the camps. And when they shall blow with them, all the assembly shall assemble themselves to thee at the door of the tabernacle of the congregation. And if they blow but with one trumpet, then the princes, which are heads of the thousands of Israel, shall gather themselves unto thee. When ye blow an alarm, then the camps that lie on the east parts shall go forward. When ye blow an alarm the second time, then the camps that lie on the south side shall take their journey: they shall blow an alarm for their journeys. But when the congregation is to be gathered together, ye shall blow, but ye shall not sound an alarm. And the sons of Aaron, the priests, shall blow with the trumpets; and they shall be to you for an ordinance for ever throughout your generations. And if ye go to war in your land against the enemy that oppresseth you, then ye shall blow an alarm with the trumpets; and ye shall be remembered before the LORD your God, and ye shall be saved from your enemies. Also in the day of your gladness, and in your solemn days, and in the beginnings of your months, ye shall blow with the trumpets over your burnt offerings, and over the sacrifices of your peace offerings; that they may be to you for a memorial before your God”* (Numbers 10:1-10).

The trumpet in particular was an instrument connected with war and battles: *“And Moses sent them to the war, a thousand of every tribe, them and Phinehas the son of Eleazar the priest, to the war, with the holy instruments, and the trumpets to blow in his hand”* (Numbers 31:6) or: *“If*

the trumpet give an uncertain sound, who shall prepare himself to the battle?" (1 Cor. 14:8).

To the war songs were added those of weeping as well as the funeral songs (*"Ye daughters of Israel, weep over Saul"* or *"And all the people wept again over him"* - 2 Sam. 1:19-27; 3:33-34). After the settling of the Jews in the Promised Land songs about the concerns and the joys of the agrarian work have emerged (*"Now will I sing to my wellbeloved a song of my beloved touching his vineyard"* - Is. 5:1, 16:10; Jerem. 25:30, etc). At the time of the monarchy music played a well defined role. The young David *"played with his hand"*⁵⁴² for King Saul who was possessed by an evil spirit (1 Sam. 19:9).

Music achieved a central position not only in the **palace** but also in the **temple**. We can distinguish three types of prayerful songs in the biblical psalms: *praising*, *beseeking* and *thanksgiving*. These three forms are preserved in the Christian Church and continue to exist up to this day.

It is assumed that at the beginning only the priests sung and the participation of the worshippers was limited only to the joining in the singing of "Amen" and "Hallelujah" (or Halleluyah, or Alleluia), which is part of the "Hallel"⁵⁴³ prayers. Later a choir was required in front of the Temple whose members had to confess their faith before they entered:

Choir I: *"Lift up your heads, O ye gates; even lift them up, ye everlasting doors; and the King of glory shall come in.*

Choir II: *Who is this King of glory?*

Choir I: *The LORD of hosts, he is the King of glory"* (Ps. 24:9-10).

Music was so closely related to the Temple that people felt the need to express their joy in coming to the holy place with songs, instrumental playing and dances: *"Sing unto the LORD"* (Ps. 96:2), *"make a joyful noise*

⁵⁴² *"And it came to pass on the morrow, that the evil spirit from God came upon Saul, and he prophesied in the midst of the house: and David played with his hand, as at other times: and there was a javelin in Saul's hand. And Saul cast the javelin; for he said, I will smite David even to the wall with it. And David avoided out of his presence twice. And Saul was afraid of David, because the LORD was with him, and was departed from Saul"* (1 Sam 18:10-12).

⁵⁴³ **Hallel** consists of six Psalms (113-118), which are said as a unit, on joyous occasions. It is usually chanted aloud as part of **Shacharit** (the morning prayer service) following the Shacharit's **Shemoneh Esreh** ("The Eighteen" the main prayer). It is also recited during the evening prayers the first night of **Passover**. See *Wikipedia* on-line and *Толковое Евангелие*, 1993, с. 495

unto Him with psalms" (Ps. 95:2), "Praise the Lord upon the harp: sing to the harp of thanksgiving. With trumpets also, and shawms: O shew yourselves joyful before the Lord the King" (Psalm 98:5-6) or "Sing unto the LORD a new song, and his praise in the congregation of saints. Let Israel rejoice in him that made him: let the children of Zion be joyful in their King.

Let them praise his name in the dance: let them sing praises unto him with the timbrel and harp" (Ps. 149:1-3) and "Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs.

Praise him upon the loud cymbals: praise him upon the high sounding cymbals" (150:3-5).

The music of the kings reached its summit in the collection of psalms written by King David, which have remained at the centre of worship until now. With poetical and instrumental mastery he healed and elevated the souls of his contemporaries. David was not only a skilled poet, instrumentalist and singer but even an inventor of new instruments ("*and four thousand praised the LORD with the instruments which I made, said David*" - 1 Chron. 23:5; "*and invent to themselves instruments of musick, like David*" - Amos 6:5).

It is interesting to explore the approach of the prophets to music. Initially music was used for **additional prophetic inspiration**. The Scriptures describe that the prophets accompanied prophesying with instruments ("*and it shall come to pass, when thou art come thither to the city, that thou shalt meet a company of prophets coming down from the high place with a psaltery, and a tabret, and a pipe, and a harp, before them; and they shall prophesy*" - 1 Sam. 10:5). Similarly Elisha asks to bring him a minstrel, "*and it came to pass, when the minstrel played, that the hand of the LORD came upon him. And he said ...*" (2 Kings 3:15-16).

Later this attitude changes. There is no biblical reference to the use of music for inspiration by the later prophets but prophet Amos in one of his prophecies warns that God will accept neither the "burnt offering" nor the "peace offerings" (Amos 5:22), nor the songs or the sounds of the viols ("*take thou away from me the noise of thy songs; for I will not hear the melody of thy viols*" - Amos 5:23), from those "*who turn judgment to wormwood, and leave off righteousness in the earth*" (Amos 5:7). This

attests to an already *ethical* approach to all rituals that accompany worship including music. **They are God-pleasing only if they fulfil God's righteousness.**

These examples are sufficient to understand the measure of importance and the power with which music has been esteemed. **We see it as a gift once given to human beings, which is returned by them as an expression of gratitude, offering and love to God.** We see also that such music is accepted only if it comes from a righteous heart and not from those who perform the deeds of their "father the devil" (Jn. 8:44). Similar criticism can be found in the words of the prophet Isaiah when he talks about secular music to his people: "*Woe unto them that rise up early in the morning, that they may follow strong drink; that continue until night, till wine inflame them! And the harp, and the viol, the tabret, and pipe, and wine, are in their feasts: but they regard not the work of the LORD, neither consider the operation of his hands*" (Is. 5:11-12). Here is mentioned again that music, which does not consider the high spiritual principles, ends in grief.

With the fall into Babylonian captivity the whole life of the Jews modifies. The extent of the suffering of the enslaved people speaks for itself in the fact that the songs of Zion fell silent. A gifted poet expresses grief because of the exile and its reflection upon the musical life in moving strophes:

"By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof.

For there they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion.

How shall we sing the LORD'S song in a strange land?" (Ps. 137:1-4)

After the captivity, music seems to have an even greater role and participation in worship than before. Vocal and instrumental music is performed now by the guilds of professional musicians, which are considered as successors of Levi and his sons, the first professionals

“whom David set over the service of song in the house of the Lord” (1 Chron. 6:1-32; 15:16-24; 16:41-42; 2 Chron. 20-19). Gradually the order of worship is set and with this the duties of the musicians in it:⁵⁴⁴ “And he set the Levites in the house of the LORD with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king’s seer, and Nathan the prophet: for so was the commandment of the LORD by his prophets. And the Levites stood with the instruments of David, and the priests with the trumpets. And Hezekiah commanded to offer the **burnt offering**⁵⁴⁵ upon the altar. And when the burnt offering began, the song of the LORD began also with the trumpets, and with the instruments ordained by David king of Israel” (2 Chron. 29:25-30). Here it is clearly suggested that **it is not only pleasing to God that music accompanies the worship but that He alone has given instruction for this**. From these quotations the extent of participation of various instruments in worship is also obvious. That they were part of the worship from very early times we have seen already in the books of Moses (see above), whilst in the books of Kings we have many descriptions of how they were used: “the Levites which were the singers ... having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets: It came even to pass, as the trumpeters and singers **were as one**, to make **one sound** to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals and instruments of music, and praised the Lord ... for the glory of the Lord had filled the house of God” (2 Chron. 5:12-14). Interesting in this quotation, concerning the dedication of the temple by Solomon, is the mentioning of the fact that the “trumpeters and singers were as one”, which clearly expresses the possibility of God to be praised with the voice as well as with instruments and that both domains can build a unity in their praise and be “as one” making “one sound” (something entirely rejected in the early Christian Church).

⁵⁴⁴ **“Within organized Liturgy the place of music was always high, for one special group of the Levites, the tribe of priests, was assigned the task of providing music for the Temple, the original centre of the Jewish faith.”** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 8

⁵⁴⁵ **Handing over of all offerings to fire.** *Полный Православный Богословский Энциклопедический Словарь*, с. 576

After the establishment of the order of worship it becomes inevitable to extend the musical part to both daily and festal services. The establishing of professional guilds for music provided favourable conditions for performance as well as for composition of Jewish music. A characteristic of the lyrics created after the captivity, which are included in the Book of Psalms, is that it expresses much more the personal religious feelings rather than those of the whole religious community.⁵⁴⁶ The most substantial example for secular musical poetry is the love lyrics of Solomon's Book "Song of Songs", which is included in the Old Testament because of its allegorical symbolism.

After the successful invasion of Alexander the Great (4th century BC) Palestine was introduced for the first time to the music and the instruments of the ancient Greeks some of which are mentioned by the prophet ("*cornet, flute, harp, sackbut, psaltery, and dulcimer*" - Daniel 3:5,7,10,15). But soon afterwards a hostile attitude developed to the Greek instruments, especially after the destruction of the Second Temple, when instrumental music was banned even for religious purposes as an expression of national mourning. This new tendency was continued in the *Synagogues*, starting as private places for meetings for worship during the Babylon exile and which exist to this day. Music there was only vocal also as an opposition to the pagan rites. Instrumental music continued to be ruled out in the synagogue in Christ's time and also later, despite the fact that music was then flourishing in Jewish society.

A. Seay explains that "with the definitive disappearance of the Temple (70 A.D.), the synagogue became the centre of Jewish religious observance. As such, it was that source of liturgy most known to the early Christian and hence served as something of a model for their own practices. ... The synagogue services of the early Christian era were generally organized around readings from the Scriptures, a sermon, the singing of psalms, the saying of prayers, and the performance of songs of praise. In all of these, except the sermon, music played an important role as accompaniment to the word, for music had long been a traditional way to set apart the

⁵⁴⁶ See Ps. 15, 22, 23, 41-42, 116

religious act and its texts from the everyday; *the extraordinary nature of the service to God required extraordinary means*".⁵⁴⁷

Christ represented more the worship and practice of the Synagogue, while St. John the Baptist, who had a priestly origin, was closer to the musical tradition of the Temple. It is not known to what extent vocal music, or more precisely – the psalm-singing, has been used during their life but according to Frederick Farar⁵⁴⁸ "there is no doubt that the child Jesus has learned from Joseph and Maria to read "Shema Israel"⁵⁴⁹ ("*Hear, O Israel*" - Deuter. 6:4) and "Hallel" (meaning [Let us] "praise" - Ps. 113-118). ... It is known that when pilgrims approached Jerusalem for the Pascha they sung together the *Gradual Psalms*. Jesus certainly sung these Psalms also. After the Last Supper Jesus and His disciples "*sung a hymn*" of praise and "*went out into the mount of Olives*" (Math. 26:30, Mark 14:26), which elucidates the use of vocal music and display Christ's approval.⁵⁵⁰

The praising song "Hallel" transfers the tradition of psalm-singing from the Jewish ceremonial meals to those of Christians.⁵⁵¹ Besides this, in the first chapters of the Gospel we can outline three hymns, which later became central for Christian worship: The "*Magnificat*" of the Mother of God (Lk. 1:46-55), prophet Zachariah's "*Benedictus*" (Lk. 1:67-79) and Simeon's "*Nunc dimittis*" (Lk. 2:29-35).⁵⁵²

Bishop Niceta of Remesiana explains that the rejection of all things that are considered as carnal (such as circumcision, sacrifices, musical instruments) in the New Testament led one to think that even the ministry of psalmody was also forbidden but in fact "praise in song" is actually a spiritual practice which together with faith, piety, prayer, and chastity,

⁵⁴⁷ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 9

⁵⁴⁸ **Dr. of Theology**

⁵⁴⁹ **The 'shema', a counterpart of the Credo in many ways, and the 'kedushah', a sanctification, much like the triple "Holy, Holy, Holy" of the later Sanctus were of particular importance for Christian purposes.** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 10

⁵⁵⁰ *Quot. according to* Записки по аполгетика, с. 182, 235

⁵⁵¹ McKinnon, James. *Music in Early Christian Literature*. Cambridge University Press, 1987, p. 13

⁵⁵² McKinnon, James. *Music in Early Christian Literature*. Cambridge University Press, 1987, p. 12

has rather increased than diminished.⁵⁵³ Thus the practice of psalm-singing continues among the first Christians after the completion of Christ's earthly mission. In the Acts of the Apostles we read that Christians were every day in the temple and praised God presumably also with singing (Acts 2:46-47). We see similar praise in the prison where Apostle Paul and Silas were kept: "*And at midnight Paul and Silas prayed, and sang⁵⁵⁴ praises unto God*" (Acts 16:25). "As Jews, the Apostles had been accustomed to a certain succession of liturgical acts; after their conversion their major goal was not the construction of a completely new order of services but rather the addition of purely Christian elements to an already existing Jewish framework" – explains Seay.⁵⁵⁵ Mendl adds that 'early Christians inherited the Hebrew use of music and received also the specific dedication of art to the worship of God'.⁵⁵⁶

Immediate evidence of musical talent as God's gift we find in St. Paul's First letter to the Corinthians: "*when ye come together, every one of you hath a psalm, hath a doctrine, hath a tongue, hath a revelation, hath an interpretation. Let all things be done unto edifying*" (1 Cor. 14:26). Each person has something from the Spirit of God and everyone must be pleased with their individual gift, whether great or small, because "*all these worketh that one and the selfsame Spirit*" (1 Cor. 12:11).

St. Paul not only requires spiritual endeavour but also intellectual activity, inclusively in psalm-singing: "*I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also*" 1 Cor. 14:15). Man should add his own intellectual effort to the gift given in order that other people might benefit from it. The different gifts complement each other and thus every person needs his neighbour. At the same time the Apostle advises everyone to "*covet earnestly the best gifts*", (1 Cor. 12:31) to develop his gift, to use it for good, "*unto edifying*" (1 Cor. 14:26), and to seek the spiritual. The greatest gift could be then attained – the gift of *love* (1 Cor. 13 chapter).⁵⁵⁷

⁵⁵³ See ***On the Benefit of Psalmody by Bishop Niceta of Remesiana*** (c. 370-c. 414), presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 130

⁵⁵⁴ Προσευχόμενοι ὕμνον

⁵⁵⁵ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 7

⁵⁵⁶ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 27

⁵⁵⁷ Толковое Евангелие. 1993, с. 175, 179

For mutual edification the Apostle Paul recommends to the Ephesians to “be filled with the Spirit” by “speaking” to themselves “in psalms and hymns and spiritual songs (odes), singing and making melody” in their “heart to the Lord” (Eph. 5: 18-19). This is to say that the singing of spiritual songs, spiritual music, enhances man’s ability to acquire God’s Spirit. This advice is important also because **it highlights the role of music not only for every Christian but also for the professional musician.** We find it also in the Letter to the Colossians: “Let the word of Christ dwell in you richly in all wisdom; teaching and admonishing one another in psalms and hymns and spiritual songs, singing with grace in your hearts to the Lord. **And whatsoever ye do in word or deed, do all in the name of the Lord Jesus, giving thanks to God and the Father by Him**” (Col. 3:16-17). In these words are brought together the entire “Creed” (Credo) of the musician and of his art.

There are two categories of Davidic psalms – psalms and hymns and there is an exegetical distinction between them which tends to confuse modern commentators. ‘To sing psalms is a human deed but to sing spiritual songs is a deed of angels’, explains the Blessed Theophylact of Bulgaria (1055 – after 1107).⁵⁵⁸

Human songs aim to give delight and joy but they are deeds of the soul.⁵⁵⁹ The spiritual songs the Apostle Paul mentions last as something more perfect.

All that has been said so far can be applied entirely to the secular as well as to the religious art of music and it gives a direction to it: **whether human or angelic but to be Spirit-filled and to be completed from the heart in the name of God.**⁵⁶⁰ And also, whether we sing or heal, or teach, whatever we do in the name of God *is to be a cause of thanksgiving.* And to do it with **attention** in the heart since attention requires effort and the

⁵⁵⁸ Феофилакт, бл., архиепископа Болгарского. *Толкование на послання св. ап. Павла*, с. 432

⁵⁵⁹ **Singing and music respectively lighten the labour, brighten the soul and so make the effort less noticeable. It is interesting that the Apostle James suggests music only for the merry (“Is any merry? let him sing psalms” - James 5:13), whilst to the suffering he advises prayer (“Is any among you afflicted? let him pray” - James 5:13).**

⁵⁶⁰ Феофилакт, бл., архиепископа болгарского. *Толкование на послання св. ап. Павла*, с. 358, 432

complete mobilization of spiritual strengths.

The above-mentioned instruction of the Apostle Paul in the Letter to the Colossians (Col. 3:16-17) is filled also with *sacramental meaning* which applies to the way of worship of the first Christians who accompanied the sacraments of Baptism and Eucharist with songs.

More enlightenment regarding worship is received from the Revelation of St. John the Theologian. The order of worship is described in the Rev. 5:8-14. It starts and ends with the prostrations of the Elders (*“four and twenty elders fell down before the Lamb”*) and includes a “new song” sung by them, glorifying the “slain” Lamb, saying *“Worthy is the Lamb”*, every one of them *“having harps, and golden vials full of odours, which are the prayers of saints”* (Rev. 5:8). And the service ends with a united prayer when *“every creature which is in heaven, and on the earth, and under the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honour, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb for ever and ever. And the four beasts said, Amen. And the four and twenty elders fell down and worshipped him that liveth for ever and ever”* (Rev. 5:13-14). Here we find an analogy with the order of worship described by Jesus, the son of Sirach (Sir. 50:11-21), but the songs are of a new type expressing the glory of the Lamb: *“Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation; And hast made us unto our God kings and priests: and we shall reign on the earth”* (Rev. 5:9-10). Also in Rev. 19:1-7 we have an illustration of the veneration in Heaven. The worship consists of the exclamations of the *“people in heaven”*: *“Alleluia; Salvation, and glory, and honour, and power, unto the Lord our God”* and the response of the twenty four Elders and the four beasts with *“Amen; Alleluia!”* (Rev. 19:1-7). Seemingly here the Christian “Alleluia” is used sung in a *responsorial*⁵⁶¹ way as it was the Jewish custom with the Paschal Hallel

⁵⁶¹ **The three methods used in performance in the synagogue – antiphonal, in which two halves of a choir sing psalm verses in alternation with a refrain (antiphon); responsorial, in which one or more soloists, priests and deacons respectively, alternate with the choir (congregation) in singing psalm verses and a refrain (respond), called ἡπόψαλμα; and direct, in which the cantors sing verses without a refrain – became three main forms of psalmody in Christian practice. See Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 12 and Wellesz, Egon. *A History of Byzantine Music and Hymnography*, pp. 34-35**

psalms (Ps. 113-118). The hymn follows the traditional model to thank God for the deliverance of the world (Rev. 19:1-7), but replace the association of the paschal meal with “*the marriage supper*” (Rev. 19:9) of the Lamb and adapting it in this way to the Eucharistic context. Similar Eucharistic moments could be found in the Trisagion hymn: “*Holy, holy, holy, Lord God Almighty, which was, and is, and is to come*” (Rev. 4:8).

Because “Christianity arose in the Near East, the birthplace of Judaism and later of Islam, the early Christian chants drew on the highly decorated vocal tradition of the Jewish and Arab peoples”. The songs of the Jewish cantors had a direct influence on early Christian song and “ornamented cantorial melodies were absorbed almost without change into the Christian ritual”. The ornate cantorial style is designed specifically for the solo voice, but Christian worship was dominated more by the “slower-moving unison singing of many voices”.⁵⁶² This form of chant predominated in Christian worship for more than thousand years, and is still heard in the Catholic and Anglican churches as *plainsong* and in its more ornate form in the Orthodox Church as *Bysantine chant*.

The earliest Christian service began with the remnants of the synagogue ritual, known as the Synaxis or Liturgy of the Catechumens (Learners), which was followed by the Eucharist or Liturgy of the Faithful. The central part of it is the Eucharist, where the Lamb (Christ) is sacrificed and the faithful receive communion in the body and blood of Christ. This part, in which the specific commands of Christ are obeyed, is a purely Christian addition which has no connection with the Jewish past.⁵⁶³

2. Christian thought about music from early times to its emancipation from the Church

a) the attitude of the Church and Church Fathers to music in the first millennium after Christ

⁵⁶² Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 45, 46, 47

⁵⁶³ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 12

In examining the biblical testimonies concerning music we have not mentioned an important event: when Herod's birthday was kept, the daughter of his wife Herodias "*danced before them, and pleased Herod*" (Mt. 14:6) , whereupon he promised to give her whatsoever she would ask, unto the half of his kingdom. Salome, prompted by her mother, demanded the head of St. John the Baptist, who had been hated by Herod's family, as he had exposed their vicious life (Lk. 3:19-20; Mk. 6:21-28). This ignominious dance of the corrupted girl provoked patristic condemnation of dance in general. Such an attitude is fully understandable. From 2nd to 4th century, Christians lived in the centre of a highly developed pagan civilization, and thus they had been constantly tempted to take part in theatrical performances, dances and processions which they witnessed.⁵⁶⁴ This circumstance explains the constant warning of Christian writers against the "demon's spectacles"⁵⁶⁵, 'that destroy the decency of the family life'⁵⁶⁶.

It is interesting to note that the Church's attitude towards theatrical performances was also shared by a highly educated pagan society. Emperor Julian, who attempted to reform the pagan religion, issued an edict (363 AD) forbidding the pagan high priests to attend "these licentious theatrical shows". "Indeed", he says, "if it were possible to expel such shows completely from the theatres and give back a pure stage to Dionysus, I should certainly have attempted zealously to carry this out; but since I thought that this was impossible ... I do expect, however, that [at least] priests⁵⁶⁷ should withdraw themselves from the obscenity of the theatres and leave them to the crowd".⁵⁶⁸

Thus Julian saw the same dangers for the morality of the people as the Church did. But Christians had another very essential reason to

⁵⁶⁴ Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 79

⁵⁶⁵ **St. John Chrysostom calls so the theatrical shows which at that time were shocking with their "barbarian" licentiousness.** Златоуст, Йоан, св. Тълкувание на Евангелието според Матей. Беседа 7, ст. 7

⁵⁶⁶ Златоуст, Йоан, св. Тълкувание на Евангелието според Матей. Беседа 68, ст. 4

⁵⁶⁷ **The pagan priests**

⁵⁶⁸ Cf. Iuliani Imperatoris epistulae et leges, Paris, 1922, p. 27, *quoted in* Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 84

anathemize everything connected with public shows: such displays were dedicated to pagan gods.⁵⁶⁹

These factors compelled the Church to take up an antagonistic attitude to scenic performances and every type of public display.⁵⁷⁰ Similar too was the fate of musical instruments. Their use in pagan religious rituals and other secular celebrations of an immoral nature led to their categorical rejection from the worship of the Early Christian Church and even outside it.⁵⁷¹ As a result the social position of professional musicians in the early days of the Eastern Empire⁵⁷² (2-4th century AD) was no better than that of actors and mimes. Both heathen and Christian writers “looked down upon them with equal contempt”.⁵⁷³

In the works of some early fathers in the East such as Clementine of Alexandria (150?-215?), Origen (184?-253) and Eusebius (265?-340?) can be seen some beginnings of the assimilation of the Classical past. In the West the situation has been more complicated. Although the universal character of the Roman Empire favoured the spread of Christianity, its size ‘brought on difficulties of a political and social nature that affected strongly the closeness between East and West’ and eventually caused in the 4th century their complete division.⁵⁷⁴

After 313 when Constantine the Great announced toleration of Christianity in the Edict of Milan legalizing Christian worship and when in

⁵⁶⁹ **‘Because of the pagan connotations (with roots lying in pagan rites) and worldly aura that went with this medium the Church, like the Jews of the synagogues, restricted the means of expression only to vocal music’. “Many early Church Fathers felt, as did many Jews, that God could be worshipped only through the human voice”.** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 12

⁵⁷⁰ Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 84

⁵⁷¹ **St. Basil the Great describes the playing of lyre and harp and also the dances as idle arts whose end is death.** Mentioned in *В защита на целомъдрието*. Изд. “Св. Вмчк. З. Зограф”, Атон, 2004, с. 68-69

⁵⁷² **The future Byzantine Empire**

⁵⁷³ St. John Chrisostom. Homili in Ps. 41, P.G. lv, c 157, cited in Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 95

⁵⁷⁴ **Disintegration was a natural consequence of the weakening of the Roman Empire, which was caused by the barbarian pressures from the North, continual economic crises and the failure of legitimacy as a principle in the choice of emperors. As a result in the 3rd-4th centuries the East and West broke into separate areas. With this split the West lost almost all contact with the traditions of the East, including the Greek language and acquaintance with Greek *philosophy* which therefore had to be made through Latin intermediaries. The outcome of this was that by the seventh century, no Greek works were directly known to the West and few were available at all.** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, pp. 16, 17

391 Christianity became the state religion, the Christian Church gained a leading position in the Roman Empire. The primary function of music and musicians during the *Middle Ages*⁵⁷⁵ was therefore one of service to the Church. "Although much music did exist for secular purposes and many musicians satisfied the needs of secular audiences, the Church and its musical opportunities remained the central preoccupation", states Seay.⁵⁷⁶ Music was regarded by the Neo-Platonists Plotinus and Porphyry (3rd century AD) "as an approach to the Divine through a condition of *ecstasy* or *enthusiasm*", which according to Philo of Alexandria *does not give pleasure to the senses* but according to St. John the Chrysostom *should lift up the souls of men towards God*, rather than entertain them.⁵⁷⁷

*What then is the Holy Fathers' actual concept of music?*⁵⁷⁸

According to St. Basil the Great "a psalm is tranquillity of soul and the arbitration of peace; it settles one's tumultuous and seething thoughts. It mollifies the soul's wrath and chastens its recalcitrance. A psalm creates friendships, unites the separated and reconciles those at enmity. Who can still consider one to be a foe with whom one utters the same prayer to God! Thus psalmody provides the greatest of all goods - charity (love), by devising (giving) in its common song a certain *bond of unity*, and by joining together the people into concord of a single chorus."⁵⁷⁹ These words of St. Basil the Great depict most precisely *the patristic understanding of music. It is blissful and salvational but only when it is an expression of faith and piety, when God is present in it and it is directed to Him.*

⁵⁷⁵ The era from the fall of the Western Roman Empire (or by some scholars, before that) in the 5th century to the beginning of the Early Modern Period in the 16th century, marked by the rise of nation-states, the division of Christianity in the Reformation, the rise of humanism in the Italian Renaissance, and the beginnings of European overseas expansion which allowed for the Columbian Exchange. See History of Europe: The Middle Ages – Britannica Online Encyclopedia.

⁵⁷⁶ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 2

⁵⁷⁷ After Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 27

⁵⁷⁸ Christian authors wrote about music most often in the genre of *psalm commentary* using the allegorical method of exegesis and were mainly concerned with the spiritual meaning of the text rather than the literal or historical one. Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 114

⁵⁷⁹ From *Homily on the First Psalm by St. Basil the Great*, presented in McKinnon, James. *Music in Early Christian Literature*, p. 66/131. See also translation in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 122/2

Its melodies are then not acting viciously, but beneficial, as when the psalm-singer 'David soothed the king in his madness' and with which the Old Testament musicians praised God "as one" (2 Chron. 5:13).⁵⁸⁰ That is why music is confined by the Fathers mainly to church singing for "what is more blessed than to imitate the chorus of angels here on earth... For the consolation of hymns favours the soul with a state of happiness and freedom from care".⁵⁸¹

The same saint considers music as a helper of the apprehension of the Word of God: "What did the Holy Spirit do when he saw that **the human race was not led easily to virtue**, and that **due to our penchant for pleasure we give little heed to an upright life**? He mixed the sweetness of melody [μελοδία, coming from *mel*, meaning honey] with doctrine so that we would absorb unawares the benefit of the words through the gentleness and ease of hearing [of the sound]."⁵⁸² For "what is learned unwillingly does not naturally remain, but things which are received with pleasure and love fix themselves more firmly in our minds".⁵⁸³

The explanation of St. John Chrysostom, who gives the following description of the role of music in worship whilst referring to the Old Testament praxis of using music for additional prophetic inspiration (1 Sam. 10:5, 2 Kings 3:15-16), is similar: "When God saw that most men were slothful, that they came unwillingly to spiritual readings, and that they found the effort involved to be distasteful, wishing to make the labour more grateful (agreeable) and to allay its tedium, he blended melody with prophecy in order that, delighted by the modulation of the chant, all might raise sacred hymns to Him with great eagerness. For nothing so uplifts the mind, giving it wings and freeing it from the earth, releasing it from the prison of the body, affecting it with love of wisdom, and causing it to scorn all things pertaining to this life, as modulated melody and the divine chant

⁵⁸⁰ See Св. В. Велики, presented in McKinnon, James. *Music in Early Christian Literature*, p. 69/140

⁵⁸¹ Св. В. Велики, McKinnon, James. *Music in Early Christian Literature*, с. 68/13

⁵⁸² From **Homily on the First Psalm by St. Basil the Great** Св. В. Велики, McKinnon, James. *Music in Early Christian Literature*, p. 65/130 and Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 121/1 (see also p. 151 **about 'melody'**) and also *Божественная Литургия*. Составител Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастырь, Киев, 2004*, с. 475

⁵⁸³ From **Homily on the First Psalm by St. Basil the Great**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 122/2

composed of number (in rhythm)”⁵⁸⁴. In other words music with its main components – melody and rhythm – stimulates and eases spiritual effort. St. John considers the delight that musical art offers as natural, yet he sees exactly in it the danger of demonic influence. He strongly blames the songs used for licentious entertainment that intoxicate the soul and dim the reason and considers as “a sign of ultimate insensibility and of a dissolute soul, to make a theatre of one’s house and to give oneself up to such songs. And what drunkenness accomplishes by obscuring, the same does music as it slackens the taughtness of the mind, enfeebles the vigour of the spirit, and leads it to greater licentiousness”⁵⁸⁵. In the chapter on *symposia* in the *Expositio in Psalmum 41* he contrasts pagan drinking-parties attracting “heathen demons” with meals in a real Christian environment to whose songs comes the Spirit: “Since this sort of pleasure is natural to our soul, and lest the demons introduce licentious songs and upset everything, God erected the barrier of the psalms, so that they would be a matter of both pleasure and profit. ... Since what is wanton and contrary to the law in these songs settles in the various parts of the soul, rendering it weak and soft. But from the spiritual psalms can come considerable pleasure, much that is useful, much that is holy, and the foundation of all philosophy, as these texts cleanse the soul and the Holy Spirit flies swiftly to the soul who sings such songs.”⁵⁸⁶ St. Chrysostom indicates here that **God is not depriving us of the delight of music but sets up its spiritualizing as its ideal, so that the spiritual but not the carnal becomes its subject**. Yet, whilst encouraging the use of all melodiousness in honour and praise of God, the Fathers vigorously reject all that could shadow the image of God in man’s soul: “let erotic songs be far removed from here; let hymns to God be our songs”, teaches St. Clement of Alexandria.⁵⁸⁷ The same Saint, referring to the New Testament,

⁵⁸⁴ From **Exposition of Psalm 41 by St. John Chrysostom**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 123; in McKinnon, J. *Music in Early Christian Literature*, p. 80/164 and in *Божественная Литургия*. Составител Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастыр, Киев, 2004*, с. 476

⁵⁸⁵ Св. Й. Златоуст, цит. по McKinnon, J. *Music in Early Christian Literature*, p. 84/177

⁵⁸⁶ From **Exposition of Psalm 41 by St. John Chrysostom**, presented in McKinnon, J. *Music in Early Christian Literature*, p. 80/165 and in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 124. See also Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 95

⁵⁸⁷ McKinnon, J. *Music in Early Christian Literature*, с. 34/55

explains that only the more “austere” and “temperate harmonies (ἀρμονίας) are to be admitted”. Those that are “weak”, “effeminate” or “pliant” “are to be driven as far as possible from our robust minds. These through their sinuous strains instruct one in weakness and lead to ribaldry, but the grave and temperate melodies bid farewell to the arrogance of drunkenness”.⁵⁸⁸ Thus melodies using chromatic intervals for instance should not be employed.⁵⁸⁹

Music in the Church as an art affecting the soul had to be employed only for truly devotional purposes and its sensuous, carnal element had to be resisted.⁵⁹⁰ Therefore the Church Fathers and their followers ‘felt bound to resist the intrusion of secular music into worship’.⁵⁹¹ “These people [the pagans] make their house a theatre; you must make your dwelling a church”, advises St. John Chrysostom, “for nobody would fail to call a gathering a church, where there are psalms, and prayers, the dances (*χορεία*) of the prophets, and God-loving thoughts in the singers.”⁵⁹² Thus he clarifies which music is beneficial in the church.

b) philosophical approach to music in the Middle Ages

Music in Medieval times held an essential position not only as a necessary and major constituent of the daily liturgical round and for its unique role in the educational system of the time but also in philosophy and theology.⁵⁹³ This period embraces the time from the Early Church Fathers (4th century) and the Latin Middle ages to the 14th century scholastics.

⁵⁸⁸ Quot. in McKinnon, J. *Music in Early Christian Literature*, p. 34/55 and Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 93

⁵⁸⁹ Clement of Alexandria. *Paedagogus* (ii.4), i. 184. Reference in Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 93

⁵⁹⁰ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 27

⁵⁹¹ **Mendl thinks that today we ‘may find it difficult to sympathise with this austere attitude but without it, plainchant would not have retained its simple, devout beauty, with its non-metrical or dance rhythms but those of speech and its monodic melody untrammelled by any accompaniment of other voices or instruments’.** Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 28. **The same is valid of Byzantine singing.**

⁵⁹² From **Exposition of Psalm 41** [*Homily in Ps. xli*, P.G. lv, c 157] by **St. John Chrysostom**, presented in Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 95; McKinnon, James. *Music in Early Christian Literature*, c. 80/167 and Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 125

⁵⁹³ **Music was unique among the arts for its participation in medieval education, “in which its physical manifestations were utilized as the basis of metaphysical**

McKinnon relates that “*musica* in Late Antiquity was not so much the everyday product of singing and playing that we call music today as it was the academic enterprise that we call *music theory*”. This theory was much more abstract than the one of recent times and “was the product of sophisticated mathematical calculations and the ingenious manipulations of tonal symmetries”.⁵⁹⁴

Nicomachus of Gerasa in the 2nd century AD and the Neo-Pythagoreans, whom he represented, treated music and its acoustical laws as theological and metaphysical symbols. For them music was not an end in itself but a means of religious experience.⁵⁹⁵

In spite of their various theological views, Early Christian writers unanimously treat music not from an aesthetical point of view, but from an ethical perspective. This concept and attitude towards musical art is closely associated with ideas about music of the Greek philosophers (Plato and his followers, Pythagoreans, Empedocleans, and later amongst Neo-Pythagoreans and Neoplatonists) and also with the views of the Greek theorists of music.⁵⁹⁶ Their ideal is close to that of Christians in the tasks which music must fulfill: *to create harmony between body and soul*,⁵⁹⁷ *to temper the passions*,⁵⁹⁸ *to foster grace and dignity in manners*,⁵⁹⁹ *to elevate the soul*.⁶⁰⁰

Gradually, the ascetic or ethical standpoint in the Apostle Paul’s doctrine, interpreted by St. Chrysostom as an instruction to communicate through “psalms and hymns and spiritual songs” (Col. 3 :16), rather than in

extensions”. Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 2

⁵⁹⁴ Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 114

⁵⁹⁵ After Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 27

⁵⁹⁶ Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 96

⁵⁹⁷ Athanasius of Alexandria, *Epistula ad Marcellinum*, 27; Cf. Plato, *Rep.* III. 401 D; Ptolemy, *Harmonica*, III.7, &c., *cited in* Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 97

⁵⁹⁸ Basil the Great, *Hom.* in Ps. I, P.G. XXIX, c. 212 B; Cf. Ptolemy, *Harmonica*, III.7; Iamblichus, *V.Pythag.*, c. 114, &c., *cited in* Wellesz, Egon. *A History ...*, p. 97

⁵⁹⁹ Clement of Alexandria, *Stromateis*, VI.II, P.G.IX. 312; Cf. Plato, *Rep.* III. 398 c; Aristotle, *Pol.* VIII. 5, 1339^b, &c., *cited in* Wellesz, Egon. *A History ...*, p. 97

⁶⁰⁰ Chrysostom, *Expos.* in Ps. 41, P.G. IV, c. 156; Cf. Plato, *Laws*, II. 659E; Aristotle, *Pol.* VIII.7, *cited in* Wellesz, Egon. *A History ...*, p. 97

drunkenness and immoderacy, was substituted with the Neo-Platonic one, which aims at the flawless performance of the chants.

St. Augustine (354-430) confessed that he feels more pleasure when 'the melodies animating the word of God are sung by a beautiful voice in a perfect way'.⁶⁰¹ Hence, he draws attention not only to the ethical perspective, but also to the aesthetic, as they were interwoven for him.

The separation of art as the science of the beautiful (*ars disciplina*) and science of ethics is only possible as a philosophical reflection.⁶⁰² This enriched vision led to an extension of the significance of music at the end of the 4th century and to its greater involvement in Church liturgy both in the East and in the West.⁶⁰³

St. Augustine thinks that the human art is an aspiration for the empirical understanding of the "art of the Almighty Artist"⁶⁰⁴, and that the greatest human art is "to be more skillful than the tempter himself"⁶⁰⁵. He wrote the first completed Christian treatise about music – "De Musica".⁶⁰⁶ It deals with the rhythmic and metrical aspect of its subject, which is governed by *time and number* and in the intended second part he planned to engage with the tonal aspect, i.e. to examine harmony as the science of intervals, which, connected with melody, were the means for providing "charmoni" –

⁶⁰¹ St. Augustine. *Confess.* X. 3, presented by Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 97

⁶⁰² Й. Банев, *Пос. съч.*, с. 45

⁶⁰³ Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 97

"By the fourth century the pattern of the Eastern Liturgy and the Roman Mass as we know it today was fairly well stabilized except in matters of detail. ... With the rapid growth of special feasts for certain occasions, for saints, etc., new musical requirements arose, for each day so added had to be differentiated not only by a specific liturgical content but by a more or less individual musical approach." "A constant effort was made to extend the liturgical organization throughout the year, with a goal of providing special forms and formulae for every day and feast." The energies of musicians were chiefly occupied by this task for many centuries. Therefore conditions of performances have gradually changed aiming at the above mentioned perfection of singing which required the presence of professional singers. "Although the organization of the full church year was nearly complete by the 7th and 8th centuries ... a process of growth may be seen even today, for with each new saint a more or less individual service is provided." Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 14

⁶⁰⁴ Бл. Августин (Ипонски), *За истинската религија*, Москва, 1997, гл. XXXIX по Банев, Й.

⁶⁰⁵ Бл. Августин (Ипонски), *За истинската религија*, Москва, 1997, гл. XXXIX по Банев, Й.

⁶⁰⁶ **James McKinnon explains that even though St. Augustine used Christian examples by making his point about rhythm, the treatise "as a whole remains more a representative of the classical tradition than an exemplar of the Christian view of music"**. In Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 114

joy.⁶⁰⁷ He adopted Aristotle's view of time as the measure of movement, and like Plotinus he considered that movement can be objective (outward) – the disposition of things in space, and subjective (inward) – movement which is realized in time itself. Beauty is a result of the right “modulation”, because the external ordering of space attaches beauty to the visible world and the internal ordering of time imparts beauty to the soul.

According to St. Augustine, the movement in music is higher than that within plastic arts, because it is freer, i.e. it is active in itself (*proactive*).⁶⁰⁸ St. Augustine combines poetics and music in one and thus solves the problem of the relationship between contemplation and movement.⁶⁰⁹ This “poeticized” music becomes fundamental in the system of *artes liberales*⁶¹⁰ and St. Augustine introduces music in this system for the first time. According to him each art has its own theory, since it was impossible to develop a universal and overall theory about all arts.⁶¹¹ Furthermore, he separates hearing and performance, which are connected with the body, soul and memory, from music, which, as a science refers mainly to intellectual activity. Therefore, the *act of performance* as an activity of senses and memory, cannot be the *subject of true music*.⁶¹² Based on Neoplatonic thinking - where the ideas were considered as the reality and the manifestation of it as shadows of those ideas – in Late Antiquity “theoretical constructs themselves were the musical reality”.⁶¹³

⁶⁰⁷ According to Банев, Й. Пос. съч., с. 1-2

⁶⁰⁸ **Music according to Florensky has “boundless” “freedom in organizing artistic space”, even greater than in poetry.** Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky.* SVSP, Crestwood, NY, 1993, pp. 49, 50. **See also Beethoven's quote on p. 180 here.**

⁶⁰⁹ According to Банев, Й. Пос. съч., с. 2-3

⁶¹⁰ **The basic approach to the liberal arts was divided in medieval times into two levels, the first the trivium or artes *triviales* (grammar, rhetoric, and dialectic) and the second the quadrivium or artes *reales* (arithmetic, geometry, music, and astronomy). The term “liberal” meant subjects either suitable for the education of a free man or studies designed to free him from the domination of the senses.** Seay, Albert. *Music in the Medieval World.* New Jersey, USA, 1975, 1965, pp. 15, 17

⁶¹⁰ Сп. Банев, Й. Пос. съч., с. 2

⁶¹¹ Сп. Банев, Й. Пос. съч., с. 2

⁶¹² **Most of the theoretical treatises of this time explain music as one of the mathematical disciplines of the liberal arts.** Strunk, Oliver, editor. *Source reading in music history.* W.W.Norton & Company Ltd, USA, 1978, p. 113 and Банев, Й. Пос. съч., с. 3-4

⁶¹³ **“Good theory was the product of sophisticated mathematical calculation and the ingenious manipulation of tonal symmetries.”** See Strunk, Oliver, editor. *Source reading in music history.* W.W.Norton & Company Ltd, USA, 1978, p. 114

According to St. Augustine, music is one of our best assistants on the way to the 'place of the most blissful peace' (*beatissimae securitatis locus*)⁶¹⁴, but music when it is understood as a science (*musica speculativa*), not as a practical activity (*musica practica*).⁶¹⁵ Therefore, it is defined by the philosopher as the science of the "good modulation".

A. Seay explains the function of music in *musica speculativa* as one not "derived from its use as a sounding art [like *musica practica*] but from its metaphysical possibilities, in which it could act as a *speculum* or "mirror" of the universe, a means whereby one might comprehend the harmony of God's creation".⁶¹⁶ These two branches of medieval music could not exist without each other. The definition of music as "the knowledge of numbers related to sound" clearly indicates the interdependence of the *cantor* (musician-performer) and *musicus* (musician-philosopher).⁶¹⁷ "As a theoretical science, music in its physical manifestations had to take into account the mathematical and metaphysical explanations... and connotations brought to it by its place as a liberal art", explains Seay.⁶¹⁸ The 'technical advances by the **cantores** had to be related to the philosophical system as developed by the **speculatores**' (**philosophers** or **musicus**). This is to say that the *cantor* and *musicus* could achieve the medieval ideal only by *coordination* of their efforts. The **cantor** had to provide "sufficient technical possibilities to intrigue the performer and composer", whilst the '**musicus**' should aim that the music composed and performed had the theological and philosophical foundations that allow

⁶¹⁴ Augustine, St. *De musica VI*, introductio

⁶¹⁵ **Music theory has been divided into two main categories, *musica speculativa* and *musica practica* which form the foundation of almost every music treatise for over 2000 years, at least until the eighteenth century when a new historicist methodology appeared during the French Enlightenment termed by Laborde *musica historica*. (Jean-Benjamin de Laborde, a composer, writer, fermier-général, and student of Jean-Philippe Rameau, wrote his "*Essai sur la musique ancienne et moderne*" at the end of the eighteenth century to present all the information on musical subjects that he had discovered. He treats certain topics as *speculative*, others as *practical*, and still others as *historical*, but most of the material blends the three approaches in various ways, allowing Laborde the freedom of a flexible methodology.)**

⁶¹⁶ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 2

⁶¹⁷ **This is already notable by the Neo-platonist Aristides (3-4 AD) who divided music into the *theoretical* part which discerns the technical rules and the main categories of music, sub-divided into the 'natural' and 'technical' (harmonic, rhythmic and metric), and the *practical* which operates in accord with these rules and thus is also called 'educational'. From *On Music* of Aristides Quintilianus, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 49, 50**

⁶¹⁸ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 3

“for the appropriate metaphysical deductions”.⁶¹⁹ The true ‘**musicus**’ (μουσικός)⁶²⁰ was considered to be the one who knew the *why*, not only the *how* as the ‘**cantores**’ did. The latter produced or enjoyed music as an aural delight but the musicus knew the ratios producing that delight. Or as Boethius defines it, “that person is a musician [musicus] who possesses the faculty of judging – according to speculation and reason that is suitable to music – of modes and rhythms, of these classes of melodies and their combinations”.⁶²¹

The most widespread theoretical treatise on music in the Middle ages became *De Institutione Musica* of the Roman writer and statesman **Boethius** (c. 480 – c. 524-6), written under Greek influence after the split between East and West into separate regions, which started in 3rd and was made permanent by the end of 4th century.

In his philosophical approach to music he has followed the same Neoplatonism as that of St. Augustine but his work attempted to reconcile the Neoplatonic with Aristotelian elements, combining them with some Pythagorean concepts. Even though he was a Christian theologian he did not engage with the ecclesiastical music of his time but treated *musica* “as a world unto itself”, “a thing of the mind”, “a microcosm within the system of classical education”.⁶²²

Boethius’s main idea is the concept that music is *number* made audible. Not just music, everything is beautiful because of its dependence on number. Hence, all things that are beautiful are subject to the power of number and can be explained by it. The most beautiful thing is God, and

⁶¹⁹ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 3

⁶²⁰ **Music was considered already by Greek writers as both an art and a science and a musician (μουσικός) was one who understood both its scientific and practical forms.** Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 3, 10

⁶²¹ From **Fundamentals of Music of Boethius**, translation reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 142-143. **According to another translation “the musician is he to whom belongs the ability to judge”.** See Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 21

⁶²² **Boethius together with Cassiodorus and Isidore were transitional authors who lived during the “twilight of Classical Antiquity” and strived to compile a summary of classical music theory, entirely without a reference to the music of their own day. Nonetheless they “provided their medieval successor with a theoretical vocabulary” which would have been suitable to the music of their own time.** See Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 114, 115

the world is a reflection of God's beauty, just as man's beauty is a reflection of that of the world. ["The microcosmos in the macrocosmos can duplicate on a small scale the power of number".⁶²³] Thus Boethius divides music into three groups:

1) **Musica instrumentalis** is at the lowest level. It includes music which is sounding - vocal and instrumental. "Those intervals whose ratios were simplest (the octave, the perfect fifth, and the perfect fourth) were labelled as consonances, all others as dissonances." Boethius made comments on musical instruments of his time saying that "music was chaste and modest so long as it was played on simpler instruments, but since it has come to be performed in a protracted and confusing manner, it has lost its grave and virtuous manner, descending virtually to depravity, and preserving only a trace of its ancient beauty".⁶²⁴

2) **Musica humana** or 'human music' placed on the second level, "*humana* being interpreted both physically and spiritually. In the first sense, reference is made to the external symmetry of the human body, the balance of its members and their placement; the beauty of the internal organs and their arrangement; the harmony between their functioning and man's well-being. In the second sense, we look at the harmonious relation between the body and the soul, a harmony seen in the health of the body and the functions of the soul-intelligence, love, etc. These relationships are a form of music, for they are, like music, founded on the same numerical laws."

3) **Musica mundana** (music of the universe) or, as it is usually called, "the music of the spheres" is considered as the highest level where harmony is standing "as the foundation of all the world about us, not only that on earth but also that of the stars and planets, and of heaven itself. It is the regular succession of the seasons, the months, and years; the movements of the heavens; the varying combinations of the four elements (fire, earth, air, and water); and, as a purely Christian addition to Boethius's original definition, the music heard around the throne of God, when the angels sing, *Holy, Holy, Holy*". Musica mundana like musica humana "has

⁶²³ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 20

⁶²⁴ **Boethius explains that "this is why Plato prescribes that boys should not be trained in all modes, but only in those which are strong and simple"**. From *Fundamentals of Music of Boethius*, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 139

proportion as a governor and therefore is subject to *interpretation* as music. The movement of the planets was thought by many medieval philosophers to produce sound which was unheard because of a lack of sensitivity in men's ears. It was also suggested that sound was not just a part of *musica mundana* but its very nature".⁶²⁵

Another major philosopher of music J. S. **Erigena** (810-886) speaks of two broad categories of music, **musica naturalis** and **musica artificialis**. *Natural* music is that which is not made by instruments or by man but comes from the divine, i.e. it includes the music of the spheres, the harmony and the soul. It is analogous to Boethius's *musica mundana* and *musica humana*. The second category, *artificial* music, is that created by man, a manifestation in tangible sound of that which is intangible in natural music. One must begin with the corporeal or artificial, in order to gain a comprehension of that which cannot be sensed, i.e. the divine or natural. Or as stated by Calvin M. Bower: "The first principle of natural music was the tone, the mode; and all music developed from and according to this principle and ultimately returned to it. *The modes were present in music sung to the praise of God, and music sung in divine praise on earth was a reflection of the divine praises eternally sung in the celestial realm*".⁶²⁶

Later, in the 9th century we can observe the beginning of the merger of *musica* (*musica speculative*) and *cantus* (*musica practica*). The Carolingian music theorists applied the basic concepts and vocabulary of classical Greek music theory, as derived from Boethius, to their contemporary music – Gregorian chant. Initially "they rationalized music vertically in developing a theory of music space – *the system of eight ecclesiastical modes* placed on a grid of intervals derived from mathematical ratios. And in later centuries, with the emergence of polyphonic music, they rationalized music horizontally with the development of increasingly complex ways of measuring musical duration."⁶²⁷ This new theory was

⁶²⁵ **The section on Boethius is after** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, pp. 16, 19, 20

⁶²⁶ In his article 'Natural and Artificial Music: The Origins and Development of an Aesthetic Concept' (*Musica Disciplina*, 1971). Quoted in Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 21

⁶²⁷ **In the 9th century the *Musica enchiriadis* of an anonymous Carolingian theorist is the earliest surviving witness of Western polyphonic music.** Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 117

developed and applied to the teaching of chant by Guido d'Arezzo and his monastic contemporaries in Italy, most notably with the introducing of the music *staff* and the innovation of the *solmization* syllables. It led gradually to the development of the scholastic rhythmic systems of 13th and 14th century Paris, such as the modal rhythm (Discantus position vulgaris), which is the first rhythmic system used in Western polyphonic music, followed by Franco's Ars mensural rhythm (Ars cantus mensuralis) and then by the refinements of the 14th century Ars Nova.⁶²⁸

c) plainchant (Byzantine and Gregorian)⁶²⁹

St. Paul's advice "that ye may with one mind *and* one mouth glorify God" (Rm. 15:6) is of utmost importance for early Christian music. Referring to this the early Fathers appealed for monophonic and monodic chant, expressing the unity of the society within the Church.

- *Byzantine chant*

⁶²⁸ Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 117, 218

⁶²⁹ **Plainchant is called "the official monophonic unison chant, originally unaccompanied, of the Christian liturgies. The term refers particularly to the chant repertoires with Latin texts. i.e. those of the major Western Christian liturgies (Ambrosian, Gallican, Mozarabic, Gregorian and Old Roman) and in a more restricted sense to the repertory of Gregorian chant, the official chant of the Roman Catholic Church. The origins of Christian liturgical chant lie in Jewish synagogue practice and in pagan music at early church centres (Jerusalem, Antioch, Rome and Constantinople). By the 4th century there were distinct families of Eastern and Western (Latin) rites, each with its own liturgy and music. As political and liturgical unification began under Carolingian rule in the mid-8th century, all the local Latin musical rites except the Ambrosian were suppressed in favour of the Gregorian. Notation appears nowhere before the 9th century, precise pitch representation being found only a century or two later. Of the Latin rites, only the Gregorian, Old Roman and Ambrosian survive complete. Each plainchant family has its distinctive modal idioms; in some repertoires (Gregorian-Old Roman, Byzantine, Slavonic, Coptic) the modes are assigned numbers or names. The Byzantine modal theory "Oktoechos" developed with a symmetrical arrangement of eight modes and was adopted by the Gregorian repertory in the late 8th century. These use four final pitches (D, E, F and G), with sub-forms in a higher range (authentic) and lower range (plagal) for each final. Certain modes are preferred for certain liturgical categories, liturgical seasons or particular feasts. In the Gregorian tradition tonaries from the 9th century onwards listed melodies by mode, imposing the modal system only after the repertory had been fixed. The forms or the chant repertory can be divided into psalmodic (antiphonal, responsorial, and direct) and non-psalmodic."** *The Grove Concise Dictionary of Music*, edited by Stanley Sadie, Macmillan Press Ltd., London, p. 584

Such was the Orthodox Church chant in the Hellenistic period. With the triumph of Christianity in 4th century immense opportunities for influencing the culture within the (Roman) Empire opened up before the followers of the new ideology. This stimulated the formation and development of Byzantine art, as well as of Byzantine chant, which incorporates the main types of religious chanting from early Orthodox Christianity. These were: the *vocal recitative*, which has limited artistic value and corresponds to the dispassionate spirit, characteristic of Christian ascetism; more dynamic and expressive is the *psalmodic chant* and the most perfect artistic models are the *troparia*.

Byzantine music 'has pre-Christian origins in Greek music, and is based on modes and chords described by Pythagoras. The main language of the early Christian Church was Greek, and the common music forms of the Roman Empire were also Greek. A liturgical music form developed over the first few centuries of Christianity following the traditions of the Jewish synagogue chant and psalmody. The new material was using Greek music theory to create a musical form that was beautiful and appropriate to the praise and worship of God the Holy Trinity. This new musical form was called Byzantine. Like its ancient Greek predecessor, it is characterized by eight modes that are sub-divided into three genres of expression: Enharmonic, Chromatic and Diatonic. Each mode is associated with the prayer being offered or the text being sung: *grave* (as in Holy Week); *sad* or *lamentable* (as in Christ's passion); or *joyous* (such as the Resurrection or major feasts). The eight scales do not correspond directly to the major and minor scales of Western music, and are characterized by many more semitones, or sub-divisions within a scale. This gives Byzantine music its haunting and somewhat foreign sound, but also allows it to convey very accurately different emotions or feelings', explains Benjamin Williams.⁶³⁰

Gradually folk singing, which reaches its zenith in the work of the famous *melods* (the melodists), enters into Byzantine churches. Their favourite genre was the *hymn*. It is considered as "the finest and most characteristic example of medieval Byzantine music"⁶³¹. Initially, hymnology developed

⁶³⁰ Williams, Benjamin D. *Liturgical Worship in the Eastern Church*. Liturgica.com, 22.8.2007, See Eastern Orthodox Liturgics

⁶³¹ Grout, Donald Jay. *A History of Western Music*. London, 1960, 1962, p. 21 and also p. 20 in the 6th Edition, 2001

outside the liturgy, but because of its high artistic merits it started increasingly to make its own way into Orthodox ritual.⁶³² Hymns originated from the *troparia* (short responses between verses of the psalms). Its music was based on melodies or melody-types probably taken over from Syria or Palestine.⁶³³ “O Gladsome Light”, sung every evening at Vespers, to which St. Justin the Martyr referred in 150 AD, is the earliest hymn known to us. During the period of the fourth to sixth centuries, the shape of the Eastern Divine Liturgy was finalised under the guidance of liturgists such as St. John Chrysostom. At this time also ‘the major formative changes’ occurred, ‘most of which resulted in liturgical components that corresponded to the Church’s developing theological understanding. Among them were the hymn “Only-Begotten Son”; the addition of the Nicean-Constantinopolitan Creed (countering heresies), and “The Trisagion Hymn” reflecting the currently defined Trinitarian theology.’⁶³⁴ Besides the creation of a sophisticated form of chant and very extensive liturgical material for all the services of the Church year throughout the first millennium AD, masterful forms such as the *Kontakion* (6th AD) and *Kanon*⁶³⁵ (8-10th AD) were created. They developed out of the *troparia* and gradually became independent hymns. Also many other hymns were composed and added to the Divine Liturgy, such as the Cherubic Hymn.

Among the eminent Church hymnographers are St. Ephrem of Syria, who was zealous in preserving the original traditions in hymn chanting; St. Romanos the Melodist (5th century), creator of about 1000 hymns (*kontakia* and *ikoi*), who himself also composed their melodies; St. Andrew of Crete (c. 640 – c. 740), who was the creator of a new genre of hymn – *the canon*, and who composed the Great Canon of repentance; and

⁶³² Розеншилд, К. *История на музиката*. Част I, с. 59-61

⁶³³ Grout, Donald Jay. *A History of Western Music*. London, 1960, 1962, p. 21 and also p. 20 in the 6th Edition, 2001

⁶³⁴ Williams, Benjamin D. *Liturgical Worship in the Eastern Church*. Liturgica.com, 22.8.2007, See Eastern Orthodox Liturgics

⁶³⁵ **“A kanon consisted usually of eight divisions (called odes), each of several strophes. Each of the eight odes of a kanon was sung to its own melody, which remained the same for every stanza of the ode. Each ode corresponded to a specific Biblical canticle.”** Grout, Donald Jay. *A History of Western Music*. London, 1960, 1962, p. 21 and also p. 20 in the 6th Edition, 2001

especially, St. John of Damascus (7-8 century).⁶³⁶ He created the famous "Octoechos", where he systematized and summarized the musical practice of hymnography. He also composed many of the festive troparia and paschal songs.

Byzantine art by its essence is beneficial for the soul and has a didactic task. The author, following the cardinal Christian virtue of *humility*, presents himself as the most unworthy of men but at the same time he is convinced that the Holy Spirit or God's angel "leads" his hand, i.e. the medieval Byzantine artist is confident that his art is inspired by God.⁶³⁷

The Byzantine church music continued to have some influence in the West until the schism in 1054 and the *canticles*⁶³⁸ of the Byzantine Church are still in use in the liturgy of the Roman Catholic Church. Byzantine chant is also the ancestor of music of modern Greek, Russian and other Eastern Orthodox churches.⁶³⁹

- *Gregorian chant*

⁶³⁶ *Патрология*. СИ София, 1986, с. 466-7, 460

⁶³⁷ Коев, Тотю; Бакалов, Георги. *Въведение в християнството*, с. 72

'The task of the church artist or musician is not self-expression or creation that reflects individual and personal feelings, attitudes, and principles, but "the comprehension and reproduction of heavenly songs, the re-creation of divine images that were transmitted by means of ancient religious archetypes" [Vladyshevskaja, Tatiana, op. Cit., 18]. These songs are not his, they do not belong to him. They have been revealed to him and he transmits this revelation to the collective body of the church. This explains why the names of the composers during the early Byzantine and Slavic periods remain anonymous; their works are not their self-creations which they personally own, but are the inspired revelations which they transmit to all of humanity. The artist submits his will to the will of God in order to be able to receive and to transmit the divine revelation.' (Lecture by Professor David Drillock, *Eastern Orthodox Liturgics: Chant Development*, St. Valdimir's Theological Seminary. Reprinted from by permission from: Jacob's Well, Fall-Winter 1998-99 in the web page of liturgia.com. See Polyphony) **This understanding continues to exist to a certain extent with later Western musicians, especially amongst those who were monks, but they no longer hide their names. Guido d'Arezzo in his *Epistle Concerning an Unknown Chant* calls his teaching of singing "a favour divinely bestowed to me, the most unworthy of men" and that he was moved to do this "by a divinely inspired charity [love]" so that his pupils and future generations "learn with greatest ease the ecclesiastical melodies which I and all my predecessors learned only with the greatest difficulty".** Presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 215

⁶³⁸ **"Canticles are certain lyrical portions of the Bible, similar to hymns or psalms, which are sung in Church services at special times."** Grout, Donald Jay. *A History of Western Music*. London, 1960, 1962, p. 21

⁶³⁹ Grout, Donald Jay. *A History of Western Music*. London, 1960, 1962, p. 21

The singing in the Western (Catholic) Church is also monodic and the Western plainsong⁶⁴⁰ originated from the first centuries A.D.

Following the example of the Eastern Church St. Ambrosius of Milan introduced in the 4th century antiphonal singing in the Western Church. In that way the so called Ambrosian chant came into being.

In the period between the 4th to 6th centuries many different liturgical forms arose in various areas, having the same general plan but with individual characteristics in details. The Old Roman chant primarily existing in Rome as an oral tradition, seen today in 11th century manuscripts, seems to have given way to Gregorian chant only in the thirteenth century. Other minor chant variants have existed from time to time, showing many influences; certain ones reflect the impact of Byzantine practice, coming from the Eastern Church.⁶⁴¹

The legend describes Gregorian chant as an invention of Pope Gregory the Great but historical record does not support this speculation. Traditional scholars point to evidence that in the 6th century AD (between 590 and 604) Pope Gregory I (the Great) did much to encourage the compilation, organization and development of existing liturgical music, including some reforms of the liturgy, but he was not alone responsible for its origin. There is also no proof of the assertion that he ordered the suppression of previous chant styles, such as the Ambrosian or Mozarabic. Scholars believe that Gregorian chant arose from a later Carolingian synthesis of Roman and Gallican chant. For several centuries, different plainchant styles existed concurrently, and standardization of Gregorian chant was not completed until the 12th century. Gregorian chant is a variety of Plainsong and developed mainly in the Frankish lands of Western and Central Europe during the 9th and 10th centuries and is the central tradition of Western plainchant. It is believed that it originated in folk-

⁶⁴⁰ **'Plainsong (also known as plainchant) is the name given to the body of traditional songs used in the liturgies of the Roman Catholic Church. The liturgies of the Eastern Orthodox Church, which in many ways are similar, are generally not classified as plainsong, though their musical form is nearly as old as Christendom itself. Plainsong is also commonly used in the Anglican churches.'** (*Wikipedia, the free Encyclopedia*, under 'plain-chant')

Menuhin describes plainsong as "a free melodic chanting of sacred texts, intense yet devotional and serene, drawing on the natural stress of language for its rhythm and on the length of a human breath for its phrasing". Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 47

⁶⁴¹ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, pp. 25, 44

song, and is a form of monophonic, unaccompanied sacred song of the Roman Catholic Church in free rather than measured rhythm.⁶⁴² The final stabilization of Gregorian plainchant into fixed melodies came only with the growth of more or less precise notational techniques.⁶⁴³ Plainchant represents the first revival of musical notation after knowledge of the ancient Greek system was lost. Plainsong notation differs from the modern system in having only four lines to the staff and a system of note-shapes called *neumes*.⁶⁴⁴

The founder of Christian Church history, Eusebius (IV century A.D.) tells how “more sweetly pleasing to God than any musical instrument would be the symphony of the people of God, by which, in every church of God, with kindred spirit and single disposition, with *one mind* and unanimity of faith and piety, we raise melody in unison in our psalmody”⁶⁴⁵. And St. John Chrysostom adds that “indeed there must always be but *one voice* in the church, as there is but *one body*”⁶⁴⁶. Thus monody was the only way of making music in the Church both in the East and in the West, up to the 9th century.⁶⁴⁷

It is not precisely known ‘at what stage men discovered the pleasing effects of performing notes of different pitch’, says Mendl, ‘but it started naturally with the division of men’s voices into tenor and bass which was easier for them as they could then sing the same chant at the pitch that

⁶⁴² See Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 28 and *Wikipedia, the free Encyclopedia*, under ‘plain-chant’ and ‘Gregorian chant’

⁶⁴³ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 25

⁶⁴⁴ **The oldest Medieval forms of neumes in the West were shorthand signs used for sacred texts in the Western Church (8-11 century AD) which symbolised, though rather indefinitely, the ascending and descending of the melodic line. They did not specify any rhythmical relations. Western neumes were usually only seen by the precentor, or leader of the choir, who translated them into gestures for the singers. Later in the 11th century Guido d’Arezzo developed new technologies for teaching, such as staff notation and solfeggio (the “do[ut]-re-mi” scale or ‘solfamization’, whose syllables are taken from the initial syllables of each of the first six musical phrases of the first stanza of the hymn, *Ut queant laxis*). The use of neumes in Byzantine chants began in the 7th century and continues to the present day in its latest refined and simplified version from 1881. Byzantine neumes were a real notation as they indicated the intervallic relation and the rhythm. Neumes were developed mainly in the monasteries.** *Музикален терминологичен речник*. София, 1979; Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 69, 71; *Wikipedia, the free Encyclopedia*, under ‘Gregorian chant’ and ‘Guido d’Arezzo’; and *Early Christian Liturgics* from <http://www.liturgica.com>

⁶⁴⁵ Quoted in McKinnon, James. *Music in Early Christian Literature*, pp. 97-98/206

⁶⁴⁶ Quoted in McKinnon, James. *Music in Early Christian Literature*, p. 86/184

⁶⁴⁷ *Музикален терминологичен речник*. София, 1979, с. 197

suited them. Thus the earliest polyphony (*organum*) started with reproducing the Gregorian melody an interval below'.⁶⁴⁸ The solo voice in both Byzantine and Gregorian chant was usually duplicated in unison or octave. Later considerable modifications were added to the old Byzantine melodies. These included the use of chromatics in the basic melodic patterns and the employment of the *ison*, one pitch or sound sustained throughout a musical phrase to support the modal identity of the melodic line, which forms in this way different intervals with the moving voice.

d) the process of secularization. Polyphony

The increasing unification of the Western Church resulted in more attempts to remove divergences in liturgical practice, with the aim to conform to Roman procedures. In spite of great opposition the task was accomplished in the West by the 11th century. Certain variations of the old praxis continued to exist but even they disappeared with the Council of Trent in the middle of the 16th century when polyphonic music was officially acknowledged as a medium of worship.⁶⁴⁹ Describing the process C. Davis explains that "the change began imperceptibly, at first with voices in unison at the octave. ... Then a third voice was added, singing at the interval of a fifth above the lower voice. ... It was not so great a leap from this simple harmony to the idea of starting in unison, moving apart to the fourth or fifth, and coming together again. Yet, even that process took some two hundred years. The practice was referred to as *organum*⁶⁵⁰, a term borrowed from the Latin meaning the entire body of music-making

⁶⁴⁸ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 29

⁶⁴⁹ See Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 26

⁶⁵⁰ **In his treatise *Ars cantus mensurabilis* Franco of Cologne describes organum in its proper sense as "organum duplum" or "purum" and in its common sense as "ecclesiastical chant measured by time". "Music wholly mensurable is discant" and "partly mensurable is organum". (Presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 228) **The perfect fourth in organum is the primary interval, with the major and minor thirds and the major second as other possibilities; the perfect fifth and the minor second are not permitted, as they are felt by Guido to be harsh. So is also the forbidden tritone, called by medieval musicians the "devil in music". The composer's aim was not to add simply a voice as a secondary musical line against which to set off the beauty of the given chant but rather to provide a second melody of the same quality and artistic meaning as the fundamental chant, i.e. as the *vox principalis*.** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, pp. 82, 83, 88**

resources, instruments and voices.”⁶⁵¹ Organum was at first an improvised harmonization of Gregorian chant, whilst plainsong was still taught as a single line. At this time in 1054 the Church itself split in two: the Eastern Orthodox, based in Constantinople and the Roman Catholic in Rome.⁶⁵² **This division marks more or less the split in the integrity of music, too.** Secular music never ceased to exist but with the rise of Christianity and the Christian Church its importance was reduced to a minimum. The main function and purpose of music for nearly a thousand years has been the service of God and the Church. This is now only preserved in the Eastern Orthodox Church which continued also the practice of **unison plainsong.**

With the introduction of polyphony the basic function of plainchant, (Gregorian chant respectively), had been altered in the Western Church. It was no longer the centre of musical interest, but as a basic unchanging melody (*cantus firmus*), was only the starting point and foundation for the new contrapuntal structures; and thus it became a driving force in medieval and Renaissance polyphony.⁶⁵³

The style of plainchant was earlier completely detached from the secular rhythms of dancing and from the simple ‘tonic-dominant relationship’ distinctive for lively secular pieces.⁶⁵⁴ But when sacred monophony failed to continue its expansion because the steady development of polyphony appealed more to the artistic talents of professional church composers and performers, they turned to the new technique providing the liturgy with a new polyphonic embellishment, replacing or supplementing older monophony.⁶⁵⁵ This left the composing of new monophonic works within

⁶⁵¹ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 51, 52

⁶⁵² Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 53

⁶⁵³ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 93

⁶⁵⁴ Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, p. 74

⁶⁵⁵ **In the beginning of this process separating sacred and secular (non-liturgical) monophony proved to be very difficult. Secular musical life at the time was dominated by two movements: of the *troubadours* (musician-poets in Southern France from around the middle of the 11th century, associated with the language known as Provençal) and of the *trouvères* (in Northern France from the middle of 12th century, who used the “*langue d’oc*”, a variation at the root of modern French). The *trovatori* in North Italy generally followed their troubadour masters closely and took over not only their techniques but also their subject matter. (A typical example of the music of the early troubadours is the medieval collection of poems and music ‘*Carmina Burana*’, written down around 1300, containing examples from the previous two centuries). This tradition was adopted by the *Minnesingers* in Germany and in the other parts of Europe during the late twelfth century who**

the Church mainly to the less trained, to those who were not able to work with the new complexities. In the 12th and 13th centuries this was the secular musician-poet working in the vernacular, who had a little of the musical background common to the church-trained which reflects the increasingly amateur status of monophony. As a result the Catholic Church was compelled to use secular productions when it needed monophony for particular purposes.

All this resulted in the gradual *secularization* of the Middle Ages.⁶⁵⁶ The evolution of creating polyphony, which led also to the creation of harmony, probably was linked with the need to be heard as individuals rather than as a mass.⁶⁵⁷ "The individualism that lies behind the notion of artistic creativity" is considered by Fr. Andrew Louth to be "at the heart of secularization".⁶⁵⁸

After monophony failed to maintain its high artistic position it consequently dropped in *philosophical importance*. With the rise of **polyphony** came also the first great crisis for medieval theory. Up to 13 century, the musicus (philosopher) managed to assimilate the advances in technique made by the practitioner and to maintain his domination. With the decline of the position of the Church and the rise of the secular to a position of importance in the 14th century, the ability of the philosopher to adjust himself to practical developments and to adapt them to the

also followed closely their teachers, the *Meistersingers*, and took their poetic characteristics and even their melodies. Later Minnesingers showed greater individuality. But with the rise of polyphony secular monophony gradually disappeared like the decline of monophony in the Church. Understanding the superiority of polyphony, the secular composer endeavoured to carry over the new technique also into secular areas. Secular monophony never completely vanished but being of lower artistic significance it remained a manner of musical expression at lower levels of society. The folk song survived but it was no longer taken as worthy of professional attention and elevation. Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, pp. 61, 63, 67, 71, 72

⁶⁵⁶ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, p. 71

⁶⁵⁷ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 51

⁶⁵⁸ **The Church Fathers "speak of the cosmos as a harmony both *protologically* (with respect to its first condition) and *eschatologically* (with respect to its final condition). In between there is brokenness, but it is a brokenness that is being healed and restored. The heart of this restoration is the healing of the image of God in men and women. As the image is restored, so the first and last harmony of the world is revealed, which we call paradise. One of the effects of the fall is fragmentation. From being persons living for one another, we become individuals, isolated from each other. As individuals, we see the world as centred on me". This ("fragmentariness") is "founded on falsehood, because no created being is really the centre of the world".** Louth, Andrew. "Orthodoxy and Art". *Living Orthodoxy in the Modern World*. Edit. A. Walker and C. Carras, London, 1996, pp. 168, 169, 170

theoretical system began to wane. Justification on theological grounds for technical procedures became steadily less possible and the composer began to work out his problems solely on the grounds of technical requirements, with no regard for anything except the practical solution of the problem at hand. No longer was it necessary that practical procedures be reinforced by scholastic reasoning for acceptance; the successful employment of technique or the offer of practical directions was sufficient justification in itself.⁶⁵⁹ Already Guido d'Arezzo (c. 995-1050) in his treatises remarks that he is omitting many things useful to the philosopher but of little importance for the singer.⁶⁶⁰ The main goal became the correct performance of music and the attention paid to philosophical meaning was decreasing.⁶⁶¹

Erigena is the first philosopher to speak of polyphony as a speculative element. In his *De divisione naturae (Concerning the division of nature)* from about 876 he gives a sketchy description of *organum* as a technique and also remarks that polyphony suggests the otherwise *inexpressible beauty of the universe*. Musical harmony in terms of polyphony is thus representative of cosmic harmony, the *music of the spheres*, or *musica mundana*. Its beauty is the direct result of the contrast of various proportions in simultaneous sounds, not in consecutive order as in monophony. This beauty, perceptible by reason alone, is superior to that which comes from the simple sensual pleasure aroused by the physical impact of the sounds. The overall concept extends basically the theory of Boethius but with the addition of polyphony.⁶⁶²

“With the passing of time and the growing importance of polyphony as the major musical technique”, explains Seay, “there was more and more tendency to regard monophony as an introductory branch of music, useful to teach fundamentals such as intervals and simple notations. Polyphony was a second stage, of greater importance in both musical and philosophical meanings.” It was a technique of obvious practical worth

⁶⁵⁹ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 4

⁶⁶⁰ “... **in this not following Boethius, whose treatise is useful to philosophers but not to singers**”. From *Epistle Concerning an Unknown Chant by Guido of Arezzo*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 218

⁶⁶¹ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 22

⁶⁶² Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, pp. 71, 81

that “demonstrated the meaning of speculative music better than did monophony and thus stood at a higher level. Whereas Guido had given considerable space to directions for composing simple monophony, 13th-century theorists used the same space on directions for improvising simple polyphony”.⁶⁶³ A summary of the viewpoint at the close of Middle Ages is presented by Ugolino of Orivieto (1375?-1455?) who states that, “although there is delight in plainchant or **nuda musica** (the name itself suggests a classification) for both the ear and the mind, it is not of the same high degree as in counterpoint. In monophonic music, one *does not hear the many intervals in proportion as they resound in polyphony, but only one note after another.* Counterpoint allows the reason to judge those elements that cannot be found in monophony, *consonance and dissonance*”.⁶⁶⁴

In the mid-twelfth century when “the basic understanding of the relation of the newly composed material to its plainchant foundation had been firmly established” the first truly universal musical leadership emerged.⁶⁶⁵ Notre Dame in Paris⁶⁶⁶ (12-13 century) became a centre for Western music and France itself became the focus of medieval European cultural life.⁶⁶⁷ The rhythmic elements of polyphony were not clearly defined but the musicians of Paris and Notre Dame fulfilled this task and towards the

⁶⁶³ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, pp. 71, 72

⁶⁶⁴ *Reproduced by* Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, p. 82

⁶⁶⁵ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, pp. 93, 96

⁶⁶⁶ **The rise of a school of composition centred in Paris, at the Cathedral of Notre Dame in particular, is the beginning of the domination of musical style and technique by representatives of one area.** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 96

⁶⁶⁷ **‘The Music of Leonin and Perotin at Notre Dame between 1150 and 1236 and their practice of organum produced harmonies, which may sound strange to our ears; the concept of harmony as we know it had not yet emerged. For the first time three and four separate voices could be combined in parts which were not improvised, but the product of a single creative artist.’** “In this music the only regularly tolerated intervals were the octave, fifth and fourth. Thirds and seconds were admitted as momentary disturbances brought about by the independent movement of the voices. In organum for three or four voices, each part seems to have been added: separately above a cantus firmus or set chant usually taken from plainsong. It was more important that the added voices agreed fully with the cantus firmus than with one another. ... The rules for music established at Notre Dame may have banished all but the purest intervals, yet at the same time another sound was being heard, that of voices moving in parallel thirds. To the strict French ecclesiastical mind, such harmonies were barbarous, a sure path to the devil - they may have originated with popular songs and were thus associated with the carnal and sensual.” Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 55, 53, 58

end of the twelfth century polyphony became a major force within the music of the church.⁶⁶⁸ However, as a means for creating music for the church, polyphony was officially accepted much later as a result of the art of Dufay, Dunstable, Josquin du Prez in the 15 century and Palestrina in the 16 century. They enriched the Catholic liturgy immensely and consecrated their art to church worship through the medium of polyphony.⁶⁶⁹ Palestrina (1524-1594), who was entrusted by the Vatican (Pope Gregory XIII) with the task of reforming the music of the church (revision of the Roman Gradual and Antiphoner), and his Spanish contemporary Vittoria, whose motets are penetrated with deeply religious feeling, represent already the period of the Renaissance. However, as Mendl correctly notices it is more “a matter of chronology than of character”.⁶⁷⁰ Mendl holds the music of Palestrina as the most intensely religious music ever written. Palestrina’s belief is noticeable even in his secular madrigals, which in a way enriched the ‘quality of his liturgical compositions with a warmth of human emotion’ reflecting the serene faith of a deeply devotional man. Comparing him with Bach Mendl describes Palestrina’s music as one that diffuses “a celestial, yet human radiance” whilst in Bach there is “a strong sense of mystery”.⁶⁷¹

While other civilizations do have music with a multitude of individual lines sounding at the same time, which usually relies upon the improvisatory skills of the performers, the music of the West is characterised by the simultaneous performance of many individual melodic lines, all **generally under the control of the composer**. In these other cultures there is not the easy possibility of duplication of performance. Western polyphonic music began from this point, but in order for it to be successfully improvised, the performer had to be aware of both practical and

⁶⁶⁸ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 93

⁶⁶⁹ **By the time of Dufay and Dunstable, also the system of putting notes on paper had finally become dependable and towards the end of 16th century the first madrigals were printed.** See Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 69, 73

⁶⁷⁰ **The aim of this revision was to bring the choir books into agreement with the liturgical revision already made official by the Council of Trent as well as to ‘rid the plainsong of superabundant melismas, awkward melodic intervals, ect, or of the “barbarisms, obscurities, contrarities, and superfluties” to which Gregory XIII alluded’.** Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 30. See also Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 374, 375

⁶⁷¹ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 29, 30

philosophical requirements. The music resulting from uncontrolled improvisation might have sensual beauty of sound but **be completely lacking in all that would delight the mind.** Thus true polyphony in the highest of senses could not be improvised and the composer gradually grew into a commanding position over the performer.⁶⁷² Notation came to support this role and it resulted also from the need of many to work together.⁶⁷³ The development of notation (of scores especially), introduction of tempo markings, the technique of orchestration, etc., increased the domination of the creator (composer) over the reproducer (performer) and the division between them widened.⁶⁷⁴

Music, which together with the other mathematical arts (arithmetic, geometry and astronomy) had a prominent position in relation to the humanities (grammar, rhetoric, history and ethics), in the Renaissance started to be much more affiliated with them.⁶⁷⁵ During this period 'music gradually became less incidental and court choirs and instrumental groups became the rule. Musician was no longer considered an artisan but an honoured artist.'⁶⁷⁶

Music gets increasingly more secular. In the works of the more typical Renaissance composers such as Orlandus Lassus the split between sacred and secular music can be sensed more evidently. Lassus devoted his art to the Catholic Counter-Reformation only in the midst of his career "and even then he employed secular melodies for his liturgical works", indicates Mendl.⁶⁷⁷

The composing of *carols* was also a midway between sacred and secular art. A substantial change in composing sacred music arrived with the Reformation. Similar to the manner in which first Christians transformed pagan melodies Luther tried to use popular melodies by applying

⁶⁷² Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, pp. 76, 81

⁶⁷³ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 73

⁶⁷⁴ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 79

⁶⁷⁵ See more about this in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 282, 283

⁶⁷⁶ **During the Renaissance the musician "was an honoured artist". The "cultural explosion" of painting, sculpture, drama, literature, architecture and music was hardly noticed by the majority of people, who could not afford such products. "But printed music could travel as the minstrels once had done, becoming part of even the humblest home."** Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 76

⁶⁷⁷ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 30

Christian texts to them, transforming them for religious purposes.⁶⁷⁸ The Reformed Church still included in its services plainchant and motets in the old style. Yet, converting in the Lutheran liturgy the instrumental continuo part which was optional in the motet into obligatory in the "chorale concertato" increased the importance of instrumental music significantly. The music of Schütz combined the older polyphonic style with the merits of the new dramatic character that was gradually entering into Western religious music and thereby anticipating the art of Bach and Händel.

The essence of the music of Monteverdi⁶⁷⁹, who was another great composer of church music, Mendl describes as devotional even where both music and words are secular in character as in "Nigra sum" of the *Vespers*. Mendl sees such works as Monteverdi's *Vespers* or later Verdi's *Requiem* which were mainly, even if not completely, devotional in character, as "midway between the completely liturgical music of Palestrina, Byrd⁶⁸⁰ and the entire religious creation of Bach on the one hand and the distinctly operatic, secular-flavoured *Stabat Mater* of Rossini on the other".⁶⁸¹

Another substantial creator of liturgical art who should be mentioned here is the composer of "exquisite" instrumental works Fr. Couperin (1668-1733). The influence of the *brunettes* (French pastoral songs) not only in his instrumental but even in his church compositions "is an example of

⁶⁷⁸ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 30, 31

⁶⁷⁹ **Claudio Monteverdi in his search for expressive means or "resemblance of emotion" discovered new musical styles and wrote that "until the present, music has been imperfect" because it was lacking the "agitated" or "angry" genus and having only the other two "affections of our mind" - the "moderate" and the "soft" (which is associated with humility). Monteverdi mentions that "the very nature of our voice indicates this in having high, low, and middle registers". See Monteverdi's Preface to his *Madrigali guerrieri, et amorosi (Madrigals Warlike and Amorous)*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 665, 666**

⁶⁸⁰ **William Byrd (1543-1623) was a foremost polyphonist. He devoted himself especially to Latin sacred works which seem to answer best his religious convictions (he remained Catholic in Anglican England). In the Foreword to his collection of Mass Proper settings *Gradualia* he emphasised the responsibility of the composers of liturgical work, saying that: "even among the artisans it is shameful in a craftsman to make a rude piece of some precious material, so indeed to sacred words in which the praises of God and of the Heavenly host are sung, none but some celestial harmony (so far as our power avail) will be proper". See the Dedications and foreword to *Gradualia* by William Byrd, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 303, 378**

⁶⁸¹ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 30, 31

the transformation of music of secular origin into art which is devotional not only in its purpose but in its actual character".⁶⁸²

Instead of the desired return to the pureness of faith of the ancient Christian Church the Reformation increased the secularization which also moved music further away from the Church.⁶⁸³ *"It might be an overstatement to say that polyphony had destroyed the function of music within the Church"*, writes Seay, *"but it may be suggested that with its rise the process had begun"*.⁶⁸⁴

The Russian theologian, philosopher and art historian Fr. Pavel Florensky considers medieval art (Orthodox in particular) as coming close to revealing the metaphysical foundations of being, whereas the art of the 'Modern Age' in the West, beginning with the Renaissance has stopped, according to him, at the external forms of the world, at 'naturalistic' images. The main reason for this Florensky sees 'in the secularization of culture – its liberation from the Church and from God. The Renaissance man became fascinated with the passing world, with himself, with the sensual and unstable envelope of being'.⁶⁸⁵ Only in moments of special inspiration, believes Florensky, can the modern poet speak *"in intelligible language of that which has become unintelligible to us – the life of our own soul, along with the whole of creation"*.⁶⁸⁶

Christian thought perceived multi-voiced music (since many voices may not build up a homogenous sound) as a disintegration of unity, and polyphony as a transition from music contemplating the spiritual to music of the soul, which expresses human passions.⁶⁸⁷ It is worth mentioning

⁶⁸² Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 54. **In the same way instrumental music could be devotional in essence and vocal music even when religious in purpose could be secular in character. Thus not instruments or voice matter but the way in which they are used.**

⁶⁸³ **The worst consequences of the Reformation involving the dissolution of monasteries together with their choirs and organists resulted in mass destruction of music as happened in England. Musicians there such as the organist Merbecke went so far as to denounce all church music as "vanity"**. Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 32, 33

⁶⁸⁴ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 93

⁶⁸⁵ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 53

⁶⁸⁶ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 71

⁶⁸⁷ **It is interesting that even some of the reformers of the Catholic Church, such as Jean Calvin and his followers, banned polyphony from church, since only monophonic singing assured the "proper attentiveness to the liturgical world"**.

here the true meaning of the term passion. According to its etymological characteristic *passion* is a synonym of *suffering*. Although the meaning of these two words differs in contemporary language, the spiritual meaning that the *passion* is a *suffering*⁶⁸⁸ is still preserved. Hence the week of Christ's suffering is called "passion" in most languages and Christian denominations ("holy" in England).⁶⁸⁹ Christ, Who has taken on Himself the sins (passions) of the whole of humanity, has subjected Himself voluntarily to suffering and being without sin has thus overcome both sin and the passions respectively.

In such works as Bach's St. Matthew Passion⁶⁹⁰ and Goldberg Variations, one can observe the overcoming of passions with passions, i.e. of suffering through suffering, as Christ overcomes death by death.⁶⁹¹ As the Saviour had to die in order to rise from the death, to offer 'instead of our sin-producing passions His life-giving passion (suffering)⁶⁹² and thus to overcome death, so Bach through his musical co-suffering in the passions of Christ attains the highest elevation of the spirit above the suffering, i.e. above the passions by which he transforms it.

See Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 364

⁶⁸⁸ **Fr. Sophrony explains that the passions as manifestation of sin bring suffering to man, which can be overcome only by overcoming the sin. He indicates that the attracting power of the passions consists in the promise for pleasure, the suffering as a destruction is a result of the passionate pleasures. If in the passionate movement there was not an enjoyable moment but it started immediately with the suffering it will not succeed in bending the human will. The spiritual man, who through the grace of God revolts at any sinful motion in himself, apprehends the passions as suffering and death: "Passion *qua* suffering and death can be identified instantly only by the spiritual person who has known the life-giving action of the divine grace that begets a repulsion in the soul, a 'hatred' for all sinful pressures within her." See Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, p. 151 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 62)**

⁶⁸⁹ **Passion Week (also known as Holy Week) is the time from Palm Sunday through Easter Sunday (Resurrection Sunday), so named because of the passion with which Jesus willingly went to the cross in order to pay for the sins of His people. Passion Week is described in Matthew, chapters 21-27; Mark, chapters 11-15; Luke, chapters 19-23; and John, chapters 12-19. Passion Week begins with the triumphal entry on Palm Sunday on the back of a colt as prophesied in Zachariah, 9:9. Please note that in some Christian confessions such as traditional Roman Catholicism and Anglicanism, Passion Week is the week beginning at the Fifth Sunday in Lent, or Passion Sunday. It immediately precedes Holy Week. See www.gotquestions.org/Passion-Week.html and en.wikipedia.org/wiki/Passion_Week**

⁶⁹⁰ **Passion or suffering (of Christ) according to St. Matthew**

⁶⁹¹ **According to Wilfrid Mellers in his book *Bach and the Dance of God*, London, 1980**

⁶⁹² Maxim the Confessor. Quoted in *Божественная Литургия*. Составитель Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастырь, Киев, 2004, с. (461)*

At that point however the paths of musical art in the Eastern and Western Church were completely separated, as they already had been separated dogmatically in 1054.

For a long time polyphony was not accepted by the Eastern Church. On the one hand the achievements of musical art were 'frozen' and prevented from being further developed, but on the other in this way the simplicity and purity of liturgy, which remained free from secular elements and emotional tension was preserved. The liturgical worship of the Eastern Orthodox Church retains the uniformity of its form, and a high degree of correspondence to the form that was in practice throughout the Christian Church in the sixth century. While the liturgical form did undergo change in the fourth and fifth centuries to reflect the theological maturity of the faith, music still retains a high degree of similarity to early Christian practice. The Eastern Orthodox Church has experienced no Reformation neither of its theological foundation nor of its music.⁶⁹³

Multi-voiced music enters the Orthodox Church only with the emergence of the art of the Russian Church, which became the second main church music tradition alongside the Byzantine. "There are also unique liturgical music forms in the Armenian, Georgian and Coptic Orthodox Churches, but the majority of Orthodox Christians follow either the Byzantine or Russian forms. ... The Russian musical tradition began with the introduction of Byzantine music brought by Greek missionaries in 988 AD. The earliest forms of Russian liturgical music were Znamenny and Kievan Chant, both of which are quite Byzantine sounding. Bulgarian chant is late-Byzantine in style, and quite unique."⁶⁹⁴ The type of liturgical music which is generally considered as 'Russian'⁶⁹⁵ began its development

⁶⁹³ Williams, Benjamin D. *Liturgical Worship in the Eastern Church*. See liturgica.com, 22.8.2007, under 'Eastern Orthodox Liturgics'

⁶⁹⁴ Williams, Benjamin D. See liturgia.com under 'Eastern Orthodox Liturgics'

⁶⁹⁵ **A new style of polyphonic church music, developed in the Ukraine and Byelorussia under the influence of Polish religious vocal music, was adopted in the Orthodox churches of south-western Russia in the seventeenth century called *partesny* singing (from the Latin *partes*, meaning parts). Its development in northern Russia was greatly promoted by Patriarch Nikon who encouraged its use in churches, cathedrals, and monasteries in Novgorod and Moscow. The publication of the *Musical Grammar* of the Kievan musician who studied in Poland Nikolai Diletsky contributed greatly to the spread of *partesny* singing throughout Russia. Diletsky taught composition of Western-style polyphonic music in Smolensk and Moscow. He presented two musical styles in his grammar, the *kontsert* and the *kant*. The chief stylistic features of the 'kontsert' were continuous alternation of musical motives, canonic imitation, contrasting passages of solo voices**

in the seventeenth century as simple polyphony under the influence of Polish religious vocal music. "It was further enhanced under Peter the Great, who brought to Russia many Western European cultural influences — among them musical styles."⁶⁹⁶ This led to a certain reduction in the spiritual value of the music written to the sacred texts as *music became rather a purpose on its own and failed to emphasise the meaning of the words*. This period in the history of Russian church music is best summarised by Metropolitan Eugene of Kiev in a speech in 1799: "Besides this famous Russian choral director (Bortniansky⁶⁹⁷), the works of many foreign Kapellmeister have in our time been adopted as compositions of the Greek-Russian Church, for example, Galuppi, (teacher of Bortniansky), Kerzellis, Dimmler and the eminent Sarti. But even so, the truth must be stated that either because **of their unawareness of the power and the expressiveness of the texts of our church poetry, or because of a prejudice only for the laws of their music, they have**

(*concertino*) with full choir (*tutti*) and a clear tonic-dominant harmonic relationship. The intensive welcoming of Western influences, culture, and traditions begun with Peter the Great, and with the move of the Russian capitol from Moscow to St. Petersburg a vast cultural transformation of the Russian mode of life started, which had important consequences for the development of Russian church music. Many Italian composers were employed by the Imperial court in order to teach the Russians the elements and techniques of their skills. Galuppi was the first to introduce to the Russian Orthodox Liturgy the singing of a special musical composition, in the form of the sacred concerto, during the priest's communion. Although some of these concerti were composed on the texts of the prescribed Communion Hymns, many had no relationship whatsoever with the liturgical celebration. The works of these Italian composers were adorned with all of those vocal devices which gave the greatest possibilities for a vocal soloist to display his or her beautiful, voluminous, and cultivated voice. The religious idea was promoted but it lacked the required correspondence of text to music. "All of the sacred works of the foreign kapellmeisters," wrote the Archpriest Dmitry Razumovsky in "*Church Singing in Russia*" [*Tserkovnoe Penie v Rosii*], "were acknowledged in their time and even now are recognized as truly artistic and classical in a musical sense. Yet not one of these works proved to be perfect and edifying in a church sense, because in each work the music predominates over the text, most often not at all expressing its meaning." Lecture by Professor Drillock, David, *Eastern Orthodox Liturgics: Chant Development*. St. Vladimir's Theological Seminary. Reprinted from by permission from: Jacob's Well, Fall-Winter 1998-99 in the web page of liturgia.com. See Polyphony.

⁶⁹⁶ Williams, Benjamin D. See liturgia.com under 'Eastern Orthodox Liturgics'

⁶⁹⁷ **The first Russian composers influenced by this "Italianate" style were students of the Italian maestri and produced hundreds of compositions in the same Italianate style for use in the church services. Many of these works have survived and can be still heard in the cathedrals and city churches throughout Russia today. Bortniansky was the most renowned in eighteenth century Russian music. He was highly acclaimed by musicologists and the Court for his prolific compositional activity.** Lecture by Professor Drillock, David, *Eastern Orthodox Liturgics: Chant Development*. St. Vladimir's Theological Seminary. Reprinted from by permission from: Jacob's Well, Fall-Winter 1998-99 in the web page of liturgia.com. See Polyphony.

often disregarded the sanctity of the place and subject of their compositions, so that, generally speaking, it is not the music which is adapted to the sacred words, but instead the words are merely added to the music and often in a contrived manner. Apparently, they wanted more to impress their audience with concert-like euphony than to touch the hearts with pious melody, and often during such compositions the church resembles more an Italian opera than the house of worthy prayer to the Almighty.”⁶⁹⁸

Russian liturgical music uses the same musical theory as Western music and thus sounds more accessible to the Western ear.⁶⁹⁹ Most Russian liturgical music is in the major scale (some in the minor), with the typical tonal intervals. The introduction of German, French and Italian music traditions had a lasting influence on Russian church music and elevated it to the levels of the polyphony and harmony known today. Much of the Slavonic-speaking Orthodox Churches (Serbian, Bulgarian, etc.) follows partially the Russian church music tradition. It was brought also to North America (Alaska and the West coast) in the nineteenth century by Russian missionaries.⁷⁰⁰

Russian church music is a compromise between Western and Eastern church music trying to fuse the technical advances of Western music with the pious attitude of the Eastern Church. However polyphony and harmony remain at a relatively simple level. Musical instruments continued to be disallowed as part of the worship and the Greek Church which kept the tradition of the Byzantine chant has never welcomed and

⁶⁹⁸ **It would not be exaggerated to apply this statement to the style of Church singing at the current time both in the Greek and Russian traditions. Prayerful singing is often abandoned for spectacular performance, disregarding the actual purpose of singing in the Church. Thus secularisation, in a way, did not by-pass the Orthodox Church either. Only very few places manage to keep the true singing of worship.** *Actual speech published in Preobrazhensky, Anton, Po Tserkovnomy Peniiu [Church Singing] and reproduced in a Lecture by Professor Drillock, David. Eastern Orthodox Liturgics: Chant Development. St. Vladimir's Theological Seminary. Reprinted from by permission from: Jacob's Well, Fall-Winter 1998-99 in the web page of liturgia.com. See Polyphony.*

⁶⁹⁹ **Here we should pay attention to the importance of performance. Some Byzantine chants sung by Greek monks for instance could sound as prayerful revelation but others can be intolerable when sung in a loud and forced voice without awe and any understanding of the spiritual message of the text.**

⁷⁰⁰ Williams, Benjamin D. *Liturgical Worship in the Eastern Church. See liturgica.com, 22.8.2007, under 'Eastern Orthodox Liturgic'*

adopted harmony. Their singing remains single-voiced with, at the most, an *ison* line added.⁷⁰¹

Such conservatism is characteristic of the Eastern Church both towards dogmatics and towards art (iconography, architecture, music, etc). In its endeavour to preserve all in its initial purity and authenticity the Orthodox tradition assigns models in art which also become dogmatic.⁷⁰²

They could be reproduced but not essentially modified. It is like a triangle, the point of which is the God-given, and the two other angles represent what is man-given and the rules within which artists must operate. Having the rules, which give a certain framework, has the virtue of continuity: whereas the world is changing around us, the Church, art and music respectively are not changing. The content dictates in principal the form and since the content (the tradition – dogmas and rules - in the Orthodox Church) is not changing so the form also cannot change. In fact any innovation could divert the attention from the prayer to the art, which is spiritually not beneficial. *Music is subservient in the Church and its role is to enhance the concentration of prayer not to distract it.* Hence rules in the Church are a necessity. Having its restriction, however, invention becomes very difficult and, even though not impossible, it reduces the chances of development, “arresting”⁷⁰³ in general musical evolution so that

⁷⁰¹ **This does not mean that there are no exceptions. The choir of “Agia Sophia” in London for instance is a contemporary example of combining Byzantine chant with some harmonised chants.**

⁷⁰² **The concept that has served as the root for the development of both music and icon painting in the church and has much to offer us today in understanding the function of the artist in its life and work, strongly emphasises that the artist, the iconographer or the composer does not work in a vacuum. There are patterns, models, prototypes that serve as the foundation for the creative process. These models are the collected treasury of the church and the prototypes which serve as the artistic canon or rule. According to Fr. Pavel Florensky “the more lasting and firm” is the canon, “the more deeply and purely it expressed general human spiritual need; the canonical is that which belongs to the church; that which belongs to the church is collective, and the collective belongs to all humanity”.** Florensky, Pavel, *Iconostasis* (Crestwood NY, St. Vladimir's Seminary Press, 1996), p. 87. *This translation in Vladyshevskaja, Tatiana, “On the Links Between Music and Icon Painting in Medieval Rus” in Christianity and the Arts in Russia, edited by William C. Brumfield and Milos M. Velimirovic (Cambridge, Cambridge University Press, 1991), p. 19.*

⁷⁰³ **Expression of Stravinsky when referring to evolution of vocal polyphony which “has been arrested for a long time”. He represents there the opinion that song which aims at “the expression of meaning of the discourse, it leaves the realm of music and has nothing more in common with it”.** Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, pp. 42, 43

only exceptional genius can create unique things within the limit of these boundaries.⁷⁰⁴

Technical and musical advances could be beneficial only when the function of music to serve the text directed to God is observed. Hegel (1770-1831) claims that a work of fine art [music has already joined fine arts by then] is truly art in the freedom which it gains when it 'cuts itself free from any servitude in order to raise itself to the truth which it fulfils independently and comfortably with its own ends alone'.⁷⁰⁵ Hence, despite the fact that the Church has "welcomed and cultivated vocal art" the development of music as art in a strict sense, i.e. as an art in itself, is not possible in the Church because it contradicts with the essence of the worship attracting the attention to itself.

However this is not to say that the emancipated music, which liberates its form from the rules set by the Church and from its service as an accompaniment and assistant of the worship, breaks away from God completely even though its susceptibility to do so had increased as "the development of the notion of fine art was dependent upon the cessation of a religiously based society"⁷⁰⁶. The new romantic aesthetics emerging in the late 18 century had to reconcile "the demand that music 'mean itself' with the demand that music have spiritual and metaphysical meaning", notes L. Goehr, and this has been achieved by Schelling (1775-1854) with the notion of "pure form" enabling the meaning of music to be transcendent and universal at the same time as purely musical.⁷⁰⁷

⁷⁰⁴ **The connection between Church and composers was very close in the Western Medieval time, significant of which is the fact that composers needed patronage from the Church. The Church prescribed them rules which they had to follow since breaking of these boundaries could connect them with ungodly things. A good example for creating great art within such boundaries and patronage is Palestrina, even though he worked for the Catholic Church where rules were less rigid but not dissimilar to the Orthodox. He was given principles by which to operate such as not to use curves and melismas, or variety of harmony, and to control the pitch range, so that the music is mainly syllabic and *the words can be heard*. It is impressive that nonetheless he managed to create wonderful music within these rules. Like some other great composers such as Bach, Haydn and Mozart he was capable of mastery within his own domain.** *Commentary of Prof. John Howard*

⁷⁰⁵ Reynolds, *Discourses on Art* (New York), XIII. 207; Hegel, *Aesthetics*, 7, quoted in Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 158

⁷⁰⁶ Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 157

⁷⁰⁷ **Schelling describes music as "pure form, liberated from any object or matter. To this extent, music is the art that is least limited by physical considerations in that it represents pure motion as such, abstracted from any object and borne on invisible, almost spiritual wings".** Quoted in Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 156

Fr. Sophrony suggests that if for some reason “the Church was to be bereft of all her books” Sacred tradition would restore them and they would be written again by holy men “not word for word, perhaps - the verbal form might be different – but in essence the new Scriptures would be the expression of that same ‘faith which was once delivered unto the saints’ (Jude, verse 3). They will be the expression of the one and only Holy Spirit continuously active in the Church, her foundation and her very substance”.⁷⁰⁸ With other words the message will remain the same even if the form, style and language would be different. This is to say that the essential inspiration is God’s work whilst the actuality of it, i.e. the form⁷⁰⁹ and content, is man’s role. The form and content are variable but the essence (the action of the Spirit in the form of inspiration which establishes the dogmas and the rules) is not. Thus, it is important to retain the essence in its purity whilst the form presupposes some freedom of development.

This bears significance also for music [the essence could actually take the form of any artistic or literary work]. In fact, the development of the form is assumed by itself because it must continuously aspire to match the height of the essence. *And since the art which is inspired by God does not have a limit in its elevation and expression of grace, it can be assumed that its form or shape also does not have such a limit.* But this is more valid for art considered as a separate entity, which stands alone and is not an aid for something, even in the cases where the transcendent remains its principal concern, as in work by Palestrina, Byrd, Bach, etc.

In this sense, Western art, despite its apparent detachment from the Church, underwent an exclusively fruitful development. It reached an exceptional perfection of form and content, a suitable illustration of which could be the music of J. S. Bach, which according to Debussy is “*the*

⁷⁰⁸ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, pp. 87-88

⁷⁰⁹ **Here form means nature, both musical ideas and musical techniques, not so much structure.**

essence of all music"⁷¹⁰. Bach lived in a time when the language of tonality was fully developed and this unity of content and form was still possible. Music through the Medieval period, into the Renaissance and arguably even including the Baroque, and Bach in particular, constitutes a thread which found its function in reflecting the sense of Eternity⁷¹¹. It is expressing the sense of oneness rather than relying on contrast in musical terms; it has unity as its theme. Each movement or section reflects only one musical character. Thus, in the Baroque for instance, different keys are used more for colour than for contrast and there is usually no use of sudden contrast or extreme change in texture and tempo, and according to John Howard "the glue that holds it all together is often counterpoint".⁷¹²

In Bach's creative work we hear how many personalities, absolute in their individuality, join their heterogeneous and often contrasting voices in a divine oneness which is the more valuable because it unites this diversity.⁷¹³

Albert Schweitzer refers to the use of recurring 'motives' that imitate waves, the motion of clouds, steps (of Jesus or different people), the devil (depicted usually by a twisting motive), or emotions such as grief (e.g. sighs), joy, terror, exhaustion, tumult, or mysticism and suffering (using chromatic idioms). These motives appear not only in Bach's choral works but also in his instrumental music and they enable him to impart a dramatic character to his compositions. It is based on the contrast in opposing good and evil, on the dramatic fight between them, on the suffering of the whole of humanity under sin and the suffering of Christ Himself to liberate humanity from sin. Hence the drama in Bach's music and in the music of his time is not external, in structure, but internal.

⁷¹⁰ See First (1902) from *Three Articles for Music Journals* by Claude Debussy, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1431

⁷¹¹ **The continuous line in Bach's music for example is imparting this feeling of the Eternal.**

⁷¹² **Prof. Howard describes that there is one note but you hear many notes surrounding it, and although you hear many, it is also united so that we can hear one. There is a fitting example in Thomas Tallis's motet "Spem in Alium", where 40 different parts sound as one.** *Indications of Prof. John Howard in a conversation on 13.5.2008 in London College of Music*

⁷¹³ **J. Harvey remarks that "unification needs contrasts with which to articulate itself".** Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 67

This demonstrates that music associated with drama is not necessarily secular, and that 'operatic' or 'theatrical' elements such as in the singing style could be successfully employed in it without depriving it of its devotional quality.⁷¹⁴

Comparing the music of the Orthodox tradition, Byzantine in particular, in its rather frozen manner with polyphonic music one can argue that they are different in detail (in content and approach) but similar in essence as they both have integrity and oneness. To illustrate this thought John Howard uses Stravinsky's example - in reference to Webern - of the diamond which when looked at from different angles has different facets but is really the same thing.⁷¹⁵

Lydia Goehr when talking about "romantic" transcendence and the "aesthetization of fine art" (reaching its peak around 1800) explains that in the 18th century "music had a two-pronged emancipation: first from the service to particularized, extra-musical goals; second from its dependence on words. Words, unable to transcend semantic specificity or particular cognitive content, could not constitute a universal medium as pure sound". Yet, the transcendent move, which has freed music of "the constraints of social functions determined by church and court and from the service to a text" "had not freed music from its obligation to be meaningful in extra-musical, spiritual and metaphysical ways".⁷¹⁶

As a result of thorough analysis and scrutiny of the nature of polyphonic music various contemporary musicologists engage in explaining that its estrangement from the spiritual is only ostensible. They take the effort to uncover the spiritual that is revealed in the counterpoint in more detail. However, this music might uplift the spirit and inspire one to prayer but not necessarily allow one to pray whilst listening to it. By becoming not only a means for elevating the souls to the Divine but an object in itself,

⁷¹⁴ **As already mentioned in Monteverdi's Vespers for instance there is no difference in the style of his operatic and his religious music.**

⁷¹⁵ *Indications of Prof. John Howard in a conversation on 12.2.2008 in London College of Music*

⁷¹⁶ **Lydia Goehr speaks of two claims of the new "romantic aesthetics": the first "concerns the transcendent move from the worldly and particular to the spiritual and universal; the second concerns the formalist move which brought meaning from music's outside into its inside".** Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, pp. 153, 156

by turning from the “extra-musical” to the “purely musical”⁷¹⁷, it ceases to belong entirely to the spirit. With its ability to create aesthetic delight which could divert the attention from the eternal and divine to the transitory and terrestrial, it crosses over to the realm of the soul. Thus even if achieving a highest degree of unity between content and form it is not always consolidated with the essence. In view of the fact that it oversteps the traditions of the Eastern Church, moving gradually out of the Church all together, and also, because of the complexity and the specifics of the counterpoint, its detailed analysis is outside the scope of this study.⁷¹⁸

e) musical instruments in the Christian church before and after the division in 1024. The rise of ‘pure’ music

As already mentioned early Church Fathers strongly opposed the use of instruments within the liturgy and the church ceremonies, “regarding them as too much a part of pagan culture. As such, they had no place within Christian life and were to be shunned by every believer.”⁷¹⁹

There was a tradition to refuse baptism to those playing the avlos and flute, and the 31st Apostolic rule prescribes suspension from communion for seven weeks of anagnostis (*ἀναγνώστης*)⁷²⁰, who learns to play the guitar; if he nonetheless continues his studies he would be excommunicated from the Church.

The Church Fathers had to fight against the negative influence of instrumental music in the first centuries of Christianity because the Hellenic influence had been still very powerful and hence an obstacle for establishing the ideals of Christianity. In the Greco-Roman world poetry accentuated and contributed to the misuse of religion. Homer’s poems

⁷¹⁷ Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 156

⁷¹⁸ **Very valuable in this connection are the musico-theoretical studies of the eminent Bulgarian musicologist Prof. Dr. Neva Krasteva. They impress not only with the exceptional erudition, creative power of the analyses and originality of vision but especially with the zeal in disclosing the spiritual in the art of music. Despite the obvious interest towards the occultism of Rudolf Steiner – one of the numerous ideological illnesses which sprang up on the basis of Christianity in the 20th century – these articles represent an inestimable treasure in Bulgarian musical theory. See Кръстева, Нева. *Музикално-теоретични изследвания*. Том I-III, София, 2002-2003**

⁷¹⁹ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 73

⁷²⁰ **Reader in the Church**

were as important for the Greeks as the Bible for Hebrew people. However, Plato considers this poet as a destroyer of religion and morals and does not accept him in his “ideal Republic”.

Evidence of the lower instincts served by art are the multiple monuments on the streets of Pompei. Temples of Pompei were transformed into places of debauchery and festivals of gods into wild orgies.⁷²¹ In mystery-cults the rites of the initiation was accompanied by dances and percussion; the ecstatic rituals were assisted by the sound of cymbals, drums and Phrygian flutes, whilst the drums, horns, clappers, flutes and cymbals were “mainly used in the orgiastic rite”. By describing a ceremony in honour of the pagan priestess Sybille, Lucian bears testimony to the incredible power of this kind of music, even on people attending the ceremony out of sheer curiosity bringing the susceptible into a trance.⁷²²

St. Clement of Alexandria opposes in his *Paedagogus* [Pedagogic] the participation of instrumentalists in festivals.

St. Basil the Great considers as shameless the dances of “licentious women”, whilst Pseudo-Basil associates even the playing of a lyre by a young woman, with immorality.⁷²³

St. Gregory of Nazianzus makes an appeal to “take up hymns rather than tympana, psalmody rather than shameful dances and songs, meditation rather than debauchery. And if you have to dance, as one who attends festivals and loves to celebrate, then dance; but not the dance of the shameful Herodias, which resulted in the death of the Baptist, but rather that of David as the Ark was brought to its resting place”.⁷²⁴

The fight against instruments⁷²⁵ was aggravated by the fact that Old Testament Jews not only used instruments in worship but even employed professional instrumentalists at the temple, who “were to set forward the

⁷²¹ According to *Записки по апологетика*, с. 129

⁷²² Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 92

⁷²³ McKinnon, J. *Music in Early Christian Literature*, p. 70/142, 143

⁷²⁴ Quoted in McKinnon, J. *Music in Early Christian Literature*, p. 71/145

⁷²⁵ **In spite of Biblical reference to the trumpet, cymbals, and others instruments, their relation to Greek and Roman society was such as to inspire mistrust.** Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 73

work of the house of the Lord" (1 Chron. 23:4-5)⁷²⁶ and to praise the Lord with the instruments which David made: *"Praise ye the LORD ... Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals"* (Ps. 150:1, 3-5).

The Holy Fathers justify their use because of the immaturity of the Jewish nation. St. John Chrysostom explains that just as God "accepted sacrifices while not needing sacrifices", "so too does He accept hymns while not needing our praise, but rather because He desires our salvation"⁷²⁷ and "just as He allowed sacrifices, so too did He permit instruments, making concession to their [human] weakness".⁷²⁸ When commenting on the above-mentioned Psalm 150, Theodoret of Cyrus sheds more light on this thought: "The Levites employed these instruments long ago as they hymned God in His holy Temple, not because God enjoyed their sound but because He accepted the intention of those involved. ... He allowed these things to happen because he wished to free them (the Levites) from the error of idols. For since they were fond of play and laughter, and all these things took place in the temples of the idols, He permitted them and thereby enticed them, thus avoiding the greater evil by allowing the lesser, and **teaching perfect things through the imperfect.**"⁷²⁹

From what has been said it could be presumed that the Church Fathers did not so much oppose the instruments themselves but rather their misuse. By comparing the harmony of the world and its Creator with the lyre and with the performing musician, St. Athanasius, without probably aiming at it, gives a positive description of the art of the musician-instrumentalist: "Just as when one hears from afar a lyre, made up of

⁷²⁶ *"And he set the Levites in the house of the LORD with cymbals, with psalteries, and with harps, according to the commandment of David, and of Gad the king's seer, and Nathan the prophet: for so was the commandment of the LORD by his prophets. And the Levites stood with the instruments of David, and the priests with the trumpets. And Hezekiah commanded to offer the burnt offering upon the altar. And when the burnt offering began, the song of the LORD began also with the trumpets, and with the instruments ordained by David king of Israel"* (2 Chron. 29:25-30).

⁷²⁷ Quoted in McKinnon, J. *Music in Early Christian Literature*, p. 79/162

⁷²⁸ Quoted in McKinnon, J. *Music in Early Christian Literature*, p. 83/173

⁷²⁹ Quoted in McKinnon, James. *Music in Early Christian Literature*, p. 106/229

many different strings, and wonders at their harmonious symphony ...; and one concludes ... that the lyre neither operates by itself nor is played by many, but rather that there is one musician who by his art blends the sound of each string into a harmonious symphony – even though one fails to see him – so too, since there is an entirely harmonious order in the world as a whole ... it follows that we know there is one leader and king of all reaction, not many, who illuminates and moves everything with his own light”⁷³⁰. In a similar way St. John Chrysostom poetically compares the soul with musical instruments calling us to ‘become a flute, to become a cithara of the Holy Spirit ... to prepare us for Him in the way the musical instruments are tuned. Let Him touch with the plectrum⁷³¹ [the strings of] our souls’.⁷³²

According to James McKinnon, scholar of the music of the early Christian era, instruments were considered as an evil in themselves and the Fathers did not differ between the actual instruments and their misuse. Nonetheless he indicates that the polemic against instruments has been not a liturgical issue but a matter of morals which explains its continuity.⁷³³ Yet, considered historically, the change in the attitude towards the instruments from positive in the Old Testament practice to negative in the first centuries after Christ, has been caused precisely by the above-mentioned misuse and by association with the vicious practice of pagan society, and “the debauched life of Rome”.

Musical instruments have been unanimously regarded by the different cultures as one of the greatest and most miraculous of human

⁷³⁰ St. Athanasius of Alexandria. *Quoted in McKinnon, James. Music in Early Christian Literature*, p. 55/107

⁷³¹ **A small flat tool of bone or plastic with which the strings of some string and lute instruments are plucked or strummed: mandoline, guitar, etc.**

⁷³² *Божественная Литургия*. Составител Болгарский, Дмитрий. Свято-Троицкий Ионинский монастыр, Киев, 2004

Similar quotation we find in *Exposition of Psalm 41* by St. John Chrysostom, where St. John says that there is “no need for the cithara, or for stretched strings, or for the plectrum and technique, or for any musical instrument” in “God’s sacred choir”, “but, if you like, you may yourself become a cithara by mortifying the members of the flesh and making a full harmony of mind and body”. Presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 126

⁷³³ See Wellesz, Egon. *A History of Byzantine Music and Hymnography*, p. 85 and McKinnon, J. *The meaning of the patristic polemic against musical instruments*, p. 72

inventions.⁷³⁴ Instruments in ancient time were very often referred to, both in the Jewish and in pagan societies, as linked with heavenly and earthly harmony, e.g. the ancient cithara had seven strings because the heavens sound with seven motions and the ancient called it “*fidicula* and *fidicen*, because the strings are in good accord with each other, as befits men amongst whom there is trust (*fides*)”. Also the name of the strings (*chordae*) is derived from *cor* (heart), because the striking of it is like the beating of the heart.⁷³⁵ However, in early Christian times musical instruments had lost their mystery and were no longer considered suitable for praising God. Only the voice was approved to have the “purity and nobility worthy of God's ear”.⁷³⁶ Therefore music in the early Christian Church is exclusively vocal. And even though “some exceptions were made, from time to time, such as a certain acceptance of the lute and kithara because of their relation to King David”, “these were always understood to be special cases”.⁷³⁷ Thus instrumental music played no part in the life of the Christian Church throughout the period up to the 8th century.

Musical instruments never returned to worship in the East and Eastern Orthodox churches exclude them from worship up to this day. However the West took a different attitude and gradually welcomed back instrumental music.

“With the split of East and West and the continual influx of barbarians ignorant of the music of the past, the matter of forbidding instruments became simpler”, explains Seay. “Most of those [instruments] under suspicion had disappeared and those in use had no connotational problems. ... By the tenth century, instruments were an acknowledged part of musical practice in the Catholic Church and, to judge from our sources, had standard symbolic meanings.”⁷³⁸

The first and most useful instrument for Church purposes which came back to use in the West was the *organ*. Its association with Roman combat

⁷³⁴ Y. Menuhin calls the creation of musical instruments “one of the great human miracles”. Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 8

⁷³⁵ See the *Etymologies, book 3/22 by Isidore of Seville (c. 560/564-636), presented in* Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 153

⁷³⁶ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 47

⁷³⁷ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 73

⁷³⁸ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 73

and open arena entertainments caused its rejection and when it returned back to favour in the 8th century it was only "a clumsy instrument which no one would connect with earlier barbarous events".⁷³⁹ The Romans then had developed a form of organ called the '*hydraulis*', from its reliance on water pressure, but the medieval organ or '*positive*' was supplied with air from a bellows, worked by either hand or feet.⁷⁴⁰ Towards the 10th century the organ was the most useful of all instruments in the Western Church. After this time also other different instruments developed in the West.⁷⁴¹ The compositions of Giovanni Gabrieli (1557-1612) in the second half of the 16th century saw already the use of the technique of thorough-bass, in which the bottom line in the written score is fitted out with numerical signs indicating the harmonies to be filled in above on the keyboard. He had a precise concept of instrumental writing which had its effect on Monteverdi and his successors. Modulation from key to key was suited to the nature of this instrumental writing, and we already find in this music suspended dissonance⁷⁴² which was to find its fulfilment in instrumental music. At this time "instruments were about to become the chief source of

⁷³⁹ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 47

⁷⁴⁰ Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 73

⁷⁴¹ **One aspect of the music of the Middle Ages of which we have knowledge is the evolution of the instruments. To mention just a few: single and double reeds; the Arab rebab which become the rebec, vielle and fidula; the harp which became so popular that Ireland made it a national symbol; the Persian lute, deriving its name and shape from the Arabic word *Al'ud*, meaning wood; the psaltery (also Persian) was a plucked zither; the ancient herdsman's bagpipe the parentage of which is even untraceable.** (Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 61) **In a description of a concert from the 14th century, 31 different instruments and more than 50 players are listed as part of the orchestra. Initially instruments were used only heterophonically. Their participation in the musical structure was restricted to duplicating in accompaniment the line of the singer, with occasional ornamentation. The earliest independent instrumental pieces in the present sources come from late 13th-century English manuscripts and are dances for one instrument. Also some polyphonic music for instruments has been preserved, the most important being two codices of keyboard music from the fourteenth century.** (Seay, Albert. *Music in the Medieval World*. New Jersey, USA, 1975, 1965, p. 76)

⁷⁴² **A feature which was to be of vital importance to the history of Western music for the next three centuries. The appoggiatura, a deliberately planned dissonance, revolving around a note and demanding to be resolved, is the beginning of modulation, which became later an important feature of Romantic music. The suspended dissonance is often used by composers of madrigals, motets and cantatas to lay stress on such dramatic words as "I die of love" or "His piteous wounds" and is considered as "one as the West's most idiomatic contributions to the art of music".** Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 83, 84

energy for the masterpieces of Western music for the next three hundred years".⁷⁴³

From the 16th century onwards and especially with the beginning of Italian opera in the 17th century whose instrumental overtures were the predecessors of the symphonies, instrumental music gradually acquired an importance equal to that of vocal music. Opera, through the contribution of Claudio Monteverdi, is considered to be 'the bridge between the past and the future'. Its advent was prepared by the Catholic Mass which had already become a dramatic theatrical performance and the gap between both was not wide. With the addition of the popular music of troubadours, madrigals and pantomimes, and with the rapid development of the counterpoint all prerequisites for the rise of a new genre were there. Its appearance marked the beginning of the era of Baroque music that gave life to musical drama and to the instrumental or so called "pure music".⁷⁴⁴ This was a beginning of a time fascinated with numbers and measurements and Menuhin draws a parallel between the creation of the clock (being the most precise and simplest numerical mechanical instrument) and the development of harmony and counterpoint as a formulation "of rhythmic and harmonic legislation" where the voices of instruments and men "could be sounded **individually**", "without creating cacophony", but forming at the same time **harmony and unity**.⁷⁴⁵

'The modern orchestra was formed in the opera house, along with the classic quartet of strings (violins, viola, cello, bass). Gradually this ensemble started to perform music independently, not as an accompaniment but for its own sake' and so, almost simultaneously with the opera, two new instrumental forms of "pure music" came to life from Italy: the sonata and the concerto. 'The early concerts of "pure music" took place either in the church or in private salons and therefore two form of sonatas were designed for each – *sonata da chiesa* (church sonata) and *sonata da camera* (chamber sonata) which gave parentage to our present sonata, symphony, quartet and concerto.'⁷⁴⁶

⁷⁴³ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 83, 84

⁷⁴⁴ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 89, 93, 94

⁷⁴⁵ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 87

⁷⁴⁶ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 95, 96

From a historical point of view the period of the *Reformation* was most important for the Western world precisely because of the rise of instrumental music independently of the voice. From the dances and suite of dances of an earlier age this music has rapidly advanced into the instrumental canzone (usually homophonic), *ricercar*⁷⁴⁷ (polyphonic), its successor the fantasy and the toccata.⁷⁴⁸

According to Storr, for long the “early musical instruments were [just] melodic imitators of the human voice; and it took centuries to establish music as a series of sounds unrelated to the voice and detached from any verbal association”.

The belief that instruments can express every variety of human emotion is a relatively modern idea. Today we refer to instruments more as eloquent rather than inarticulate but even as late as the 19th century instruments were still considered as lacking the expressive power of the voice.⁷⁴⁹

Because words define its content, we know what we are expected to feel. Thus ‘one consequence of the separation of music from words is to render the meaning of music equivocal⁷⁵⁰ and ‘indefinite’⁷⁵¹, a concern of Plato (mentioned above) and later of the Church Fathers. But exactly this absence of words imparting to instrumental music a “transcendental” character, “the very idea that instrumental music lacked both referential significance as well as concrete and significant content”⁷⁵², becomes later

⁷⁴⁷ Menuhin describes how ‘the emotional disembodiment of the Gregorian chant or plainsong, neither happy nor sad, has evolved to a wonderfully expressive and elaborate consequence in the music of the Renaissance organist and composer Cabezón (b.1510) who invented the form *differencia* (theme with variations) and developed the *ricercare*, a precursor of the fugue. “This music is not subject to the pulses, rhythms, and the sensual emotions of the body. It is deeply spiritual, and its cadences follow the demand of the word. The old *cantus firmus* is now the theme, remembered in the mind. Decoration after decoration in multiple voices may follow, with unison at the octave at the end of every section. It is truly *music of the spirit*”, believes Menuhin, “not yet held within so strict a harmonic or rhythmic framework as we find later in Bach, but, nonetheless, standing on the bridge between the single voice and its later elaboration in the counterpoint of the baroque”. Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 78, 80

⁷⁴⁸ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 32, 33

⁷⁴⁹ See Storr, Anthony. *Music and the Mind*. London, 1992, p. 66

⁷⁵⁰ Storr, Anthony. *Music and the Mind*. London, 1992, p. 67

⁷⁵¹ ‘Through the lack of words it is difficult to learn what it contains and whether it follows something deserving’. Quotation after Иванов, Я. *История на музиката*, с. 19

⁷⁵² “The suggestion that music carried transcendent meaning led soon enough to the view that instrumental music did more than point to the transcendent. It also embodied it. This claim made sense precisely for the reason which had been used to reject instrumental music in earlier times.” Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, pp. 153, 154

(with the emancipation of music from the extra-musical, with the emergence of fine art and of romantic aesthetic) the turning point for restoring its worth. Because, according to the German thinker Herder, through its wordlessness it ascends above earthly matters and liberates itself from the chains which attach it to the material world. Released in this way from the corporeal it passes over to the spiritual, enabled to animate the reverence and the conversation of the soul with God. Out of the lack of any physical reference and plastic forms - distance from all that can make music visual, durable, observable - features that for long have been regarded as a disadvantage, there Herder discovers its strength as it brings one near to that which is infinite and immaterial. According to him instrumental music withdraws from the visible to reveal a higher reality - of the invisible and the spiritual. Thus through the "language" of wordless music Heaven and the heart enter into a holy and inmost communion.⁷⁵³

"Indeterminate on a concrete level, it was deemed utterly meaningful on a transcendent one. Precisely in its indeterminacy was it able to capture the very essence of emotion, soul, humanity, and nature in their most general forms", clarifies Lydia Goehr.⁷⁵⁴

Wellek and Warren are convinced that "the greatest music stands in no need of words"⁷⁵⁵ and evidence of this are the numerous instrumental compositions of the great composers that are imbued with a profoundly spiritual character.

"And just as music for voices had been both, sacred and secular, so instrumental music might evince a spiritual quality or not, according to its intrinsic nature" asserts Mendl and illustrates this by saying that music like the instrumental masterpieces of Beethoven is as "godlike" as his *Missa Solemnis* or the supreme liturgical work of J. S. Bach.⁷⁵⁶ This leads him to believe that all music, except that directly imitative of external sounds, is *independent* of any direct associations, which supports the conviction of many other musicians that music in itself is *neutral*. Even in vocal music where the words can provide us with some guidance

⁷⁵³ According to *Musik und Religion*, S. 94-95

⁷⁵⁴ Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 155

⁷⁵⁵ Quot. from their *Theory of Literature (1956)* in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 152

⁷⁵⁶ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 33, 50

towards the composer's intention, it is difficult to establish the degree to which it is sacred in character but so more subtle it is to discover this in instrumental music the meaning of which is "inextricably wrapt up in the music itself".⁷⁵⁷ Mattheson, however, exhibits a different belief, namely that instrumental music can express all "of the emotions of the heart" and the skilful composer can do this "in a way that the auditor might fully grasp and clearly comprehend the impetus, the sense, the meaning, and the expression, as well as all the pertaining divisions and caesuras, as if they were an actual narration".⁷⁵⁸ Also Mendelssohn confesses that because people find music to be too ambiguous they prefer to have words since they "are understood by everyone". But for him "these, too, seem to be so ambiguous, so indefinite, in comparison with good [instrumental] music, which fills one's soul with a thousand better things than words. What the music I love expresses to me are thoughts not too *indefinite* for words, but rather too *definite*".⁷⁵⁹ But if we attempt to expand this subject further we would, to use Mattheson's expression, "far exceed the limitations set for us".⁷⁶⁰

⁷⁵⁷ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 33

⁷⁵⁸ **From the famous treatise *The Complete Music Director* by Johann Mattheson (1681-1764)**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 698

⁷⁵⁹ **In a Letter by Felix Mendelssohn to M.A. Souchay (from 15.10.1842)**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1201

⁷⁶⁰ See ***The Complete Music Director* by Johann Mattheson (1681-1764)**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 703

V. ARTISTIC-MUSICAL CREATION AS AN ART

1. The nature of artistic work

To the question 'Do we create something new or has everything already been created and we only materialize it?', St. Augustine replies that the man-creator only shapes the shapeless, that which is liable to be shaped, but he does not create being from non-being, which is proper only to the First Creator.⁷⁶¹ Furthermore, man creates in time and as a result he cannot create everything at once. Hence, the conception is not always followed by fulfillment and even if it is, the realization is never a perfect mirror of the idea, i.e. there is no complete coincidence between conception and fulfillment.⁷⁶² Thus no matter how unique our creative work is, it is not absolute. St. Augustine even talks about "how we delude ourselves" rather than "how we create" emphasising that in so far as delusion lies at the heart of misconception and enlightenment at the heart of knowledge, so the mind, through enlightenment, will see more clearly, thus creating more authentic images.

⁷⁶¹ Банев, Йордан. *Теологията, философията и изкуството в творчеството на блажени Августин като ключ към неговото музикознание*, с. 23

⁷⁶² Августин, бл. *Изповеди*, XI гл., V, 7, in Банев, Й. *Пос. съч.*, с. 25

This is excellently expressed also by Schoenberg when he talks about 'comprehensibility' being the aim of arts, and especially music and also 'twelve notes' compositions: "a creator has the power to bring his vision to life, the power to realize it. In fact, the concept of creator and creation should be formed in harmony with the Divine Model: inspiration and perfection, wish and fulfillment, will and accomplishment coincide spontaneously and simultaneously. In Divine creation there were no details to be carried out later; 'There was Light' at once and in its ultimate perfection. Alas, human creators, if they be granted a vision, must travel the long path between vision and accomplishment; a hard road where, driven out of Paradise, even geniuses must reap their harvest in the sweat of their brows. Alas, it is one thing to envision in a creative instant of inspiration and it is another thing to materialize one's vision by painstakingly connecting details until they fuse into a kind of organism. Alas, suppose it becomes an organism, a homunculus or a robot, and possesses some of the spontaneity of a vision; it remains yet another thing to organize this form so that it becomes a comprehensible message 'to whom it may concern'." From *Composition with Twelve Tones* by Arnold Schoenberg, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 1355-1356

But from where does the soul receive this ability of mind to attain enlightenment, “this power, if You have not given it”?⁷⁶³ The same is true for the musical work.

Fr. Pavel Florensky speaks of the art of *ascent*, which he regards as *naturalism*, “an empty semblance of everyday life” giving a “false image of reality” – creating an illusory copy of visible reality. And he also speaks of images of *descent* – *symbolism*⁷⁶⁴, which is an experience of the mystical life and “embodies otherworldly experience in real images, thus turning that which it presents into the highest reality”. For Florensky art is the “closest example” to theurgy (*θεουργία*) – “the art of God-work”.⁷⁶⁵ It does not only possess ‘self-worth’ but also points to a certain other reality, “a new reality” not in the sense of reflection but as an affirmation of the ontologism in art. This he sees as ‘true realism’, identical with symbolism.⁷⁶⁶ Therefore *symbolic* art for him is the most profound art. All kinds of art have in common certain ways of organizing space, such as metre, rhythm, melody; but are also different especially in principles of spatiality. Therefore he regards painting and graphic art as arts in the fullest sense whereas music and poetry stand closer to science and philosophy; whilst sculpture, architecture and theatre relate to technology. The whole of culture is for him “the activity of organizing space”. Music according to him has the greatest freedom in organizing artistic space; “like algebra, it gives formulae that are capable of being filled with an almost infinite diversity of contents”.⁷⁶⁷ He distinguishes also two types (‘zones’) of culture: ‘the *contemplative-creative*’ that is ‘characterized by an *inward* attitude towards life’ and ‘is rooted in deep-seated, spiritual foundations of being, manifesting itself in experience beyond reason’. The second he calls ‘*predatory-mechanical*’ culture, which possesses an *external* attitude orientated more towards the material world

⁷⁶³ АВГУСТИН, бл. *Изповеди*, XI,V,7, in Банев, Й. Пос. съч, с. 24

⁷⁶⁴ **Symbol for Florensky is “a being that is greater than itself”; it is “commingled with the energy of another essence, more worthy in a given respect, and which thereby carries this other essence in itself”.** See Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 70

⁷⁶⁵ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 42, 44

⁷⁶⁶ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 56

⁷⁶⁷ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 49, 50

and the earthly life of men, and its “scientific” experience is grounded in rational thinking and schemes. To each type of culture, according to Florensky, corresponds a type of thinking, of philosophizing – the first is more *ontological*, **of the essence** (homoousian) and second - **of similar essence** (homoiousian) is more *psychological*.⁷⁶⁸ The purpose of the ‘*homoousian*’ (*ontological*) art is not the creation of similarities, of copying the reality, but its synthesizing, the creation of “symbols of reality” that unite “the temporal and the eternal, value and accident, the incorruptible and the perishing”.⁷⁶⁹

Nikolai Berdyaev also writes about the ascent and descent but in a different way. He considers creative work to be the principal, distinguishing feature of man that allows him to slip through from this to the other world. He looks at creative work as an overcoming of the “world” in evangelical sense, as liberation from the “chains” of necessity. “World” is a fallen being (of “the prince of this world”⁷⁷⁰), a fall out from the Divine world but the creative values of art are not “worldly” and the act of creation transcends it.⁷⁷¹ Isaac Passi explains that, according to Berdyaev, every creative act inherently possesses the tendency to ascent which is subjectivity and the tendency to descent which is objectivity. *Ascent* is the inherent primary act of creation, the creative idea which appears as an inner “spiritual burning” but is not yet art. “Art”, the “artistic craft” is “secondary”, it is the *descent*, the realization of the idea, “the outer act of creation, subjected to laws and conventions” which, according to Berdyaev, is already the process of “cooling” where the “creative fire just smoulders”.⁷⁷²

“Only through constant struggle with the material” can the creator transform “a piece of marble into a complete sculpture, words of common

⁷⁶⁸ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 58

⁷⁶⁹ **As examples of such art Florensky cites the art of ancient Egypt, Classical Greece, of the European middle ages, ancient Russia, and to some extent the new art of the twenty century.** See Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 59, 60, 66

⁷⁷⁰ See John 12:31; 14:30; 16:11

⁷⁷¹ Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 161

⁷⁷² Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 116

speech into divine verses, sounding reality into musical melodies”⁷⁷³. Berdyaev sees in this the dialectical particularity of the creative act: it is a kind of forming which always limits but at the same time is a ‘flight into infinity, going through symbolization beyond the limitations, beyond the form, i.e. it is simultaneously *immanent* and *transcendent*’.⁷⁷⁴ That, according to him, explains also the tragedy of the creative artist, since, as mentioned above (*see p. 174*), even the most accomplished works can never fully realize the idea and ‘the aim of every act of creation is infinitely greater than its fulfillment’⁷⁷⁵. The creative artist experiences a constant longing for the ideal, which he can never fully attain. On the other hand, this is the stimulus for upholding the creative impulse, which ‘drives him to new creative quests’⁷⁷⁶. Should the creator realize a complete accordance between idea and fulfillment, advances (in art) would be inconceivable. This could be possible only beyond the time when man becomes one with the Ideal. In the temporary earthly life just the longing and the zeal towards the Eternal remains. Nonetheless, the creator can find a partial consolation in the process of creation, when he most visibly feels illuminated and assisted from Above and when he himself “falls into astonishment” at the creative idea revealed to him.⁷⁷⁷

In the creative process one unites with the universal spiritual being of the world and his God-like nature manifests itself with unusual power.⁷⁷⁸ It evinces itself not only in creative intuition, which is at the heart of the formative process of artistic conceptions, but especially in the originality of the artist who is a genius. Originality does not imitate but itself becomes a model.⁷⁷⁹ And even though it is not absolute, it has the ability to create something fundamentally new that had never existed in the same way

⁷⁷³ Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 21

⁷⁷⁴ **‘Because creative work is a flight, ascending above existing matter, above reality, for the creation of something not existing before, but on the other hand creativity deals with material (no matter how crude), which is taken in principle from the reality’**. Вж. Паси, И. *Предговор към Смисълът на творчеството на Бердяев*, с. 20, 21

⁷⁷⁵ Паси, И. *Предговор към Смисълът на творчеството на Бердяев*, с. 21 и Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 116, 174

⁷⁷⁶ Мен, Александър, прот. *Произход на религията*. София, 1994, с. 152

⁷⁷⁷ *After* Мен, Александър, прот. *Произход на религията*. София, 1994, с. 151

⁷⁷⁸ **Reflection of the French psychologist Joly quoted by** Мен, А. *Пос. съч.*, с. 152

⁷⁷⁹ Паси, И. *Предговор към Смисълът на творчеството на Бердяев*, с. 20-21, с. 18

before.⁷⁸⁰ This is particularly true of musical art, which cannot rely upon any tangible images but only to an extent can be influenced by models from previous musical practice, such as quoting and using musical themes of other composers or from the composer's own work as well as from folk tunes and other pre-existing tunes. Whilst painting is considered to be closer to nature "music is more dependent on human art", explains this Rousseau.⁷⁸¹

We can distinguish three compositional stages in musical creation:

1) stimuli or inspiration; 2) internal process, ideas which can be derived from life, literature (Berlioz – *Symphony Fantastique*, Debussy – *La Mer*, Liszt – *Faust*), other forms of art, etc., and its structuring; 3) semiotic – the music does not stand alone, it is referring to something, i.e. is symbolic. "The sounds of a melody do not affect us merely as sounds, but as signs of our affections, of our feelings", Rousseau highlights; they "excite in us emotions which they express whose image we recognize in them".⁷⁸²

In spite of the uniqueness of every artistic work and its creation and also of the fact that artistic intuition is not subjected to the power of the mind but creates "under the auspices of the Spirit"⁷⁸³, different creative processes have certain similarities and common principles. The social function of creative work, the fact that it is created by man and for man, its reliance on historical experience as well as on the existing techniques and technology of art, the fact that the creative activity presupposes a

⁷⁸⁰ **God was joined in his creative work by the creative activities of man. Of course the nature of work of the latter is different from that of God in its very essence. God's creative work is absolute whilst that of man is limited. God achieves absolute match between creative idea and realization which is not possible for man as a relative being determined by time, space and matter.** Паси, И. *Предговор към Смисльът на творчеството* на Бердяев, с. 20-21, с. 16. **See also beginning of this chapter as well as Chapter I.1.b, p. 15 (To assume...) and Ch. II, p. 80 (St. Gregory the Theologian adds...)**

⁷⁸¹ **From *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* by Jean-Jacques Rousseau, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 953**

⁷⁸² **From *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* by Jean-Jacques Rousseau, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 950**

⁷⁸³ Кандински, В. *Книга по Естетике для музыкантов*. Москва 1983/София 1985, с. 188

particular kind of work of the psyche, which mobilizes all the powers of the consciousness along with those of the subconsciousness, these are all specifics of every creative process. Besides these objective factors, it is also common that it (the creative process) gets filtered through the spectrum of the individuality of the creative artist and through the uniqueness of his personality, through his experience and abilities.⁷⁸⁴

The psychology of creative work considers *artistic perception* to be also a creative activity. The creation of artistic work is regarded as a process of encoding and its artistic perception as decoding.⁷⁸⁵

Artistico-creative work is notable for the active and constant participation of the imagination, of the feelings and of reason.

The *mind* sets the task, reflects on the idea and selects the artistic means of expression for its realization.⁷⁸⁶ Abstract-logical thinking is active throughout the creative process of conception and perception and only its intensity in the different stages of the process varies.⁷⁸⁷ It also evaluates intellectually the work which has been created.

Nevertheless, it is the imaginative thinking or the imagination as well as the intuition, closely interwoven with emotions that have usually the leading role in spirito-creative activity.⁷⁸⁸ The strongly emotional character of the artistico-creative process is perceived as an inspiration. One of the most crucial features of the emotional experience is that it is beyond the control of the will and the consciousness. This explains the spontaneity of the most creative moment in artistic work: the birth of the conception, of the “whole before the parts”, which involves excitement and inspiration that cannot be planned or forced.⁷⁸⁹

⁷⁸⁴ Книга по Эстетике для музыкантов. Москва 1983, с. 189

⁷⁸⁵ Психология на творчеството, София 1981, с. 10

⁷⁸⁶ **Storr makes an interesting statement, that in order to use his brain to the full, man has to remain as a child. “For children are far more flexible, malleable and adaptable” and their flexibility and curiosity increase their ability to continue learning.** (Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 164) **This with a reference to the Gospel: “Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child shall in no wise enter therein” (Luke 18:17; Math. 18:3-4), explains that man not only should aim to retain the purity and humility of heart but also the simplicity and openness of mind.**

⁷⁸⁷ Психология на творчеството, с. 132

⁷⁸⁸ Книга по Эстетике для музыкантов, с. 192

⁷⁸⁹ Психология на творчеството, с. 131

According to O. Nikolaeva, inspiration is a 'teleological impulse that urges the artist to create'.⁷⁹⁰ It consists of a sort of animation and revival of the soul which, provided that it is beneficial, endows the artist with creative insight.

Creative work is first and foremost the imagination of something and the emergence of the image, of the conception or idea of this thing. Hegel defines imagination as an organ of artistic activity and artistic delight.⁷⁹¹ Artistic imagination brings into realization the universal in the particular. A rich imagination presupposes a highly developed observation and memory. The unique conjunction of all these various abilities and their harmonious functioning within the same person generate artistic talent. When all the qualities, which are indispensable for a master piece of artistic creation, can be found in one artist at their highest degree, we talk about genius. It is a phenomenon, which is neither pathological nor an accident, but a miraculous gift, 'an incomprehensible self-manifestation of the Spirit'⁷⁹², the peak of which can be observed in musical art.⁷⁹³

2. The specifics and nature of creative musical work and its creator (composer) after the secularization of the art

In his letters Beethoven writes that whilst painting relates to well-defined outlines of a picture and poetry is slightly freer in its contemplations, only music is truly capable of tearing the spirit away from sensuousness and of uplifting it to other ideal spheres; it is a truly divine art, of which there is no higher.⁷⁹⁴

⁷⁹⁰ Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999/Превод на бълг. Иванова, А., София, 2000, с. 191

⁷⁹¹ *Психология на творчеството*, с. 128-129

⁷⁹² Бердяев, Н. *Предназначението на човека*, с. (189)

⁷⁹³ **For more detail on talent and genius see Chapter II, B, 2.c, p. 84**

⁷⁹⁴ *According to* Ромен Ролан. *Бетховен*. Москва 1957, с. 29, 288, 302

Ferruccio Busoni speaks also of this freedom of music, and that “even the poetic world lags behind it in incorporeality”. “It provides the most extreme heights perceptible to humans – what other art does that?”, he asks.⁷⁹⁵

The eminent Bulgarian musician and publicist Academician Andrey Stoyanov notes that ‘in painting, architecture and literature the artistic creation appears as a reflection – close or distant, direct or broken – of events, facts, conditions, manifestations of life or nature. It is not so in music. Neither in nature, nor in life is there anything with which it can be compared, that can be used as a model for the composer... The possible explanations that might be offered refer only to the form, i.e. the external features of the work.’⁷⁹⁶

The belief that music exists to express the ineffable, what we know but cannot say, is shared by many. This is what music has in common with worship as human experience of God is at its core also ineffable. The psychologist John Sloboda talks of structural ineffability, which is evident when we feel that a particular musical event is ‘right’ but cannot necessarily explain why. He mentions also ineffabilities of feeling and nuance, the latter being opposite to structural ineffability. “Structural ineffability occurs because, however powerful our mental telescopes we can never quite get it focussed on the biggest picture. Nuance ineffability occurs because our mental microscopes can never reach the smallest level of magnification. ...There are strong arguments for supposing that much musical experience challenges us to go to the limits of our ability to pass easy judgement. We are constantly tripped up over one or another form of ineffability”.⁷⁹⁷

Music is regarded as the most abstract of the arts.⁷⁹⁸ “Absence of external association makes music unique amongst the arts.”⁷⁹⁹ It is often compared with mathematics. Yet it is less abstract than mathematics as it

⁷⁹⁵ See *Sketch of a New Esthetic of Music by Ferruccio Busoni*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1322

⁷⁹⁶ Стоянов, Андрей. *Геният в музиката*. София, 1942, с. 72

⁷⁹⁷ Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, pp. 153, 351, 354

⁷⁹⁸ See Storr, Anthony. *Music and the Mind*. London, 1992, p. 112

⁷⁹⁹ Storr, Anthony. *Music and the Mind*. London, 1992, p. 3

affects not only the intellect but also the feelings, thus 'music can stimulate mass emotion, while mathematics cannot'.⁸⁰⁰ Mathematics represents ordering in general, not in particular. Music is felt to be more "personally significant than mathematics" but "the ordering process, the concern with abstract relations" is similar.⁸⁰¹

However, in Schopenhauer's view the function of the arts is not to depict particular instances of reality, but to represent the universals which lie behind the particular.⁸⁰² Wagner asserts also that 'what music expresses is eternal, infinite and ideal'; it expresses passion, longing and love in themselves, not of a particular individual.⁸⁰³ And this is one of the most significant abilities of musical art. It cannot, like art, portray objects and phenomena directly and in particular but rather reflects their general, universal character. Music restores the unity between mind and body, being both intellectual and emotional. It has the ability to separate and unify contrasts which Goethe describes as the life of nature.⁸⁰⁴ Such a vision of fundamental unity in music Schenker also had, saying that he comprehends the musical work as arising "solely out of the core of the *Ursatz*".⁸⁰⁵ Depicting unity Beethoven said that "music gives the mind a relation to the [eternal] Harmony. Any single, separate idea has in it the feeling of the Harmony, which is Unity".⁸⁰⁶

According to Schopenhauer music is not a copy of the Ideas as it is in the other arts, but it is a copy of the very spiritual essence ("of the *will* itself"), "the objectivity of which are the Ideas. For this reason, the effect of music is so very much more powerful and penetrating than is that of the other arts, for these others speak only of the shadow, but music of the

⁸⁰⁰ Hardy, G.H. *A Mathematician's Apology*. Cambridge University Press, 1940, p. 26

⁸⁰¹ Storr, Anthony. *Music and the Mind*. London, 1992, p. 183

⁸⁰² Storr, Anthony. *Music and the Mind*. London, 1992, pp. 134, 135

⁸⁰³ According to Storr, Anthony. *Music and the Mind*. London, 1992, pp. 145, 146

⁸⁰⁴ **Goethe says that "to separate the unified, to unite the separated, is the life of nature. This is the eternal . . . inhaling and exhaling of the world in which we live, breathe and exist."** J. W. von Goethe, *Gedenkausgabe der Werke. Briefe und Gespräche*, Zurich, 1949, 16:199. Quoted in Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 25

⁸⁰⁵ Heinrich Schenker, *Das Meisterwerk in der Musik: Ein Jahrbuch* (Hildesheim: G. Olms, 1974), 2:41, quoted in Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 25

⁸⁰⁶ Beethoven, *Briefe und Gespräche*, ed. M. Hürlimann, Zurich: Atlantis Verlag, 1946, p. 146. Quoted in Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 26

essence”.⁸⁰⁷ It speaks directly to us: it bypasses the Ideas.⁸⁰⁸ The essence of man lies in his constant pursuit to take part in the universal and fundamental life of being, to ascend to its eternal melody, eternal harmony and eternal rhythm. Hence, according to Schopenhauer, it is music which more than any other art conveys the innermost essence of man and expresses the inner spirit, as its main elements are those towards which man aspires most – melody, harmony and rhythm.⁸⁰⁹ But Schopenhauer is wrong when he refers to music in general and does not take into consideration the difference between creative works from different historical periods, between mediocre works and works of genius, between the serious and popular.⁸¹⁰ His assertion could only be related to great musical work. Furthermore, although music conveys “essences”, these are not the essence of God, which is inexpressible but of man perhaps reflecting some divine energies. Despite this music would be never able to realize them in full.

Storr for his part comments that music can hardly be regarded as the immediate objectification and copy of the inner life or Will since the construction of the melodic, rhythmic and harmonic patterns especially of Western music ‘requires considerable artifice’. Music is using sounds which are not found in nature and by this “may certainly be expressing the inner life in a metaphorical fashion; but its composition requires as much conceptual thought as poetry”, if not more.⁸¹¹

In the highest examples of musical art, however, music can fulfil the ideal of Schopenhauer and Wagner by *reaching the universals beyond the particular*. This is usually presented in compositions springing from the last period of a composer’s life such as Bach’s Musical Offering and the Art of Fugue of which the Bach scholar M. Boyd says that “it exists in a world far removed from the *musica humana* of our own, where music, mathematics and philosophy are one”⁸¹².

⁸⁰⁷ Schopenhauer, Arthur. *The World as Will and Representation*, Volume I, New York, 1966, p. 257

⁸⁰⁸ Storr, Anthony. *Music and the Mind*. London, 1992, p. 140

⁸⁰⁹ Шопенхауер, представен от Томас Ман, 1940, с. 126

⁸¹⁰ Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25

⁸¹¹ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 145, 146

⁸¹² Boyd, Malcolm. *BACH*. London: Dent, 1983, p. 208

a) inspiration in music

Whitehead holds both music and mathematics as the ‘most original creations of the human spirit’.⁸¹³ Here we arrive at the question: “Are the patterns of music and mathematics human inventions, or are they discoveries of some pre-existing order?”⁸¹⁴ and can creativity, to use Galton expression, “depend upon such irrational forces as inspiration”⁸¹⁵? Storr mentions that even a ‘militant disbeliever’, like G.H. Hardy believed that ‘mathematical reality’ exists independently of physical reality and that mathematical theorems are not so much creations as discoveries.⁸¹⁶ Yet, Storr himself doubts that musical reality exists outside the mind that creates. He explains that both, the unconscious and conscious part of the mind are constantly processing and storing information which in the process can produce new patterns and combinations. As these new patterns appear spontaneously, many people regard them as divinely inspired. According to Storr this means that even though solutions of problems, the so called ‘new Gestalts’, come to people spontaneously, the ground for them has been in most cases prepared by conscious effort. “The inspirational quality of a sudden solution gives them special significance which, for a believer, seems to emanate from the Deity”.⁸¹⁷ Saying so, Storr exhibits his belief in the human brain⁸¹⁸ as a source of the greatest creative achievements. Yet, he agrees that these achievements are not entirely voluntary constructions but that “the brain operates in mysterious ways which are not under voluntary control” and that “great music invariably has something beyond the personal because it depends upon an inner ordering process which is largely unconscious and

⁸¹³ Storr, Anthony. *Music and the Mind*. London, 1992, p. 178

⁸¹⁴ Storr, Anthony. *Music and the Mind*. London, 1992, p. 180

⁸¹⁵ Cited in Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 205

⁸¹⁶ After Storr, Anthony. *Music and the Mind*. London, 1992, p. 180 (Hardy, G.H. *A Mathematician’s Apology*. Cambridge University Press, 1940, p. 70)

⁸¹⁷ Storr, Anthony. *Music and the Mind*. London, 1992, p. 181

⁸¹⁸ **The mind is that which interprets, forms, creates the world and the brains are the world.** See Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 24

therefore not deliberately willed by the composer. This ordering process is something to be wooed, encouraged, waited for, or prayed for”.⁸¹⁹

Mendl also takes notice of the different degrees of artistic creation and explains that even when divinely inspired they remain products of the imperfect human mind, reminding us that only Christ’s “mind was wholly divine”.⁸²⁰

Menuhin is convinced that “man invents almost nothing”, “he discovers, drawing on the experience of the world outside and within himself” but on the other hand he also says that “however it may change, music remains man’s invention.”⁸²¹ Indeed, a musical composition is perhaps more invention than discovery and composing is “a craft (rather than an unconscious creative act)”⁸²² which to a great extent can be learned but the gift and the impulse for its creation points to an origin beyond our reach. Thus what we describe as *inspiration* is not the material product of the new reality but *the stimulus and the will for inventing and creating, the spark that enlightens the mind and that helps it to find the solution desired, the solution itself being partially based on stored information.*

Roger Sessions links the impulse to create music to the earliest instincts of breathing, a comparison that recalls the original etymology of ‘inspiration’.⁸²³

The contemporary English composer J. Harvey writes that “for many musicians, inspiration is an experience that has proved very difficult to describe, but relatively easy to identify”. He points to three main meanings of musical inspiration: it is *physical*, as “an intake of breath”; it is *spiritual* since it is associated with the divine, akin to a moment of religious revelation; and it is *sudden*, unexpected and mysterious.⁸²⁴ Carlos Chivez defines musical inspiration as “a state of spirit, a state of mind, and - why not? - a state of ecstasy, in which all the mental, psychic and spiritual forces of the individual concur intensely for a single purpose, that of

⁸¹⁹ Storr, Anthony. *Music and the Mind*. London, 1992, p. 187

⁸²⁰ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 48, 49

⁸²¹ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 8, 43

⁸²² Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 738

⁸²³ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 7

⁸²⁴ Harvey, Jonathan. *Music and Inspiration*. London, 1999, pp. X, XIII, XIV

creating, composing or investigating in a total concentration of faculties in a given direction. We do not call all cases of concentration inspiration, but all cases of inspiration involve concentration".⁸²⁵

Harvey draws attention to the need for conscious preparation for unconscious inspiration, which he divides into two categories: 'conscious activity of the composer and activity that is not consciously related to any compositional purpose'.⁸²⁶ Dukas took a similar point of view, suggesting that 'it is necessary to know a great deal, and then to make music from that which one does not know'. Many composers have believed that if such preliminary study is neglected, inspiration will not arise.⁸²⁷ Ned Rodem says that if the composer's 'craft is not ready to construct a suitable lodging for the eventual visit of Inspiration, Inspiration will turn around and leave.'⁸²⁸ Stravinsky thinks that 'inspiration is found as a driving force in every kind of human activity. But that force is only brought into action by an effort, and that effort is work'⁸²⁹, hence inspiration is a "manifestation" which is for Stravinsky "chronologically secondary"⁸³⁰.

This is probably not quite so. What these composers refer to is not so much the inspiration but the creative gift that bears fruits only when work is added. Inspiration can arise also without preparation but the artist will not have the tools to fulfil adequately the idea that has been inspired.

Ravel considers it to be an error "that leads people to think that the artistic instinct is directed by the will. ... In art, craftsmanship in the absolute sense of the word cannot exist. In the harmonious proportion of the work, in the elegance of its unfolding, inspiration plays an almost unlimited role".⁸³¹ This is to say that in the creative work where we have an inspirational and a technical element, (unlike Stravinsky's belief) inspiration precedes the technical aspect. Nonetheless it will be wrong to think that the Spirit creates the works of men and that they therefore come to them whole and completed, even though in the case of some

⁸²⁵ Chivez, Carlos. *Musical Thought*. Cambridge, Mass., Harvard University Press, 1961, p. 30, *quoted in* Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 31

⁸²⁶ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 15

⁸²⁷ *According to* Harvey, Jonathan. *Music and Inspiration*. London, 1999, pp. 16, 76

⁸²⁸ *Quoted in* Fisk, Josiah (ed). *Composers on Music: Eight Centuries of Writing*. Boston, NEU Press, 1997, pp. 410-11

⁸²⁹ *Quoted in* Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 76

⁸³⁰ Stravinsky, Igor. *Poetics of Music*. New York: Vintage Books, 1947, p. 50

⁸³¹ Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 20

composers such as Mozart or Schumann it may look so. The Spirit gives the impulse, stimulation, the capability to concentrate and to create, whilst the work grows in the mind.⁸³² But in order to convert initial impulse into musical form and valuable composition one has to acquire a very good 'technique' and solid knowledge in addition to hard work.⁸³³ With other words hard work is not a condition for the arrival of inspiration but rather for the fulfillment of the ideas inspired. Such an experience of composition is described by many composers such as Hindemith, Wagner and Schoenberg themselves. Well known is Tchaikovsky's expression that 'inspiration is a guest that does not willingly visit the lazy'⁸³⁴. One mark of the truly great composers is exactly this ability to completely integrate inspiration and technique,⁸³⁵ because inspiration graces only seeds fallen on good soil (Mk 4:8) and the good soil is found in the selflessness and self-denial of hard work which burns up the 'demonic evil of human nature' and converts it into 'different being'⁸³⁶.

The need for inspiration has been expressed by composers of very different periods and styles. Schoenberg wrote: "There are times when I am unable to write a single example of simple counterpoint in two voices, such as I ask sophomores to do in my classes. And, in order to write a good example

⁸³² See p. 40 (*Even though "the two are so intimately connected"...*) and p. 94 (*From this review we can conclude...*) where it has been highlighted that the Holy Spirit inspires the human spirit but it does not replace it; He only assists it in the organizing of the soul. Киров, Димитър. *Човекът е съработник на Бога*. УИ София 1993, с. 211

⁸³³ Here we are referring to Weisberg who argues that "artistic creativity is a skill that must be learned" (after Weisberg, p. 134). He illustrates how the complete Beethoven Ninth Symphony for example did not come to him as a whole but the parts came "from sketches for separate work" (after Weisberg, p. 130). His notebooks indicate that the 'organic nature' of his work was result of his efforts to unify separate ideas. In his study *The complete problem solver* John Hayes (Hayes, J.R. *The complete problem solver*. Philadelphia, 1981) provides strong evidence for the importance of training for the composer. Analysing the compositions of Mozart he found that even a composer like him who started to compose at four needed training before achieving high quality. On examining what is available in recordings of Mozart he found that just 5% of the recordings come from his first ten years of composing career. Therefore he concluded that these compositions are of lower quality (after Weisberg, pp. 134-5). Weisberg emphasises that "creative genius is totally committed to work" and "these individuals spend much more time working than ordinary individuals do" (p. 144). Weisberg, Robert W. *Creativity: genius and other myths*. New York, 1986, pp. 130, 134, 135, 144, 145

⁸³⁴ See quote on http://en.wikiquote.org/wiki/Pyotr_Ilyich_Tchaikovsky

⁸³⁵ Harvey, Jonathan. *Music and Inspiration*. London, 1999, pp. 73, 74, 72

⁸³⁶ Бердяев, Н. *Смисълът на творчеството*, с. 162

of this sort, I must receive the co-operation of inspiration".⁸³⁷ The co-operation of inspiration and of the human brain he describes with a rhetorical question: "Has the Lord granted to a [musical] thinker a brain of unusual power? Or did the Lord silently assist him now and then with a bit of his own thinking? From my own experience I know that [thematic unity] can be a subconsciously received gift from the Supreme Commander".⁸³⁸ Wagner complained that he lacks routine, and 'if ideas do not come to me of themselves, I cannot make them.' Dvorak took a similar point of view: 'you imagine composing as altogether too easy a matter; it is only possible to start when we feel *enthusiasm*'⁸³⁹.

According to Harvey feelings of **sterility** experienced by the composer are as painful as those of the mystics since, as already mentioned, this is perceived as a loss of grace. Yet, Honneger explains that sterility, just like inspiration, is a temporary experience.⁸⁴⁰

Harvey talks about two types of *transcendental* or *mystical* experience. The first he describes as "the sudden, transforming opening to a new dimension - very emotional, very powerful" and the second almost as the opposite: "it is to become very still. ... You have a great sense of calmness and lightness and you are full of creative ideas, solutions to problems, and various vivid, clear mental notions. It is said to be the womb of all creativity".⁸⁴¹

Storr explains that creative people not only acknowledge the necessity of something "which cannot be willed, and which we may call inspiration", but they actually demonstrate "that the exercise of will may be inimical to the appearance of new ideas". There is "an element of passivity, or dependence, even of humility in the creative process" and it is surprising to find this element "in the man of notable ego-strength, who is used to

⁸³⁷ Schoenberg, Arnold. *Style and Idea*. New York, trans. D. Newlin, London, Williams and Norgate, 1951, p. 166. *Quoted in* Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 8

⁸³⁸ Schoenberg, Arnold. *Style and Idea*. New York, trans. D. Newlin, London, Williams and Norgate, 1951, pp. 71, 109. *Quoted in* Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 154

⁸³⁹ **The other word for inspiration.** Citations *after* Harvey, Jonathan. *Music and Inspiration*. London, 1999, pp. 7, 8

⁸⁴⁰ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 12

⁸⁴¹ Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 66

relying upon his will. For new ideas and creative inspiration cannot be conjured up voluntarily: they come to people; and although it is possible to arrange life so that they are more likely to make their appearance, there can be no guarantee that they will do so”.⁸⁴²

Harvey observes a general consensus among composers that unconscious inspiration is both a necessary part of the creative process and an infallible guide when compositional decisions have to be made’.⁸⁴³ Or as Schumann expresses: “Nothing right can be accomplished in art without enthusiasm [inspiration]”.⁸⁴⁴

b) structural and emotional abilities of music; ontological and psychological time based on similarity and variety

By attempting to understand the nature of music we must take into account that the parts of the brain concerned with its emotional effect are different from those concerned with the appreciation of the structure. “Experiments on the reaction of the brain show that the right hemisphere responds to music and the left to speech.”⁸⁴⁵

They are two attitudes for appreciating music: the first is linked with extraversion (predominately emotional reception of music, which can get the listener so emotionally involved that critical judgement becomes impossible) and the second with introversion (more rational and abstract, which can make it difficult to appreciate the emotional impact of music).⁸⁴⁶

There always has been uncertainty of what exactly music expresses but disputes about it started to be important only with the rise of music’s independence or of the so-called ‘absolute’ music. The ‘*formalists*’, as already mentioned before [Chapter Four], consider that music is an entirely autonomous art; that works of music do not have a meaning

⁸⁴² Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 200

⁸⁴³ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 14

⁸⁴⁴ **“Ohne Enthusiasmus wird nichts Rechtes in der Musik zu Wege gebracht”**. Schumann, R. *Gesammelte Schriften*. Bd. IV, S. 303. See translation on http://people.famouswhy.com/robert_schumann

⁸⁴⁵ Storr, Anthony. *Music and the Mind*. London, 1992, p. 36

⁸⁴⁶ Storr, Anthony. *Music and the Mind*. London, 1992, p. 39

outside themselves; and that the listener's experience in hearing a work of music is entirely the result of his appreciation of its structure.⁸⁴⁷ They considered music "intelligible not because it refers to something outside itself, but because it has an internal, structural coherence".⁸⁴⁸ Music structures time and for some musicians that is music's most essential function.⁸⁴⁹ Stravinsky distinguishes two modes of time called by him '*psychological time*' and '*ontological time*'. The first is time, "which varies according to the inner disposition of the subject and to the events that come to affect his consciousness"⁸⁵⁰ and the second is time as it is measured and is less concerned with personal feelings.⁸⁵¹ In Stravinsky's wording "the music that adheres to *psychological* time likes to proceed with *contrast*".⁸⁵² The technique of *contrast* which "produces an immediate effect" is "an element of variety, but divides our attention"⁸⁵³ and can give a wrong sense of time, e.g. if the listener gets emotionally involved time seems to pass faster for him. "Music that is based on ontological time" on the other hand "is generally dominated by the principle of *similarity*". Stravinsky explains that "to these two principles which dominate the creative process correspond the fundamental concepts of variety and unity".⁸⁵⁴ According to him similarity which "is born of a striving for unity" "satisfies us only in the long run", whilst "variety is valid only as a means of attaining similarity". Because variety and contrast surround us everywhere no effort is needed to detect it, whilst "similarity is hidden; it must be sought out, and it is found out only after the most exhaustive efforts".⁸⁵⁵ The "need to seek variety is perfectly legitimate", he says "but we should not forget that the One precedes the Many"⁸⁵⁶. However

⁸⁴⁷ Stravinsky, Igor and Craft, Robert. *Expositions and Development*. London: Faber&Faber, 1962, pp. 101-3

⁸⁴⁸ Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 155

⁸⁴⁹ **The rhythmic organization of time is rooted in nature (change of day and night, of seasons, etc.) as well as in the body (breathing, walking, heartbeat, etc.) Some scholars consider that "to study rhythm is to study all of music. Rhythm both organizes, and is itself organized by all the elements which create and shape the musical process."** Cooper, G. and Meyer, L. B. *The Rhythmic structure of music*. Chicago, 1960, p.1, cited in Storr, Anthony. *Music and the Mind*. London, 1992, p. 33 (see also p. 184)

⁸⁵⁰ Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 30

⁸⁵¹ See Storr, Anthony. *Music and the Mind*. London, 1992, p. 185

⁸⁵² Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 31

⁸⁵³ Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 32

⁸⁵⁴ Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 31

⁸⁵⁵ Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 32

⁸⁵⁶ Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 32

Stravinsky says that “mere common sense, as well as supreme wisdom, invite us to affirm both the one [the One, the ontological, the similarity] and the other [the Many, the psychological, the variety]” and “the coexistence of both is constantly necessary”.⁸⁵⁷

Of the *psychological* and *ontological* aspects of music spoke also the philosopher of art Pavel Florensky.⁸⁵⁸

Messiaen, to whom composing was ‘a matter of revealing the divine order’, related to the ‘real’ or ‘ontological’ time and his music was therefore not ‘concerned with progression towards a goal’.⁸⁵⁹

The “somewhat static music” of Bruckner, who was known for his religious devotion, “has been compared with walking round a cathedral”.⁸⁶⁰ Admittedly not all religious music that “seems revelatory” is static. Haydn’s music for instance is a garish example of liveliness that moves strongly towards a goal.⁸⁶¹

Stravinsky who represents the *formalist* view that ‘*music expresses itself*’ bringing “meaning from music’s outside to its inside”⁸⁶², considers each new piece as a new reality “beyond what can be called the composer’s feelings”, which music cannot express.⁸⁶³ The same view is shared by Hindemith who does not deny that “music induces emotion in the audience” but considers the emotions aroused by music as not real and goes as far as to see the composer as a skilful manipulator who moves the audiences into experiencing false emotions, just as Hitler did with his speeches.⁸⁶⁴ He did not take into consideration that because music exists

⁸⁵⁷ Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 32

⁸⁵⁸ **From early childhood Florensky showed unusual receptiveness to certain phenomena of art and above all to the auditory, music and poetry. He considered the works of Mozart and Beethoven to be the standard of true musicality. He especially loved singing and was most attracted not by the words or not even by the melody but by the “manifestly irrational”, which rose up before him “like an enigmatic hieroglyph of a mysterious world”. ‘What he valued in music was not psychological, but something deeper, more ontological’. In general art for Florensky is not at all psychological, but ontological, revealing the prototype. He saw the process of creating an icon for example as a repetition of the major “steps of divine creation” and therefore called iconography “visual ontology”. See Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 20, 21, 44, 90**

⁸⁵⁹ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 185-186

⁸⁶⁰ Storr, Anthony. *Music and the Mind*. London, 1992, p. 186

⁸⁶¹ Storr, Anthony. *Music and the Mind*. London, 1992, p. 186

⁸⁶² Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 153

⁸⁶³ Stravinsky, Igor and Craft, Robert. *Expositions and Development*. London: Faber&Faber, 1962, pp. 101-3

⁸⁶⁴ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 74, 76

in time it appears to be in constant motion and thus has the ability to express more aptly the richness and diversity of human emotions, their motion and nuances.⁸⁶⁵ Also Stravinsky failed to realise that composers who are more concerned with the drama of personal feelings also search for unity; **the unity of the opposites expressed in the resolution of contrasting themes.**⁸⁶⁶

“Music is born of feeling to appeal to feeling. ... It is the product of human experience even if it transcends experience by crystallizing feeling”.⁸⁶⁷

The emotional power of music is often experienced already in early childhood and for many musicians it had a profound effect on their motivation for future involvement with music.⁸⁶⁸

According to Menuhin the wonder of music is that it organizes our feelings into a logical order. For him the structure of music is part of the structure of nature, of vibrations and overtones, and he sees the Western creation of the “tempered scale” as a manifestation of man’s artistic will, “adjusting nature to meet aesthetical and practical needs”. Western harmony has the sense of tension and relaxation in our emotional cycle which is built into it directly “in the alteration between the major and minor. The bright major chord is the first and the only pure one we encounter in natural overtones” and is generally regarded as ‘happy’. The dark or ‘sad’ minor chord Menuhin considers as the loss of the purity of the middle note, like sadness is the loss of the peace with oneself, which wants to rise and unite with its natural series by becoming major.⁸⁶⁹ This rather basic association of the major and minor third as ‘happy’ and ‘sad’ can admittedly only be adopted in referring to its isolated use. Once included in the musical structure it could have a whole variety of nuances often

⁸⁶⁵ Storr, Anthony. *Music and the Mind*. London, 1992, p. 79, 88 and *Музикален терминологичен речник*. София, 1979, с. 359

⁸⁶⁶ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 185, 186

⁸⁶⁷ *Thought of Julius Portnoy in The Philosopher and Music (1954)*, quoted in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 197. **That is why ‘even absolute music may have originally been inspired by some external stimulus’ (a person, an emotional experience, an event, etc), but according to Storr ‘if the music is good enough, we don’t need to know what that stimulus was’, especially when considering that the actual enthusiasm (inspiration) comes from Spirit.** Storr, Anthony. *Music and the Mind*. London, 1992, p. 81

⁸⁶⁸ **Similar findings are reported in studies on ‘strong emotions to music’** by Gabrielsson and Lindstrom, 1993, *quoted in* Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, pp. 168, 169

⁸⁶⁹ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 28, 31, 32

expressing exactly the opposite feeling of these descriptions.⁸⁷⁰ Despite this it is to a great extent a cultural concept.⁸⁷¹

John Sloboda indicates that music's strong emotional impact on listeners evokes not only inner, psychical feelings and personal associations⁸⁷² but also 'physical concomitants of emotion' such as tears, shivers, etc.⁸⁷³ As already mentioned music organises time and by imposing order it ensures that the peak of the emotions is aroused more or less at the same moment.⁸⁷⁴ That this happens is proved by many experiments. As result of these Waterman suggests that the listener's reactions are stable and locatable within specific portions of the musical structure. Tears for example are associated with melodic or harmonic sequences, appoggiaturas and suspensions, and downward harmonic movement through the circle of fifths. Shivers are associated with enharmonic changes and other harmonic, textural, or dynamic discontinuities. A racing heart is associated with syncopation, and other forms of accentual anticipation. Sloboda considers these responses and effects as 'pre-aesthetic' because they "were insensitive to style, and examples of all these effective structures were found in both classical and pop music".⁸⁷⁵ Mendl sees within Western tradition a kind of consensus between

⁸⁷⁰ Also Busoni refers to this explaining that "we have created two seven-note scales, the major and the minor" and "have taught and learned to hear them as opposite; and they gradually acquired a symbolic meaning" of "satisfaction and dissatisfaction, joy and sadness, light and shade". But he considers it strange to experience these as opposite since "they both have the same face, at times lighter and at times more serious; and a small stroke of the pen is sufficient to transform one into the other". See *Sketch of a New Esthetic of Music* by Ferruccio Busoni, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1324

⁸⁷¹ Remark of Prof. John Howard

⁸⁷² **Actually according to Mendl music does not rely on association.** Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 51

⁸⁷³ Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, p. 168

⁸⁷⁴ **Music has a tendency to coordinate at least the shape of the rise and fall of emotional response in a body of people. We are all likely to feel most strongly at the same point, even if the precise colour of our feelings differ from one to another,** analyses Sloboda. Such coordination becomes even more focused when we are engaged together in making music. We are contributing in it to a larger whole, so that our small individual contribution becomes more significant and becomes amplified. Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, p. 358

⁸⁷⁵ **Waterman (1996) played to a variety of listeners the same musical extracts (in individual testing sessions) and asked them to indicate by pressing a button whenever they 'felt something'. He found significant agreement between listeners in location of button presses. There was also within-listener agreement when the same pieces were played one year later.** Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, pp. 169, 170

composers as to which musical devices are used to present particular emotions. Except the already mentioned major third associated with joy and the minor third with grief, the augmented fourth for example was called by medieval theorists “diabolus in musica” and because of its ‘flawed sound it is often used by composers to depict demons, hell, horror’, etc.⁸⁷⁶

Even though the emotions evoked in the different individuals may vary Storr considers it as not important. “What matters is the general state of arousal and its simultaneity”, he says, and its capacity to intensify group feeling and solidarity which makes music so powerful.⁸⁷⁷

For Storr one of the reasons why music affects us so deeply is its ability to structure our auditory experience and thus to make sense out of it. That is why perception of *structure* is essential to musical appreciation.⁸⁷⁸ But he emphasises also that the appreciation of the *expressive* ability of music is equally important. Thus Storr shows surprise that there should be any dispute between formalists and expressionists since it seems obvious that appreciation of both ‘*form*’ and ‘*emotional significance*’ cannot be separated. ‘If a listener comes to know a work of music well, he is responding to it as a whole. Form and content in music as body and soul in humans are indivisible if either are to live’, concludes Storr.⁸⁷⁹ Blacking extends this description by saying that responses to structure depend not only on the current emotional state of the listener but also on his cultural background.⁸⁸⁰

⁸⁷⁶ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 73, 74

⁸⁷⁷ **Music continues “promoting social solidarity” to this day. Making music together is an irreplaceable way of achieving closeness. Members of small chamber groups develop an intimacy which they claim as unmatched by any other relationship. It brings also the members of the audience closer together since by listening to the same piece they share in similar general emotions.** Storr, Anthony. *Music and the Mind*. London, 1992, pp. 30, 31, 108

⁸⁷⁸ Storr, Anthony. *Music and the Mind*. London, 1992, pp. 104, 179

⁸⁷⁹ Storr, Anthony. *Music and the Mind*. London, 1992, p. 79, 88

⁸⁸⁰ Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, pp. 20-21

c) specific features of the artistic approach to creation in different composers

The structure of the artisticocreative process encompasses two interrelated aspects: *spirito-creative*, creating the ideal artistic model and *materio-creative*, which is the objectification of this model in order to create the material artistic object. Both remain a mystery when it comes to the inner process as the human mind cannot grasp in what manner the musical idea appears in the composer's mind; how the complex multi-textural harmony of the score starts to sound in it and how the genius can comprehend the whole from beginning to end even before touching the manuscript paper. And if the poet is hearing only one phrase where the words come consecutively, the composer of polyphonic music hears two, three, four and more voices simultaneously, and that not in a chaotic way but in an inconceivable harmony. The whole process is so astonishing that any attempt to embrace the miracle of musical and especially compositional talent by means of reason is only a pitiful effort to comprehend the Infinity.

It is worth noting the account W. A. Mozart gives about his own creative process: 'When I am in a good mood ideas come to me in crowds. Those I like I keep... And then small details come unto me of which a good meal can be made, according to the requirements of the counterpoint or the sound of the instruments... It enkindles me and everything goes so well that the composition is fully complete in my head. No matter how long it is I can embrace it instantly in my mind as if I am looking at a beautiful painting... I cannot forget easily something that has come into being that way and this is, probably, the most beautiful gift God gave me... Then, when I sit to write it down, all I have to do is to pull out from my brain's "pocket" everything gathered there in this manner. And the writing is usually done quickly without any changes, or fairly rarely. It renders everything settled in my mind.'⁸⁸¹ That is why Mozart could be interrupted

⁸⁸¹ *Quot. after Стоянов, Андрей. Геният в музиката. София, 1942, София 1942, с.78*
A similar quotation is cited of a letter by Mozart on p. 17 of Weisberg, Robert W. Creativity: genius and other myths. New York, 1986: "When I feel well and in a good humour, or when I am taking a drive or walking after a good meal, or in the night

during the process of writing and he could talk about the most banal subjects without his work being distracted. He even is known to have said, "I continue to compose because that fatigues me less than resting".⁸⁸² He did not need the physical writing as the whole structure of the composition came to him naturally within the Classical style hence he could by-pass the sketching process. For Mozart as for many composers, music - to use the expression of English composer and musicologist John Howard - sounds as "a continuous tape in the composer's head".⁸⁸³

Also Bach, Schubert and Schumann were able to write with such an ease, and possessed a similar universal way of thinking – they shaped all in their heads. Schumann advised young composers to build in advance the whole work in their mind and only after they had completely moulded it there to try it on the instrument: "If your music springs from your soul, take it; in this way it will effect others, too."⁸⁸⁴

In the case of Bach his musico-technical competence was on such a high level, he was composing and improvising *fugues*⁸⁸⁵ with such an ease that it is difficult to tell which part is inspiration and which is technical mastery.⁸⁸⁶ Because, as we already noted, mastery, even if based on God's gift, results from tremendously tenacious and single-minded work.

Whilst composing is a creative work par excellence, which is premeditated and has a plan the improvisation is very much dependant on immediate decision of unprepared spontanioucity, i.e. intuition on the spot, and its level of mastery is according to the abilities of the improviser. Hence a major distinction between composing and improvising is the key difference that the composer spends time fashioning the music and it is a 'step-time' activity. Improvisation on the other hand happens irreversibly in time, i.e. even though some hints of the performance could be pre-planned, most of

when I cannot sleep, thoughts crowd into my mind as easily as you could wish. Whence and how do they come? I do not know and had nothing to do with it. Those which please me, I keep in my head and hum them; ... Once I have my theme, other melody comes, linking itself to the first one, in accordance to the needs of the composition as a whole."

⁸⁸² Quoted in Gardener, Howard. *Extraordinary minds*. USA, 1997, p. 64

⁸⁸³ Comment of Prof. John Howard made on 11.1.2008.

⁸⁸⁴ Schumann, R. *Gesammelte Schriften*, B. 4, S. 302

⁸⁸⁵ **Fugue (Ger. *Fuge*; It. *fuga*): polyphony is the most sophisticated multi-voiced music and the fugue is the supreme imitative polyphonic texture. It is very disciplined and as a structure "almost writes itself" [John Howard].**

⁸⁸⁶ Стоянов, Андрей. *Геният в музиката*. София, 1942, с. 76

it is spontaneous and unique which cannot be re-shaped or re-worked. Once it is over it cannot be repeated exactly in the same fashion ever again and it is destined to be forgotten.

Even though it is spontaneous by nature man cannot rely there completely on inspiration, because inspiration, as we have already seen, is beyond the human will. Thus improvisation is an expression of skill and ability, which depend to a great extent on the technical preparation of the improviser (i.e. achieving high technical mastery of the instrument, as a necessary pre-condition for the technical ease of improvisation, since low technical abilities reduce its possibilities). In this aspect this form of creative work is similar to the work of the interpreter. Like the improviser the performer needs a tremendous technical dexterity and preparation before being capable of doing justice to the composer and he is also not able to revise his performance once he has finished (though he has at least the chance to do so in another performance of the same work).

However, Blacking holds that one cannot learn to improvise, even though he does not mean that improvisation is random.⁸⁸⁷ Of course, we cannot generalize in this way. Improvisation is partly learned like anything else. In fact, technical grounding can be acquired partly through the medium of improvisation.

Thus the true answer may lie in the fact that improvising is normally a combination of the performer's decision according to the stylistic frame, i.e. in the stylistic context [it needs to be within the limits of the chosen style).

Coming back to Bach's music what is obvious there is that it entirely conveys his inner life, his genuine devotion, prayer and active participation in Christ's suffering. Bach had deeply co-suffered with Christ with a grieving awareness of man's sinfulness whilst composing the C-minor Mass (Hohe Messe in Cm) and the Passions,⁸⁸⁸ to which even

⁸⁸⁷ Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, p. 100

⁸⁸⁸ ***“Diese Musik kam aus Sebastians innersten Herzen: er schrieb sie in schwerem Leiden, denn nie konnte er Christi Wunden und seines Kreuzestodes gedenken, ohne selbst zu leiden und die Sündhaftigkeit der Kreatur zu empfinden”***. Even though this quotation is from the fictitious Autobiography of A. M. Bach written by the English writer Esther Meynell in 1930, knowing the music to which is referred

Nietzsche rendered homage: “This week I have listened three times to the ‘St. Matthew’s passion’⁸⁸⁹, composed by the heavenly Bach with the same feeling of great admiration. Whoever has forgotten Christianity can indeed hear it there as a Gospel.”⁸⁹⁰

“The music of J. S. Bach”, depicts Menuhin poetically, “expresses our higher ethics, our strongest morality, our noblest sentiments”.⁸⁹¹

Rather different was the creative process of Beethoven. Owing to the numerous sketch-books we can follow the various stages of the internal creative process of the composer and at least catch a glimpse of this miraculous laboratory. He did not follow every call of inspiration; he would diligently make notes of every idea of his creative imagination but would select only the most expedient. Form and content did not appear to him as a single inspiration as in the case of Mozart or Schumann.⁸⁹² He was compelled to make numerous attempts at reshaping his musical ideas before they assumed their final form. His sketch-books are full of various outlined themes that later became different compositions, while others remained completely unused. ‘The reason for this’, explains John Howard, ‘lies in his innovative approach. He did not see the form fixed but heard new possibilities and searched for new solutions.’⁸⁹³ Thus the way in which Beethoven worked was highly strenuous – he tried, changed, rejected and tenaciously looked for that which would satisfy him. His compositions were lengthily premeditated and were preceded by labor “almost unparalleled elsewhere in music”.⁸⁹⁴ Beethoven’s notebooks reveal some moments of his creative process, yet, according to Academician Stoyanov, ‘they cast a poor light on the entire process of creation’⁸⁹⁵. How can we imagine, for instance, that the impressive complex structure of the Ninth symphony, in the fourth movement of which the sophisticated orchestral texture is combined with the text of Schiller’s “Ode to joy” and

to, there should be no doubt of its authenticity. [Meynell, Esther]. *Die kleine Chronik der Anna Magdalena Bach*, Leipzig, 1935, S. 261, 263

⁸⁸⁹ **“Matthäus passion”, i.e. ‘Christ’s passion according to Matthew’.**

⁸⁹⁰ *Quot. according to* Цанков, прот. *Фр. Ницше и християнството*, сп. Дух. култура, кн. 3-4, 1948, с. 1-15

⁸⁹¹ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, pp. 1-2

⁸⁹² Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 198

⁸⁹³ *Comment of Prof. John Howard in May 2008.*

⁸⁹⁴ Rosen, Charles. *The Classical style*. Faber and Faber, London, 1971, p. 386

⁸⁹⁵ Стоянов, Андрей. *Геният в музиката*. София, 1942, с.79

is distributed among the eight voices in soloists and choir, was accessible to the inner hearing of a person utterly disturbed by tinnitus and deafness: without having the opportunity to hear his composition in reality. But nonetheless he called into being one of the most significant in its creative achievement work of genius, 'uniting mankind within a magnificent musical embrace'⁸⁹⁶. This is an inaccessible mystery and a titanic triumph of the spirit!

Yet again the creative process of Chopin was much more different. He worked with extraordinary demands on himself, which made him rewrite again and again the same bar. George Sand tells that sometimes he worked on one musical page for six weeks but at the end he would write it in the way he first drafted it.⁸⁹⁷ This is an example of a process where the creative artist was forced to choose the spontaneously aroused idea instead of his own elaboration.

We see how different the creative approach of various composers can be, but equally enigmatic and impervious to real analysis.

For certain type of musical works we could agree with Eduard Hanslick⁸⁹⁸ that they do not have any other content but musical. But for the others, 'where the composer has reflected something much more than a bright idea or the ability of genius to combine tones in beautiful forms, the enigma about the origin of musical creations stands out in all its complexity'.⁸⁹⁹

In *program* music and that of the impressionists in particular, one can distinguish, though relatively, an imitation of a given natural phenomenon (wind, rain, stream, waves, rainstorm, singing of the birds), but even this

⁸⁹⁶ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 124

⁸⁹⁷ Quoted in Пургалес, Ги дьо. *Лист. Шопен*. Изд. "Музика", София, 1986, с. 253

⁸⁹⁸ **Eduard Hanslick (1825-1904) was one of the first professional music critics. Whilst disagreeing with the then-current notion that the primary function of music is to represent emotions, he is not denying that music arouses feelings and that much music can be characterized by analogies with our emotional life. He is trying, however, to explain that these feelings are coming through technical means and not directly from the soul of the composer. He considers the artist to be "inscrutable" but not the "artwork".** Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1202

⁸⁹⁹ Стоянов, Андрей. *Геният в музиката*. София, 1942, с. 76

imitation relates to the musical spirit of the composition by means of which the author animates natural sounds. That “music should not slavishly imitate nature but evoke its fluidity, freedom and mystery” was a principal aesthetic position for the composer of “La Mer”, Debussy.⁹⁰⁰ If music was only a simple imitation of ‘real-life sounds’, it would not have any artistic value and would be a “mimicking of surface characteristics”⁹⁰¹.

Wagner introduces the ‘Leitmotif’ technique in his operas, i.e. a given image, idea or inner state takes a certain sound characteristic, which is reiterated many times during the work, always reminding of its prototype. But even in operas like those of Wagner where speech has a primordial role, music can do without stage acting.⁹⁰² The listeners can receive sufficient aesthetical delight even without it, i.e., they can experience the music in itself and “this is what remains essential for them”.⁹⁰³ Mozart, when talking of Italian opera, indicates this ability of good music to please even in spite of “miserable libretti” because “there the music reigns supreme and when one listens to it all else is forgotten”.⁹⁰⁴

According to Mendl music is not normally imitative but it has its own *independent language* that can express a wide range of feelings, whether religious or not. It does not individualize in the particular way a poem can, but expresses in a more “general form, peculiar to itself”.⁹⁰⁵ Also Academician Stoyanov draws attention to the fact that the *language of music* is different from speech and uses an entirely different alphabet and means of expression and that no one has ever managed to explain the music in its own language – by music.⁹⁰⁶ Storr writes that we need a *new*

⁹⁰⁰ **Along with Maurice Ravel, Debussy is considered one of the most prominent figures working within the field of impressionistic style.** See Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1431 and *Wikipedia* on Debussy

⁹⁰¹ Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, p. 167

⁹⁰² **Text is a dimension of the music because it has its own sound and rhythm which can contribute to the music in addition of the importance of its meaning. However it is arguable to what extent the real meaning of the text is perceivable by the listener when it is sung since it often gets lost either through extended melismatic phrases on one and the same syllables, or through unclear diction of the singer, etc.** *Comment of John Howard*

⁹⁰³ Стоянов, Андрей. *Геният в музиката*. София, 1942, с. 85

⁹⁰⁴ **Mozart, W.A., *Letters to His Father***, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 969

⁹⁰⁵ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 51

⁹⁰⁶ Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25

language to describe music so as to be able to be understood by the modern listener.⁹⁰⁷ Perhaps Debussy was right in saying that “we should constantly be reminding ourselves that the beauty of a work of art [of music] is something that will always remain mysterious; that is to say one can never find out exactly ‘how it is done’... By its very nature music is more likely to contain something of the magical than any other art”.⁹⁰⁸

d) composer's mission

Schumann considers a composer to be not at all an ordinary craftsman, serving the entertainment and pleasures of the crowd, but to be God's messenger, entrusted with the most responsible mission, as he was given much (Lk. 12:48). He says: ‘From the moment, that a composer starts to create, he becomes a noble being, a servant of God, clairvoyant and prophetic. His thoughts and feelings come from God's mercy as a gift, his work is a longing, which springs from God's power’.⁹⁰⁹

Bruckner, like the chant-writers of the Byzantine Church, considers his role in composing as a “weak human achievement”⁹¹⁰ and thanks God, Who has given him the gift for all that he has created.⁹¹¹ Whereas Stravinsky spoke of himself: “I am the vessel through which *Le Sacre* passed” which leads to the notion of authorial absence: “this is not me” or the author is possessed by a voice that is not his own.⁹¹²

Divinely inspired composers, according to Andrey Stoyanov, eavesdrop on the music of the inner, hidden and deep life of the universe - we can even say, of the blissful harmony between the persons of its Triune Originator – and this is the only thorough music.⁹¹³ Or as Goethe poetically depicts it: ‘When I listen to Bach, it is as if the eternal harmony engages in

⁹⁰⁷ Storr, Anthony. *Music and the Mind*. London, 1992, p. 78

⁹⁰⁸ **Three Articles for Music Journals, III (1913) by Claude Debussy**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1434

⁹⁰⁹ Quoted in *Religion in Geschichte und Gegenwart*. 2 Aufl, Bd. 4, S. 295

⁹¹⁰ Bruckner, Anton. *Dokumente und Studien*. Graz, 1980, S. 265

⁹¹¹ Bruckner, Anton. *Dokumente und Studien*. Graz, 1980, S. 265

⁹¹² Stravinsky and Craft, 1962, p. 169, *quoted in* Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, pp. 18, 19

⁹¹³ Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25, 24

conversation with itself, as it would have been in the bosom of God before the creation of the world⁹¹⁴.

Yet even those divinely inspired artists could not reflect in a perfect fashion what they hear inside their mind, just as, all the more, the music manuscript is unable to convey the plenitude of the prototype.

The composer, explains Andrey Stoyanov, is forced “to cripple his precious offspring right from their birth, from the moment when they pass over from his consciousness into the material world of constraints and inevitable conventions”.⁹¹⁵ Therefore, like St. Augustine, Stoyanov concludes that ‘the composer does actually not create. He only *listens in* and writes down what he manages to apprehend’.⁹¹⁶

Hence, musical work cannot avoid the limitation of the flesh. Yet, it has different degrees and when the thickness and limitation outgrow the “weight of the lower levels” they proceed to the category of spirit.⁹¹⁷

‘We are deaf to the music of the essence’, continues Andrey Stoyanov, it is as ‘sleeping’ music. But there are minutes “in the life of rare fortunate men when their inner hearing is on the verge of awakening as if in a moment they would be carried away on the waves of never ending music ...”⁹¹⁸ It seems at this time of inspiration the composer manages without effort to cross that threshold and as though to anticipate the solution of those difficult enigmas. And the more perfect is his inner hearing, the more precisely he perceives the echo of the divine harmony in his soul.

Would some until now “non-existent” genius, wonders A. Stoyanov, ever manage to convey in tones the prototype of musical work in its real and perfect form?⁹¹⁹

Perhaps the attainment of the perfect harmony and of the perfect prototype would only be possible when man restores the broken harmony and perfection within himself, thus casting aside the old Adam in order that the “living soul” may become a living “spirit” (1Cor. 15:45). At this stage the creative act consists in the awakening and fulfillment of the *overheard* in the range available for human hearing.

⁹¹⁴ Cited in Шторк, Карл. *История музыки*. Москва, 1918, с. 7

⁹¹⁵ Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25, 22-23

⁹¹⁶ **See above.** Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25, 24

⁹¹⁷ Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25, 24

⁹¹⁸ Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25, 24

⁹¹⁹ Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25, 27

e) the relation between the creative work and private life of the composer

The creative work and the daily life of the composer manifest in most of the cases different and at first glance even contradictory sides of his personality. 'In his creative work is reflected the deepest and the most essential part of his nature, and at the same time the most bright and dignified'⁹²⁰, but this does not exclude the possibility of his daily life being rather ordinary and even uncongenial. Mendl mentions this fact by noticing that there are many cases in the history of art when artists who lead not an exemplary private life have created art of great quality: "they rise above the worst side of their natures and put the best of themselves into their artistic creations".⁹²¹ Storr is convinced that only great artists create an image which transcends the personal, and which seems to portray the 'divine' element.⁹²² *Great music transcends the individual who created it*, he explains.

Also for some composers such as Berg 'a complex personal life seems an essential component of creativity'.⁹²³

'Some aspects of the composer's personality inevitably manifest themselves in his music; but the object of listening is to get to know the music, not to get to know the composer' which is to say that 'musical ways comes first!', concludes Storr.⁹²⁴

Academician Stoyanov is convinced, however, that despite all, between the life and the creative work of the composer there exists harmony, but life in its innermost depth, where he is a true son of God, there lies the true motherland of his "musical offspring".⁹²⁵

f) performing art and creative perception

⁹²⁰ Стоянов, Андрей. *Геният в музиката*, с. 86

⁹²¹ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 49

⁹²² Storr, Anthony. *Music and the Mind*. London, 1992, p. 134

⁹²³ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 69

⁹²⁴ Storr, Anthony. *Music and the Mind*. London, 1992, p. 121

⁹²⁵ Стоянов, Андрей. *Геният в музиката*, с. 87

To complete the topic discussed above we should also mention the art of performance as an integral part of the musico-creative process without which musical works would remain lifeless musical symbols. The specific of the musical language is twofold – graphic and acoustic.

The performer has the artistic task to translate the work from its graphic form into acoustic sound thus revealing ‘by different means of expression its ideological-emotional content’⁹²⁶. ‘What the composer’s inspiration looses through notation, his interpreter should restore by his own [inspiration]’, explains Busoni.⁹²⁷

The artistic nature of the performance consists in the so-called *variant multiplicity* of perception. I.e., the composition in its perception passes firstly through the artistic conception of the performer(s) and then through the creative perception of the listeners.

Integrated in essence, the content of the work is split into an infinite number of displays in the psyche of its consumers (performers and listeners), being reflected in the personal experience of each of them.⁹²⁸

These three main groups which are indispensable for the realization of the musical work constitute an integral (triune) creative process where each one of them brings his own creative contribution. Thus in the art of music we speak of an artist-creator, an artist-performer and an artist-listener.

The uniqueness of artistic perception is determined by the uniqueness of each person. Emotions expressed in the music are not necessarily those aroused in the listener. Two people listening to the same piece of music may not always experience the same emotion, any more than the same person may do so on different hearings. But what the available data do strongly suggest is that if these moment-specific emotions are felt at all, then they are felt at the same points in the music by all listeners.⁹²⁹

Not only the different performers, but even the same performer cannot perform one composition twice in the same way. The same is true for the listener: each hearing of a given work reveals something new, which passed unnoticed the time before, constituting his creative listening. In order to fulfill his creative task the listener should try, according to

⁹²⁶ Стоянов, Андрей. *Музикална интерпретация*, 1961, с. 209

⁹²⁷ Presented in Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 65

⁹²⁸ *Книга по Эстетике для музыкантов*, с. 194

⁹²⁹ Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, p. 356

Stockhausen, to participate “in the collective, by being utterly concentrated”. He recommends to achieve the state where to be not just “conscious of the music” but “to be conscious as the music”, i.e. to be the music.⁹³⁰

The performer is a mediator between the composer and the listener, in the same way the composer is a mediator⁹³¹ between the divine harmony and the man. As the conception of a work never can be fulfilled in its fullness by the man-creator so also the interpretation can never completely match the composer’s idea. Nonetheless, in sidereal moments the performer can be blessed to feel the blissful proximity of the perfection, [proximity] of the “greatest Master of music”⁹³², which [perfection] was contemplated in a similarly sidereal moment by the composer of the work performed and ideally to transmit this reality to the listener, making him a part of it. This is the most blissful communion of the spirit of the man-creator and of the Primal Creator, the most sublime rising of the soul towards Beauty. The artist fulfills then the legacy of Schumann: ‘It is music’s lofty mission to shed light on the depths of the human heart’.⁹³³

3. Criteria for musical creativity with beneficial effect

The musical gift comes from God: it is the talent God offers to His servants. But what they do with it, how they develop it and in which direction depends also on the man himself. God helps to cultivate this talent towards the sublime and the humane but only with the voluntary co-operation of man, or else it would be a violation of his free will.

We have certain moral criteria, which the Holy Scriptures prescribe, whilst a moral example in everything is Christ Himself.

But what will be the criteria to distinguish “divine” from “demonic” in art?

⁹³⁰ Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 21

⁹³¹ **Stockhausen shares that he is “not communicating anything personally. I am just making music which makes it possible to make contact with the supra-natural world”.** Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 21

⁹³² **‘The great Master of music is above. In comparison with Him we are all midgets’ (1824) – words of Beethoven cited in** Ролан, Ромен. *Бетховен*. Москва 1957, с. 303-315. *Reference by* Пенев, Д. *Силата на музиката*, с. 108

⁹³³ English translation after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 198 (Български превод по Стоянов, Андрей. *Магията на музиката*. София, 1932, с. 25, с. 34)

Many scientists and artists thought like Schumann⁹³⁴ that the true, the valuable and great art is that filled with inspired enthusiasm, i.e. with divine energy and hence beneficial.

But what is this objectively true art?

In terms of aesthetics true art is that which is beautiful: “outside beauty there is no art”⁹³⁵. *But what is beautiful?*

Various philosophical systems offer different opinions. Some think that *beauty* is a reflection of the beauty in the real world, others - of the beauty of the mind, a third - of the beauty of the soul, whilst the materialistic aesthetics of Marx and Lenin decided that the beautiful is the veracious, i.e. the art reflecting truthfully the surrounding reality.⁹³⁶

St. Augustine defined as beautiful that which is good, and as good that which is beautiful and he lived to contemplate this beauty⁹³⁷, the beauty through which is found our rest in God.⁹³⁸

Beauty is often regarded as an attribute of God.⁹³⁹ It exists objectively, outside our minds and Mendl regards it therefore as “neither materialistic nor human”. He believes that beauty in art as in nature “is itself evidence of the existence of God”.⁹⁴⁰ C. Joad writes that “goodness, beauty and truth are the three ways in which God reveals Himself to man” with particular reference to the beauty of music as an example of the divinity of beauty.⁹⁴¹ Rev. Varsanuphius of Optina indicates that “fine works of art please us not only with the beauty of their outer form but particularly with the beauty of their inner content, a beauty which is contemplative and ideal”.⁹⁴²

⁹³⁴ Referring to the above mentioned quotation: “Ohne Enthusiasmus wird nichts Rechtes in der Musik zu Wege gebracht”. Schumann, R. *Gesammelte Schriften*. Bd. IV, S. 303.

⁹³⁵ *Книга по Естетике для музикантов*, с. 51

⁹³⁶ *Книга по Естетике для музикантов*, с. 52

⁹³⁷ Изп. XI,XXII,28 по Банев, Й.

⁹³⁸ *According to* Банев, Й., с. 36

⁹³⁹ Florensky, George Villiers (Mendl, p. 46), a.o.

⁹⁴⁰ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 42, 51

⁹⁴¹ *According to* Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 51

⁹⁴² *Quoted in* Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002. Глава: Лестница на небеса. Автор: иерей В. Сергеев /Превод на бълг., с. 105

Also Dostoyevsky affirms that 'beauty will save the world', but at the same time qualifies it as 'something fearsome and dangerous. Fearsome because it is unattainable, something that cannot be defined'⁹⁴³.

Analysing Dostoyevsky's view, Archimandrite Symeon of Essex concludes that 'beauty moves us and touches the part within us where we are most vulnerable and where we do not reign ourselves. Beauty can be then fearsome indeed because, if it is not *God-sent*, it may seduce us. Art serving this kind of beauty follows an aesthetical ideal which is captured from the fallen world. It becomes an end in itself and feeds the human passions, which enslave man and distance him from God.'⁹⁴⁴

Beauty and good are inseparably interwoven in the Holy Scriptures. The Hebrew word "tov" (טוב) or *kalón* in Greek appears for the first time in Genesis 1:4: "And God saw the light, that it was good ...", i.e. identifying the beautiful with the good, which connection becomes later even clearer in the Greek term *kalokagathia*⁹⁴⁵, deriving from the conjunction of the word beauty (*kalón*) and goodness (*agathia*), as the Greeks believed that the beautiful and the good are indivisible.

This clarification bears testimony to St. Augustine's idea that *truly aesthetical should be in itself truly ethical*. True art, the sacred in particular, aspires to preserve the remembrance of the original beauty of Eden.⁹⁴⁶ Beauty is an expression precisely of this unclouded divine harmony, balance and proportion, reflections of which can be found in great, truly spiritual and sublime art.

Therefore, truly beautiful, truly valuable is the art bearing *divine energy* which is also respectively *beneficial*.

But how can we distinguish which art is penetrated by the divine in order to establish which is beneficial?

⁹⁴³ Quotation after Бердяев, Н. *Мирозерцание Достоевского*. Прага, 1923

⁹⁴⁴ Симеон, арх. *Духовность и красота*. Essex, 1992, с. 4-5

⁹⁴⁵ **The Greek had a single word – *kalokagathia* (καλοκαγαθία), which identify both the beautiful and the good (*kalos* - beautiful and *agathos* - good). Compare also with the Russian word "хорош (*khorosh*)" = beautiful, good.** Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 37 and Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*. London, 1961, p. 12

⁹⁴⁶ Симеон, арх. *Духовность и красота*. Essex, 1992, с. 5

“How shall we avoid the danger of mistaking our own subconscious for the voice of the Lord?”, asks Fr. Gillet.⁹⁴⁷ How to distinguish creative inspiration from the ‘self-stimulation of the psyche’ and the seducing ‘demonic energies’⁹⁴⁸ that can deceive even the creative artist himself?

- God has indicated: **“Ye shall know them by their fruits”** (Mt. 7:16-20, 12:33). “A good man out of the good treasure of his heart bringeth forth that which is good; and an evil man out of the evil treasure of his heart bringeth forth that which is evil: for of the abundance of the heart his mouth speaketh” (Lk. 6:43-45).

But in what way could this be applied to musical compositions? Is it possible to “draw the line between the music which manifests divine inspiration and that which does not”⁹⁴⁹?

G. Santayana warns that what usually ‘most people relish is hardly music; it is rather, a drowsy reverie relieved by nervous thrills’⁹⁵⁰. Therefore for distinguishing the good from evil, the valuable from the unworthy in music it is necessary to develop in man a certain ability for artistic and musical judgment.

In every literary work there are positive and negative characters (subjects). If the author with his creative idea affirms evil, it is clear that not God has “suggested” to him this intention. Music is far more abstract than literature and thus it is much more difficult to detect the source of inspiration. However, to a certain extent the nature of the inspiration can be determined *by the effect* of the piece of music. Does it elevate the emotions or provoke violence and basic instincts. It is not rare also that positive and negative effects will be intertwined. Music for instance expresses actual (“when people come together to create, perform or listen to musical works”) and virtual solidarity (“when a composer brings

⁹⁴⁷ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*. London, 1961

⁹⁴⁸ Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Благодать и вдохновение / Превод на бълг.* Иванова, А. *Съвременната култура и православието*. Изд. “Омофор”, София, 2000, с. 191

⁹⁴⁹ See Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 6

⁹⁵⁰ George Santayana, *Reason in Art* (1905), quoted in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 253

together patterns of sound that express some social experience")⁹⁵¹ and can also develop a great sense of it, but solidarity could be used for evil as well as for good purposes.⁹⁵²

"Each of us has an influence on others and if we influence others in the Spirit of Christ, we will enter in the creative energy of the unbegotten God... If the words I say generate love, help my brother to overcome something evil, then the whole of life transforms into a creative work...", explains Fr. Sophrony.⁹⁵³

Music can convey a hypnotic effect: it can inspire for good deeds or impel to evil, it can heal or destroy.⁹⁵⁴ The most vulnerable part of the creative artist is in fact his *imagination*. According to Fr. Sophrony, who was a promising visual artist before choosing the monastic life, *imagination* is a "world of mirages. It is common to man and the fallen demons" and hence, it can be a promoter "of demonic energy".⁹⁵⁵ This opinion is not unanimously accepted by all. Berdyaev, for instance, thinks that God created the world through imagination and therefore it has for Him an "absolute ontological power". According to Berdyaev, imagination is necessary even in the moral life ("moral imagination", as he calls it), because one cannot create a better life if he cannot imagine it first. For Berdyaev, 'the actual term *better life*, which we should seek, results from the creative imagination'.⁹⁵⁶

In the view of Fr. Andrew Louth "the imaginative vision of a great artist might remind us of a lost harmony", 'of the lost paradise to be regained'.⁹⁵⁷

⁹⁵¹ **Blacking considers human creativity to be "a collective effort that is expressed in the behaviour of individuals"**. See Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, p. 104

⁹⁵² Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, p. 358

⁹⁵³ Ильюнина, Л. А. *Искусство и молитва*. (По материалам наследия старца Софрония Сахарова), 1984, с. 5

⁹⁵⁴ **Compare Mozart for example, whose music evidently has healing qualities and the modern 'hard rock', the destructive influence of which is also well known.**

⁹⁵⁵ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Essex, 1991, p. 158 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*, с. 66)

⁹⁵⁶ Бердяев, Н. *Предназначението на човека*, с. 115, 189, 190 [Berdyaev, Nikolai. *THE DESTINY OF MAN* (1931). Trans. by N. Duddington; London: G. Bles, 1937; New York: Scribner's, 1937]

⁹⁵⁷ **"The imaginative vision of a great artist might remind us of a lost harmony, of values - like love - that seem fugitive even within the small circle of those who are close to us and irrelevant in the wider world. Such an imaginative vision might properly be called 'creative', for there is no world - real or ideal - of which it could**

It is clear that there is no one way to resolve the issue of imagination. The imagination operates in various dimensions and at different levels and both, its rejection or its overestimation are extremes which cannot be comprehensive. We can, however, speak of *beneficial* and of *deceitful* or 'evil' imagination.

The beneficial one 'imagines the world better than it really is', it rises above the reality.⁹⁵⁸ The evil one consists in evil thoughts (logismoi) and aspirations. That is why imagination is the Achilles' heel of the artist. He can easily be deceived by it and to take as inspired and beautiful (as it is with beauty itself) even those images of his imagination that are suggested by "the rulers of the darkness of this world"⁹⁵⁹ (Eph. 6:12).

In Stravinsky's view the function of the creative artist is to "sift the elements he receives" from the "fantasia" because "human activity must impose limits upon itself. The more art is controlled, limited, worked over, the more it is free".⁹⁶⁰ In his opinion if he was permitted everything he would be lost "in the abyss of liberty". Thus he new the limits but at the same time he managed ceaselessly and beneficially to extend them.⁹⁶¹

Berdyaev considers creative imagination to be always beneficial, because, according to him, only beneficial imagination can be creative. True creativity cannot be evil owing to its original divine nature and should it be evil it will cease to be creative. Even though Berdyaev talks also of "evil" creative work, he actually identifies with it work of a non-creative nature.

be a copy. Unless, that is, God exists, and there is a paradise we have lost, and a paradise to be regained. If that is so - and that is what we try to believe - then artistic creativity should perhaps be approached in a different way. Concentration on artistic creativity leads to a focusing on the creative act." Louth, Andrew. "Orthodoxy and Art". *Living Orthodoxy in the Modern World*. Edit. A. Walker and C. Carras, London, 1996, p. 169

⁹⁵⁸ Бердяев, Н. *Предназначението на човека*, с. 115, 189 [Berdyaev, Nikolai. *THE DESTINY OF MAN* (1931). Trans. by N. Duddington; London: G. Bles, 1937; New York: Scribner's, 1937]

⁹⁵⁹ **I.e. the demons**

⁹⁶⁰ **Stravinsky is convinced that "the more constraints one imposes, the more one frees one's self from the chains that shackle the spirit" and quotes Baudelaire who considers the rhetorics and prosodics not to be "arbitrarily invented tyrannies, but a collection of rules demanded by the very organization of the spiritual being", which not only not prevent originality from "manifesting itself" but rather "have aided" its flowering. See Stravinsky, Igor. *Poetics of Music*. Harvard University Press, 1994, p. 65**

⁹⁶¹ **Nadia Boulanger who quotes Stravinsky presents her belief in an interview given in the 1970s that a great work "is made out of a combination of obedience and liberty. Such a work satisfies the mind together with that curious thing which is artistic emotion". From *A mentor by Nadia Boulanger*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1489**

As already mentioned (*see p. 90*) work can be composed by a genius but lack grace. It may sound enchantingly beautiful but precisely through this captivating element the listener could be led into the power of the dark forces. Truly great art does not enslave but on the contrary, it opens a rich and wide horizon and inspires man to creative activities, giving him high aesthetical delight and leading him to overawed admiration before the perfection of the Inspirer. Of such a kind of truly creative work Berdyaev says that it cannot be demonic. According to him, the devil does not have power to create; all he does is to steal from God and to distort it.⁹⁶² As mentioned before, demonism might be found in the artist's personality that also reflects in his work, but 'the great creation, its creative value and the creative enthusiasm that inspired it cannot be of a demonic nature' (*see p. 90*). The demonism of the man-creator burns out in this enthusiasm and transforms itself into being free from the "world". The act of creation shows self-revelation and self-worth, not knowing an external judgment above itself⁹⁶³. Talent takes action in spite of the demonic forces and the creative gift is more powerful than darkened human nature.

'The power of the devil is inherently illusive.'⁹⁶⁴ He cannot be an inspirer, because the term "inspire" ("breath") itself, as we have already seen, comes from God and means giving life (soul), breathing the "breath of life" (Gen. 2:7) whilst the devil can only bring death. He can incite but not inspire; he can pretend that he creates but does not really do so.⁹⁶⁵ He can in the words of O. Nikolaeva only be an 'imitator', 'plagiarist' and that is the reason why he protects mediocrity by parodying what has been already created by God and in accordance with Him; but the creating of something new is out of his reach.⁹⁶⁶ Evil always "proceeds by means of deceit, camouflaging itself as good" with seemingly positive intentions. But "good is not attained by evil means and the end does not justify the means"

⁹⁶² Бердяев, Николай. *Смисълът на творчеството*, с. 162-163

⁹⁶³ **That is to say a human judgement. Not man but only God can judge the essence of the creative act.** Бердяев, Николай. *Смисълът на творчеството*, с. 162-163

⁹⁶⁴ Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им. свт. Игнатия Ставропольского, Москва, 2002. Глава: *Антиподы ли православие и рок-культура? /Превод на бълг. Съвременната култура – сатанизъм или търсене на Бога?* Атон, 2003, с. 69

⁹⁶⁵ Бердяев, Николай. *Смисълът на творчеството*, с. 163

⁹⁶⁶ Николаева, Олеся. *Современная Култура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Сатана – покровитель бездарности /Превод на бълг. Иванова, А. Съвременната култура и православието*. Изд. "Омофор", София, 2000, с. 176

because good which is “not obtained by good means is not good”.⁹⁶⁷ Truly creative work is always constructive whilst the devil is a destroyer!

The effects of music can be summarized into three categories: *biological*, *aesthetical* and *ethical*, and each one of them can be positive and negative. Provisionally it could be assumed that musical composition which heals the body and soul and simultaneously gives an ennobling artistic delight⁹⁶⁸ is written under God’s motivation thus being beneficial. The proportion between these actions could be, however, different. In some works the spiritual element could predominate at the expense of oversimplified artistic value as in the liturgical music of the Eastern Church. In others, the artistic mastery and the spiritual quality are at the same level as in the religious music of Bach. Whilst in a thirds, the artistic value stands out as for instance in the secular ‘pure’ art of music.

It should be mentioned here that sometimes the same author even within the same work can convey both divinely inspired and purely human experiences. Even Holy Scripture, as already seen, that comes from God, has not been mechanically transmitted to the holy writers. Furthermore, an artistic work may convey “evil passions and voluptuous impulses for the purpose of contrasting them with the more spiritual qualities” but the “divinity of beauty”, as Mendl calls it, still may “dominate the composition as a whole”.⁹⁶⁹ Or the work might be “contrasting on the surface but identical in substance”⁹⁷⁰. In fact, in his book *The Nature of Art* Arthur Little arrives at the conclusion that **immoral art cannot be excused because it portrays the truth. To depict sin and evil or to portray bad characters can be only justified as “a means of evincing the power of**

⁹⁶⁷ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Essex, 1991, p. 117 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 51)

⁹⁶⁸ **In his ‘Ethics of creative work’ Berdyaev distinguishes two types of pleasure: one which is connected with carnality and is a reminder of the first sin, always containing poison. The other is a remembrance or anticipation of paradise, with detachment from the chains of sinfulness – it does not contain carnality and is connected with love. The sublimation or the transformation of the passions means liberation from lust and affirmation of the free creative energy.** See Бердяев. *Предназначението на човека*, с. 186

⁹⁶⁹ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 51

⁹⁷⁰ **Expression of Rudolph Réti** quoted in Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, p. 102

the soul and its natural reaction against evil, thus contributing to the further and greater experience of nobility” and goodness.⁹⁷¹

- One other criterion of great significance is *history*.

As the collective consciousness can make fewer errors in terms of moral judgments, so collective historical judgment can be more reliable when it comes to assess whether an artistic work is an art and to what extent it can be considered as great and beneficial. Great music transcends time and culture.⁹⁷² Oblivion is the hardest judgment of time. Even though there are cases when some of the greatest masterpieces have been forgotten for a long time before being rediscovered as the works of Bach⁹⁷³, this criterion remains more objective than the subjective opinions of individual persons.

In conclusion, it should be remarked that the terms “demonic” and “divine” have to be used with great caution. Although we have a natural sense of distinguishing good from evil and even if we have developed a certain ability for objective judgment, our heart can still be so darkened by sin that we might exchange their places (of good and evil). It is enough to recall the stories of the publican and the Pharisee⁹⁷⁴, of the repenting malefactor⁹⁷⁵, of the woman caught in adultery⁹⁷⁶, all these people who according to our narrow human judgments have to be condemned. That is why Berdyaev warns (*see above*) that creative work should not be subject to exterior [human] judgment. O. Nikolaeva also points out that in order ‘to draw a distinction between these conditions, one needs the spiritual

⁹⁷¹ **Musical pictures of the devil in Bach or of moral evil in Händel for example are used for contrasting nobility with evil.** *Quot. according to Mendl, R.W.S. The Divine Quest in Music.* London, 1957, p. 63

⁹⁷² See Blacking, John. *How musical is man.* USA (University of Washington Press), 1973, p. 108

⁹⁷³ **They had not been performed for nearly 100 years before being discovered by Mendelssohn.**

⁹⁷⁴ **The Pharisee thanked God that he was not sinful as the publican whilst that same publican “smote unto his breast, saying, God be merciful to me a sinner” (Luke 18:10-14). God preferred the prayer of the repenting sinner to the one of the proud ‘righteous’ man.**

⁹⁷⁵ **Crucified together with Christ he repented in the last minutes of his life and was forgiven** (Luke 23:39-43).

⁹⁷⁶ **Taken in adultery this woman should have been stoned according to the law of Moses. Turning to the consciences of her accusers Christ asked the first stone to be thrown by who ever considers himself sinless but they all went. He forgave the woman in order to provide her a chance to repent and rectify her life** (Jn. 8:1-11).

gift of discerning the spirits, even if the results of one or the other “inspiration” are clear enough’.⁹⁷⁷ Besides this it is not unusual that good art can be used for ‘evil ends’⁹⁷⁸, and it is not necessarily true to say that the misused art work is evil in itself.

Because music is happening in time we always have to scrutinize a work as a whole even when we want just to evaluate whether it is a well composed piece. A good piece of work has to be integrated and have completeness in its structure, a clear point and goal and be all-encompassing by the time it finishes. Thus one needs also to keep an open mind. It is particularly important to have such an approach when we get acquainted with new works.

We must be even more careful when we are to decide whether a work is beneficial. The devil is a skilful liar and can deceive even the “very elect”⁹⁷⁹ on account of which God ordered even his angels not to “gather up” the “tares” until the harvest (Mt 13: 24-30), that is, till the Judgment day, when “every man’s work shall be made manifest; ... and the fire shall try every man’s work of what sort it is” (1 Cor. 3:13).

Therefore, in spite of certain general criteria according to which we can suggest how far a given musical composition is beneficial or not, the last judgment belongs to God.

⁹⁷⁷ Николаева, Олеся. *Современная Култура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Благодать и вдохновение /Превод на бълг.* Иванова, А. *Съвременната култура и православието*. Изд. “Омофор”, София, 2000, с. 191

⁹⁷⁸ **See p. 112 where it is mentioned about Martin Luther’s awareness “that Satan could use the divine gift towards his own evil ends”.** Alvin, Juliette. *Music Therapy*, p. 14

⁹⁷⁹ **About the topic of the “elect” see the paragraph “purpose and vocation” here (Chapter II, B, 2.b) and also Math. 24:4, 24.**

VI. THE ROLE OF MUSICAL ART IN THE SPIRITUAL LIFE

From all that has been said, it is clear that the spiritual life, the transformation of psychical man into the spiritual by attaining deification, **is** and **should be** the most important goal in his life. All are called 'to grow in the Divine life' by following "the path which leads to the likeness of God".⁹⁸⁰ The most significant act of human creation consists in creating the Will of God.⁹⁸¹ The climax of human creativity is considered to be the "noetic deed", i.e. "noetic prayer"⁹⁸², which springs from the feeling of repentance and longing for God and is fulfilled in hesychastic dispassion, in other words, dispassionate silence, where the mind joins the heart. It is not by chance that this art is called, as mentioned before, *'the science of sciences and art of arts'*⁹⁸³ and also *'artistry'*, the prayer – *'artistic'* and the Hesychasts – *'artists of the intelligent'*⁹⁸⁴ [*noetic*] *deed'*.⁹⁸⁵ This is actually the real work of theology⁹⁸⁶ which leads to the healing of man, to

⁹⁸⁰ See Майендорф, И. *Византийско богословие ...*, с. 177 (цит. в Стоядинов, Мариан. *Божията благодат ...*, с. 157) and Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 99

⁹⁸¹ I.e. **'to create his own life in accordance with God's Providence'**. Николаева, Олеся. *Современная Култура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Талант – Дар Божий / Превод на бълг.* Иванова, А. *Съвременната култура и православието*. Изд. "Омофор", София, 2000, с. 163

⁹⁸² **When talking of St. Silouan's love for the 'artistry silence'** [in the translation of R. Edmonds: *"silence of the intellect"*] **Fr. Sophrony simultaneously warns, that the ascetic art of the 'artistic noetic prayer'** [in the translation of R. Edmonds: *"the art of mental prayer"*] **"must neither be exaggerated nor denied" [undervalued]**. Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, pp. 180-181 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 79)

⁹⁸³ **According to St. Hesychios the priest of Jerusalem "the science of sciences and art of arts is the mastery of evil thoughts [logismos]", according to other Fathers in the Philokalia it is the prayer (St. Gregory of Sinai says that "noetic prayer is superior to all other activities" and St. Makarios of Egypt considers prayer as "greater than other work": "prayer rightly combined with understanding is superior to every virtue and commandment"), whilst according to St. Symeon the New Theologian – this is the spiritual life itself.** See *The Philokalia*. Faber and Faber, London, Vol. I, 1979, p. 183 (§ 121); Vol. 4, 1995, p. 282; Vol. 3, 1984, pp. 292, 298 and Архим. Серафим. *Оптинските старци*. 1991, с. 194 [See also pp. 55, 264/1261 here]

⁹⁸⁴ **Some translators in English use the term "intelligent" (e.g. intelligent prayer, intelligent light, etc.), which is not correct. Noetic prayer is a deed from the nous (the upper part of the mind) and not of the reason or intellect.**

⁹⁸⁵ Николаева, Олеся. *Современная Култура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Противоречит ли смирение творчеству? / Превод на бълг.* Иванова, А., София, 2000, с. 172

⁹⁸⁶ **St. Silouan the Athonite says that: "If you are theologian, your prayer is pure. If your prayer is pure, then you are a theologian" and "He whose prayer is pure is a**

deification and contemplation of the “ineffable light” and hence to divine knowledge.

Musical art in this perspective is of secondary importance. Even when the composer follows the model of deification in his life and work, in its root secular art remains psychic (of the soul). And if the spiritualization of man, i.e. the knowledge of God, is a condition for his immortality and for communion with the immaterial, deifying Grace, music is not such condition. It may stimulate man’s psychic and partly his spiritual growth but it is not something indispensable for his sanctification.⁹⁸⁷ On the contrary, in some moments and certain forms of human life it can even become a hindrance to spiritual growth, which will be discussed below.

Hence the role of the spiritual in all areas of human life is far more fundamental than that of music. The impact of music, because it affects directly the most vulnerable part of the soul – the emotional one, proves to be very powerful but not always beneficial, whilst there is no time when the action of the Spirit could be non-beneficial. It acts on the level of the highest sphere of human substance, i.e. of the human spirit, which is much more stable than the emotional part of the soul.

The Spirit impels man towards the beneficial work of his sanctification and of healing of the soul. Then, according to St. Seraphim of Sarov, whoever has healed himself, helps thousands of those around him to be saved⁹⁸⁸, i.e. to be healed.

Spirituality and music are intrinsically interwoven and are interrelated on so many different levels that it is impossible to grasp the whole richness and complexity of their interrelationship.

theologian”. Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Essex, 1991, pp. 138, 142 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 56)

⁹⁸⁷ **St. Varsanuphius of Optina indicates that man can achieve spiritual integrity without music but it is not possible to realize it without the Church.** See *Духовно наследие. Беседы на преп. старец Варсануфий Оптински с негови духовни чеда*. Атон, 2005, с. 17, 18

⁹⁸⁸ See **1 Tim. 4:16: “Take heed unto thyself and unto the doctrine ... for in doing this thou shalt both save thyself, and them that hear thee”** and Архимандрит Серафим. *Св. Серафим Саровски*. София, 1992, с. 129 (‘Радост моя, моля те, придобий мирен дух, и тогава хиляди души ще се спасят около тебе’)

It is important to note that as the spiritual and psychic occupy two different realms, they affect each other, but without merging.⁹⁸⁹ In spite of the prior position of spirituality towards music, they move within an original circle where spirituality is the prime mover. Music is enthused by the Spirit and thus created it elevates the human spirit to its Inspirer.

But would this permit us to talk about a possible contribution of musical art to the spiritual life and if yes, what does music contribute towards it and to its main task – union with God and salvation (union as a complete match between the divine and human will, and salvation as selfless striving to devote one’s life to God and one’s neighbour)?.

1. The purpose of music

Before investigating the *role* of music for spiritual progress we shall briefly look at how the great masters of the musical art have understood the *purpose* of music.

Unique in its conciseness and significance is the definition Johann Sebastian Bach: *“The end or final cause of all music, and also of thorough-bass, is the glory of God and the permissible enjoyment of the spirit. Wherever this is disregarded, there is no longer actual music but a devilish bawling and singsong”*.⁹⁹⁰

A similar view is expressed by John Playford who believes that “the first and chief use of music is for the praise of God, whose gift it is. The second use is for the solace of men ... as a temporary blessing to recreate and cheer men after long study and weary labor”⁹⁹¹.

⁹⁸⁹ See Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002. Предисловие / Превод на бълг. *Съвременната култура – сатанизъм или търсене на Бога?* Атон, 2003, с. 14

⁹⁹⁰ *Bach’s text, transmitted by two anonymous pupils in a manuscript dated 1738, is a free paraphrase of Friedrich Erhard Niedt’s Musikalische Handleitung, Erster Teil (Hamburg, 1700), Chap. 2. Quotation in Dreyfus, Laurence. Bach’s Continuo Group. Players and Practices in His Vocal Works. Cambridge, 1987, p. 2*

⁹⁹¹ After *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 258

One of the most precise expressions of music's purpose has been given by Igor Stravinsky. In his lectures at Harvard he affirmed that "the profound meaning of music and its essential aim ... is to promote *communion*: a union of man with his fellow man and with the Supreme Being".⁹⁹²

As mentioned before, Church Fathers were aware of the ability of psalmody to project "a certain *bond of unity*", joining people together into "concord of a single chorus".⁹⁹³ This notion of unity proves to be intrinsic not only for church singing but also to music and musical activities in general. Rousseau explains that music "does more to relate man to man, and always gives us some idea of our kind".⁹⁹⁴ Blacking sees music's function as socio-cultural: "because music is humanly organized sound, it expresses aspects of the experience of individuals in society". It relates people more closely to experiences which came to have meaning in their social life. He points out that music prepares man to love, which is "the basis of our existence as human beings".⁹⁹⁵ Sergei Prokofiev considered the duty of the composer to be "to serve his fellow men" and "to beautify human life".⁹⁹⁶ Also Christopher Small exhibits a socio-cultural understanding of "music's primary meanings" and tasks proposing that they "are not individual at all but social".⁹⁹⁷

⁹⁹² Stravinsky, Igor. *Poetics of Music*. New York: Vintage Books, 1947, p. 21

It is important to mention that music can promote communion between people but can not develop a community since solidarity can be used for good and for evil. For effective communal worship for example music can only be used "where there is already an existing community ... where trust and 'good works' underpin relationships", explains Sloboda. Sloboda, John. *Exploring the musical mind*. Oxford Uni Press, New York, 2005, p. 358

⁹⁹³ *From Homily on the First Psalm by St. Basil the Great, presented in* McKinnon, James. *Music in Early Christian Literature*, p. 66/131. **See Chapter IV, p. 120** ("...the trumpeters and singers *were as one, to make one sound*" – 2 Chron. 5:12:14) and also translation in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 122/2)

⁹⁹⁴ **From *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* by Jean-Jacques Rousseau, presented in** Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 953

⁹⁹⁵ **Blacking describes musical creativity as a result of "composers' attitudes to the separation of people in societies which should have been fully cooperative". He notes that "many formal changes in European music" reflected "the attempts by composers to make people more aware of social disharmony and inequality" wishing for a harmonious and integrated society.** Blacking, John. *How musical is man*. USA (University of Washington Press), 1973, pp. 89, 99, 101, 103

⁹⁹⁶ See ***Autobiography* by Sergei Prokofiev**, quoted in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 237

⁹⁹⁷ **Music's first function for him is "action" which implies that "musicking" is "an activity in which all those present are involved" and "everyone bears some responsibility" for the quality and the success of the performance, hence all are**

For many composers the idea of unity is not only aesthetic preference but a moral imperative. They share the ancient idea that the universe is regulated by musical laws, i.e., in the words of Stravinsky, ‘a universe whose laws of construction and operation are complemented by a spiritual reflection in musical organisms’.⁹⁹⁸

For Harvey for instance, music, like heaven must obey its own laws; and the most fundamental of these is the law of *unity*. He sees music’s own internal unity as “*both a necessary ingredient for, and a symbol of, music’s ability to bring unity to the world*”.⁹⁹⁹

In this fashion the above-mentioned composers and thinkers convey the moral aim and specific features of true music.

We have seen that Old Testament people have treated music as something given by the grace of God and they in turn develop it and offer it back to Him thus expressing their gratitude. J. Cameron describes this in saying that “creativity is God’s gift to us. Using our creativity is our gift back to God”¹⁰⁰⁰. *Music created in accordance with this principle is of utmost importance for the spiritualization of man*. It generates harmony and union among people and between man and God forming a reciprocal relationship between them.

The beneficial impact of such music has been noticed in various civilizations. Many thinkers, writers and composers have written about its healing effects. Thus St. Thomas Aquinas places music in the first rank among the “seven liberal arts” and defines it as the most noble of all modern sciences.¹⁰⁰¹

Even Freud and Jung, who were not musical and lacked aesthetic appreciation, recognized that the arts and aesthetic experience can make life more tolerable, though the idea that they might contribute to its meaning was alien to them. This, however, has been appreciated by other

doing it together. Small, Christopher. *Musicking*. Wesleyan University Press, 1998, pp. 8, 9, 10

⁹⁹⁸ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 142

⁹⁹⁹ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 142

¹⁰⁰⁰ Cameron, Julia. *The artist way*. UK, 1994, p. 3. **See also p. 83** (*God’s movement...*) **and Chapter IV, p. 119** [in bold]

¹⁰⁰¹ Колев, Ц., свещ. *Музика и нравственост*, с. 22

thinkers such as Nietzsche and Schopenhauer who considered the arts and particularly music as supremely important and shared the view of ancient Greeks that music has a powerful effect on human beings, both good and evil. They believed that music was one of the arts, which so sharpened our sense of participation in life that it gave meaning to it and made it worth living.¹⁰⁰² 'But whereas Schopenhauer conceived art as being a refuge from the dissatisfactions of life into contemplation, Nietzsche viewed it as something capable of reconciling us with life rather than detaching us from it.'¹⁰⁰³ By his analyses of Nietzsche, Storr arrives at the conclusion that music may be one *way of bridging the division* brought about by conceptual thought which demands separation of thinking and feeling, of object from subject, of mind from body.¹⁰⁰⁴

Towards the end of his life Haydn made a remarkable statement describing the role of music within his own experience: '*Often when I was wrestling with obstacles of every kind, when my physical and mental strengths alike were running low and it was hard for me to persevere in the path in which I set my feet, a secret feeling within me whispered: There are so few happy and contented people here below, sorrow and anxiety pursue them everywhere; perhaps your work may, some day, become a source from which the care-worn, or the man burdened with affairs may draw a few moments' rest and refreshment*'.¹⁰⁰⁵

There is a belief that 'music possesses a unique, mysterious capacity to speak of what lies beyond the everyday' and J. Harvey indicates that the ability of music to communicate to mankind '*a sense of ideal order*'¹⁰⁰⁶, i.e.

¹⁰⁰² Storr, Anthony. *Music and the Mind*. London, 1992, pp. 150, 155

¹⁰⁰³ Storr, Anthony. *Music and the Mind*. London, 1992, p. 157

¹⁰⁰⁴ Storr, Anthony. *Music and the Mind*. London, 1992, p. 165

¹⁰⁰⁵ See Hughes, Rosemary. *Haydn*. London: Dent, 1970, p. 193 and H. C. Robins Landon. *The Collected Correspondence and London Notebooks of Joseph Haydn*. London, 1959, p. 209

¹⁰⁰⁶ **In Stravinsky's view music is particularly well equipped to create a vision of an ideal order. "It is only by achieving this ideal order - apparently mystical to the outsider, but concrete and practical to the composer who seeks it - that music can free itself from the everyday, producing in the listener the unique emotion" which is a perfect, abstract form that is not involved with expressing emotions or the composer's own personality. (After Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 135, 137-8) Harvey doubts whether is possible to create 'abstract music, which is just itself and nothing else' as the mind is too active. (Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 11)**

ideas that lie beyond everyday life and to “transform the everyday world, by revealing the paradise that exists both beyond and within” is for many its most important characteristic.¹⁰⁰⁷ Schumann spoke of music being ‘the language in which one can converse with the beyond’.¹⁰⁰⁸ For Liszt music does not simply tantalize the listener with glimpses of the beyond: it has the power to take him there and ‘shares in an immaterial, incorporeal, spiritual life’. Hindemith, too, suggests that music, - at its best can transform the world, and its human inhabitants with it. Beethoven was convinced that ‘only art and science can raise men to the level of gods’; while for Schoenberg ‘music conveys a prophetic message revealing a higher form of life towards which mankind evolves’.¹⁰⁰⁹

Michael Tippett saw composing as a great responsibility that tries “to transfigure the everyday by a touch of the everlasting”¹⁰¹⁰. Harvey explains that for him “music’s most significant social function has been to speak truths that are too profound to be satisfactorily expressed in words”.¹⁰¹¹ Mahler declared that all his works ‘are an anticipation of the life to come’. Busoni, Hindemith and Liszt shared a belief that music, in its most ideal form, can convey an **idea of paradise** which could be described as **music’s ultimate goal**.¹⁰¹² Harvey concludes that “each of these composers, in a slightly different way, expresses the idea that music can communicate with whatever is beyond everyday life: the gods, the other world, the higher life, and some even suggested that music can convey an image of that ‘beyond’, of that paradise. ... *Paradise in music* is an inclusive ideal; it has appealed to composers without clear religious convictions, as well as to those for whom religious faith is the central fact in their life”.¹⁰¹³

¹⁰⁰⁷ Harvey, Jonathan. *Music and Inspiration*. London, 1999, pp. 128, 151, 159

¹⁰⁰⁸ Quoted in Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 151

¹⁰⁰⁹ After Harvey, Jonathan. *Music and Inspiration*. London, 1999, pp. 151, 153

¹⁰¹⁰ Quoted in Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 125

¹⁰¹¹ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 128

¹⁰¹² After Harvey, Jonathan. *Music and Inspiration*. London, 1999, pp. 154, 153

¹⁰¹³ **Harvey sees in the idea of paradise clear associations with Christianity. He makes also an interesting distinction by considering the language used by these three composers as spiritual rather than religious, what strictly speaking is not correct as a non-religious man can be spiritual only in the wide sense which we described above.** (Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 151, 152, 153) **Harvey realizes this himself writing that “not only might the category *spiritual* be said to be subjective, it might also be said to be excessively broad”.** Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 7

But for the fulfillment of this noble function of the musical art a good performance and a perceptive listener are indispensable.

'An adequate impact of music requires a perfection of the composition, a perfection of musical interpretation and a higher receptivity, which can attain the level of the first two'¹⁰¹⁴, emphasises Academician Stoyanov.

2. The role of music in the secular life

Into this category fall all people, believers or non-believers, who live in the world, even those who lead to a certain extent an ascetic life, since being in the world they are in a way dependent on it; they take part - willingly or unwillingly - in the values which it offers.¹⁰¹⁵

'Where necessary, it might not be difficult for the Christian who is already familiar with the Church and its values, to renounce various enjoyments, as for instance music or other arts; but for those who are searching and have not yet found the Church this could be a serious problem, because art and music are part of their lives.' According to Fr. Sergius, 'secular culture and music in themselves are neither good nor evil; in fact, they are *natural* ('of the soul'). **They become good or evil according to man's free will, which can transform culture into an instrument for the stimulation of passions or to glorify the beautiful creation of God.**'¹⁰¹⁶

*But although culture is not an absolute value by itself it still bears witness to the existence of an ideal reality.*¹⁰¹⁷

¹⁰¹⁴ Стоянов, Андрей. *Магията на музиката*, с. 140

¹⁰¹⁵ **A prosaic example could be the radio and video in public transport. Passengers hear it regardless of their preference. If the programme running has an aesthetic value, it can have a beneficial impact on the listener or vice versa. In this sense the art of music has a certain place in everybody's life throughout the world.**

¹⁰¹⁶ **Fr. Sergius pays attention to the difference between the church and the secular culture of which we already spoke: 'Orthodox culture is generated by pious people with the participation of the Holy Spirit and is guarded by Him. It reflects the celestial beauty and it can by no means be compared with the masterpieces of the secular culture. The *spiritual* culture and the one *of the soul* (or *natural* culture) are two different areas. They always have existed without intermingling but by influencing each other.'** Сергей (Рыбко), иером. Современная культура: сатанизм или богоискательство? Издательство им.свт.Игнатия Ставропольского, Москва, 2002. *Предисловие / Превод на бълг.*, с. 11, 13-14

¹⁰¹⁷ Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, *Дар Творчества (вместо послеслов)/ Превод на бълг.* Иванова, А., София, 2000, с. 220

We have already pointed to some of the aims and functions of musical art. Now we will look at the different effects of it and hence at its role.

a) healing power

Music heals not only the soul, but also the body.

Aegidius of Zamora explains that “the Most High rightly allows demons to inhabit bodies because of man’s inclination to numerous vices, nevertheless when soothing melody moves the body to the opposite inclination, say from depression to joy, the evil spirit departs” as “demons cannot endure harmony”.¹⁰¹⁸

An example of this is how David relieved Saul’s pain with his songs and subdued the evil spirit that worked within him (“*And it came to pass, when the evil spirit from God was upon Saul, that David took an harp, and played with his hand: so Saul was refreshed, and was well, and the evil spirit departed from him*” - 1 Sam. 16:14-23).

Pythagoras soothed with his songs a young man who wanted to set on fire to his rival’s house.¹⁰¹⁹

The legendary singer Orpheus allegedly tamed wild beasts with his songs and skilful playing of a lyre, enchanted forests, moved rocks, muted the seducing voices of the sirens and even touched the heart of harsh gods in the realm of “immaterial shadows”.¹⁰²⁰

These stories – true or legendary – are only among the most popular of endless examples about the beneficial effects of the art of music over all that lives in nature.

It is not by chance that ancient Greeks attributed to Apollo both the gift of healing and singing. “In general”, writes Sextus Empiricus, “music is heard not only from people who are rejoicing, but also in hymns, feasts, and sacrifices to the gods. Because of this it turns the heart toward the

¹⁰¹⁸ In ***Ars Musica of Aegidius of Zamora***, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 248-249

¹⁰¹⁹ See full story on p. 228 here, footnote 1047. ***Fundamentals of Music of Boethius***, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 139 and Иванов, Я. *История на музиката*, с. 10

¹⁰²⁰ *Антична митология*, с. 117 and ***Etymologies, book 3/22 by Isidore of Seville (c. 560/564-636)***, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 154

desire for good things. But it is also a consolation to those who are grief-stricken; for this reason, the auloi playing a melody for those who are mourning are the lighteners of their grief".¹⁰²¹ Similarly Plutarch attests that music was not only used for military purposes, but also as a remedy against illnesses, because it has the ability to strengthen and mobilize the immune system of the organism.¹⁰²²

Real beneficial music acts positively even to non-thinking creatures such as plants and animals.¹⁰²³ Aegidius of Zamora writes about the observations of "learned men" that "melody gives pleasure" not only to birds and to animals ("which walks") but also "to what [ever] swims, that is [to] fish", and especially dolphins.¹⁰²⁴

Cassiodorus tells how "music extenuates fears, furies, appeaseth cruelty, abateth heaviness, and to such as are wakeful it causeth quiet rest; it cures all irksomeness and heaviness of soul".¹⁰²⁵ This lumination of the art and ability to reduce the burden of everyday live is aptly expressed by Schiller who finds that 'earnest is the life, merry is the art'.¹⁰²⁶ Thus Robert Burton explains that even though "many men are melancholy by hearing music" it is "a pleasing melancholy" and to those who "are discontent, in woe, fear, sorrow, or deject, it is a most present remedy"¹⁰²⁷. Also Mather points out that "the delightfulness of music has a natural power to lessify melancholy passions"¹⁰²⁸. 'Suffering encountered in art is healing', believes Harvey, and reveals that "suffering and healing" has been his own "most common source of inspiration".¹⁰²⁹

¹⁰²¹ See *Against the Musicians of Sextus Empiricus (physician and philosopher of the 2nd century)* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 99

¹⁰²² Плутарх. *О Музыке*, гл. 44, с. 81. Цит. по: Д. Пенюв. *Силата на музиката*, с. 90

¹⁰²³ **It is suggested for instance that with the right music cows and sheep give more milk and plants grow faster.**

¹⁰²⁴ In *Ars Musica of Aegidius of Zamora*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 250

¹⁰²⁵ *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 182

¹⁰²⁶ **"Ernst ist das Leben, heiter ist die Kunst"**. Quoted in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 182

¹⁰²⁷ After *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 182

¹⁰²⁸ Mather, I. *Remarkable Providence*, Quot. in *An Encyclopedia of Quotations about Music*, p. 187

¹⁰²⁹ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 162

Music therapy, highly developed in the recent years, can provide spectacular results. "Music is effective because it is a nonverbal form of communication, it is a natural reinforcer, it is immediate in time and provides motivation for practicing non-musical skills. Most importantly, it is a successful medium because almost everyone responds positively to at least some kind of music."¹⁰³⁰ The right music remedies the circulation of the blood and the function of the heart, relieves the pain of mentally ill patients, improves the brain activity of people with mental damage, stimulates and regulates the movements of those suffering from physical dysfunctions. Music can alter a person's mood, even of people suffering depression. It can appease anger, irritation, worries.

Music therapy is widely used in the treatment of the physically disabled and the mentally ill. P. Nordoff and Cl. Robins, pioneers of its practising, demonstrate in their book that music can have an important role even in the treatment of severely handicapped children.¹⁰³¹ It is considered as "the unique application of music to enhance personal lives by creating positive changes in human behaviour. It is an allied health profession utilizing music as a tool to encourage development in social/emotional, cognitive/learning, and perceptual-motor areas". Music therapy proves also to be very "useful with autistic children owing in part to the nonverbal, non threatening nature of the medium" of music and it "is particularly effective in the development and remediation of speech".¹⁰³²

It has been mentioned that the right hemisphere of the brain responds to music and the left to speech. Although the two are not completely separate

¹⁰³⁰ See Dr. Staum, Myra J., RMT-BC Director and Professor of Music Therapy Willamette University and Salem, Oregon. *MUSIC THERAPY AND LANGUAGE FOR THE AUTISTIC CHILD*, published on <http://www.autism.org/music.html>

¹⁰³¹ Storr, Anthony. *The Dynamics of Creation*. London, 1992, p. 186. **Also in our own experience mentally ill people suffering anxiety, aggression and confusion can get totally transfigured, calm, peaceful and even in some cases they can regain for a short while their sanity when suitable music is played to them.** [Observations of D. Gamalova in concerts given by her to mentally ill people]

¹⁰³² **Autistic children show unusual sensitivities to music. "Some have perfect pitch, while many have been noted to play instruments with exceptional musicality. ... Since autistic children sometimes sing when they may not speak, music therapists and music educators can work systematically on speech through vocal music activities."** See *MUSIC THERAPY AND LANGUAGE FOR THE AUTISTIC CHILD*, Written by Myra J. Staum, Ph.D., RMT-BC Director and Professor of Music Therapy Willamette University, Salem, Oregon on <http://www.autism.org/music.html>

in this function,¹⁰³³ i.e. exclusive and independent of each other, there is a tendency to explain with it the ability of people who have lost their speech or even worse their memory or sanity to still play the musical instrument they played before the trauma, to improvise and in some cases even to compose music.¹⁰³⁴

Listening to music restores, refreshes, and heals.¹⁰³⁵ For the effects of songs in everyday life and during work St. John Chrysostom says that “to such an extent, indeed, our nature delighted by chants and songs that even infants at the breast, if they be weeping or afflicted, are by reason of it lulled to slumber”.¹⁰³⁶ People sing during their work to reduce its burden “for the mind suffers hardship and difficulties more easily when it hears songs and chants”¹⁰³⁷.

Music plays a more important part in adaptation to life than is generally realized. It began as a way of enhancing and co-ordinating group feelings. Storr believes that listening and participating in music can restore a person to himself,¹⁰³⁸ whilst the poet J. Logan considers music as “the medicine of the mind”.¹⁰³⁹ This healing power of music is concealed perhaps in its ability to *unify*. The greater the conflicts it successfully unifies, the more *spiritual* the music, believes Harvey, for whom ‘paradise is virtually synonymous with unity’¹⁰⁴⁰. Because of the healing qualities of

¹⁰³³ Storr, Anthony. *Music and the Mind*. London, 1992, p. 36

¹⁰³⁴ **E.g. Nietzsche after becoming insane could no longer handle words but was still able to improvise on the piano.** According to Storr, Anthony. *Music and the Mind*. London, 1992, p. 156

¹⁰³⁵ Storr, Anthony. *Music and the Mind*. London, 1992, p. 122

¹⁰³⁶ From **Exposition of Psalm 41 by St. John Chrysostom**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 124 and Златоуст, Йоан, св. Творения. т. V, кн. 1, 1899, с. 151. Quotation after Пенев, Д. *Силата на музиката*, с. 90

¹⁰³⁷ From **Exposition of Psalm 41 by St. John Chrysostom**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 124 and Златоуст, Йоан, св. Творения. т. V, кн. 1, 1899, с. 151. Quotation after Пенев, Д. *Силата на музиката*, с. 90

¹⁰³⁸ **Today, according to Storr, it is often a means of recovering personal feelings from which we have become alienated. People need to recapture their subjectivity that has been excluded during long working hours.** Storr, Anthony. *Music and the Mind*. London, 1992, pp. 122, 123

¹⁰³⁹ John Logan in *Danish Ode* (c. 1788). Quot. after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 255

¹⁰⁴⁰ **Evidence of the calming effect of such music, “of how the brain semispheres synchronize, of how the more peaceful brain waves flood the brain”, etc, “has been reported from EEG (electroencephalograph) monitoring of the listener”.** Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, pp. 52, 50-1

music, *the gift of its creation and interpretation* can fall into the category of the *gift of healing*, which St. Paul ranks among spiritual gifts (1Cor 12:9).

b) educative role (sociocultural and aesthetic mission)

Music according to Boethius “has the power either to improve or to corrupt (debase) our character”¹⁰⁴¹, i.e. ‘to ennoble or degrade our behaviour’.¹⁰⁴² Thus there is an excessive need for musical education. The violin teacher Suzuki proclaims that he wants “**to make good citizens.** If a child hears music from the day of his birth, and learns to play it himself, he develops sensitivity, discipline and endurance. He gets a beautiful heart”¹⁰⁴³.

Plato would only admit art in his Republic if it had an *ethical purpose*. He required such contents, form and style of poetry that “would produce honest, brave and steadfast characters in the children to whom it was taught. Beauty, harmony and rhythm in nature correspond to, and resulted in, grace and harmony of the soul and by constant association with beautiful things the souls of children would be unconsciously shaped to the beauty of reason”.¹⁰⁴⁴

In view of its strong emotional effect and ability to penetrate into the most intimate essence of the human soul beneficial music has an immense educative significance. It cultivates the sense of the good and the beautiful, elevates the spirit to the eternal being and is genuinely valuable.

Taking into consideration its great educative and healing potential and being aware of the “many wonders it has performed on the affections of

¹⁰⁴¹ Boethius. *De Institutione Musica* (VI century), I, i. Quoted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 666 and in Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 55

¹⁰⁴² Quotation of Boethius in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 241

¹⁰⁴³ Quotation of Shinichi Suzuki (1973) after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 253

¹⁰⁴⁴ **Aristotle in *Politics* describes similarly that owing to a certain affinity which we seem to have with the ‘harmoniai’ and rhythms “many wise men say that the soul is a ‘harmonia’ or that it has ‘harmonia’”.** See Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 29-30 and Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 26

the body and mind”¹⁰⁴⁵ ancient peoples included music in their educational systems.

Plato, Aristotle and their contemporaries saw music as a powerful instrument for education. They proposed that the right type of music can bring order and harmony though they could not always agree on which music was ‘beneficial’ and which ‘harmful’. Plato wanted to exclude from his Ideal State music, which was sorrowful, plaintive or that associated with indolence and drinking. That left only the Phrygian and Dorian modes as tolerable: “These two harmonies I ask you to leave; the strain of necessity and the strain of freedom, the strain of the unfortunate and the strain of fortune, the strain of courage, and the strain of temperance; these, I say, leave.”¹⁰⁴⁶ The one imitates the tones “of a brave man who is engaged in warfare or in any enforced business”; the other imitates “a man engaged in works of peace”.¹⁰⁴⁷

Pythagoras used music not only to chase away bad spirits but also for purely aesthetico-educative purposes. Assuming that the whole structure of soul and body is united by musical harmony the Pythagoreans studied well the actions of the different modes and used to choose the suitable melodies for different purposes.¹⁰⁴⁸ Boethius later points out the importance of training the mind to comprehend what is inherent by nature and in this way to find delight by learning what pitch ratios render melodies to be internally consistent.¹⁰⁴⁹

‘The primary role of music in ancient Greece was to build character and health’.¹⁰⁵⁰ ‘Plato saw two principles of human nature, the spirited (“the high-spirited”) and the philosophical (“the love of knowledge”), which are

¹⁰⁴⁵ **From *Fundamentals of Music of Boethius, reprinted* in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 139**

¹⁰⁴⁶ Plato. *The Republic of Plato*. Third Edition, transl. by B. Jowett. Oxford: Clarendon Press, 1888, Book III, pp. 84-5, *quotation after* Storr, Anthony. *Music and the Mind*. London, 1992, p. 41

¹⁰⁴⁷ **From the *Republic of Plato reprinted* in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 11**

¹⁰⁴⁸ **The already-mentioned young man (see p. 223 - *Pythagoras soothed...*), intoxicated by the sound of the Phrygian mode, wanted to set fire to the house. Pythagoras succeeded to calm and restore him to self-control by changing the mode to a spondaic melody. See *Fundamentals of Music of Boethius, reprinted* in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 139. See on this also Storr, Anthony. *Music and the Mind*. London, 1992, p. 41**

¹⁰⁴⁹ See ***Fundamentals of Music of Boethius, reprinted* in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 139**

¹⁰⁵⁰ Menuhin, Y. and Davis, C. *The Music of Man*, p. 39

served by gymnastics and music respectively' and taught that 'a proper balance between the physical and mental was needed'¹⁰⁵¹: "simplicity in music begets sobriety in the souls, and in gymnastic training it begets health in bodies"¹⁰⁵².

By emphasising its spiritual nature Plato declared that music should precede and dominate gymnastics, because the soul should form the body, not vice versa:¹⁰⁵³ "*for I, for my part, do not believe that a sound body by its excellence makes the soul good, but on the contrary that a good soul by its virtue renders the body the best that is possible*"¹⁰⁵⁴.

Plato was convinced that "education in music is most sovereign, because more than anything else rhythm and 'harmonia' find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, and otherwise the contrary".¹⁰⁵⁵ Also "one who was properly educated in music ... would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good" and "the ugly he would rightly disapprove".¹⁰⁵⁶ In *Timeus* he says that "all audible sound is given us for the sake of harmony, which has motions akin to the orbits in our soul, and which, as anyone who makes intelligent use of the arts knows, *is not to be used, as is commonly thought, to give irrational pleasure, but as heaven-sent ally in reducing to order and harmony any disharmony in the revolutions within us. Rhythm, again, was given us from the same heavenly source to help us in the same way; for most of us lack measure and grace*".¹⁰⁵⁷

¹⁰⁵¹ **A "harmonious adjustment of these two principles by the proper degree of tension and relaxation". From the *Republic of Plato* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 18**

See also Storr, Anthony. *Music and the Mind*. London, 1992, pp. 43, 44

¹⁰⁵² **From the *Republic of Plato* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 17**

¹⁰⁵³ According to Menuhin, Y. and Davis, C. *The Music of Man*, p. 39

¹⁰⁵⁴ **From the *Republic of Plato* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 16**

¹⁰⁵⁵ **From the *Republic of Plato* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 14 and Storr, Anthony. *Music and the Mind*. London, 1992, p. 126**

¹⁰⁵⁶ **From the *Republic of Plato* reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 14**

¹⁰⁵⁷ Plato. *Timaeus and Critias*. Transl. by Desmond Lee. London, 1977, p. 65. Quoted in Storr, Anthony. *Music and the Mind*. London, 1992, p. 44

In the "Laws" he requires any citizen of his "ideal republic" to be well-educated in music, because through the proficiency in harmony *the soul itself becomes harmonic; through rhythm it gets accustomed to finding measure in everything and enchanted by melodies, it finds pleasure in them and gets attracted to the contemplation of beauty*.¹⁰⁵⁸

Later also the state adopts this requirement and musical education becomes a public responsibility.¹⁰⁵⁹

Aristotle divides music into three types: *popular*, which means artistic music that brings aesthetical pleasure; *excitative* or warlike music, which incites bravery; and *soothing*, which calms the passions and ennobles the soul.¹⁰⁶⁰ He spoke of music as "a form of education in which boys should be trained not because it is useful or necessary but as being liberal and noble" or as "a form of pastime" "in leisure" that people "think proper for free men".¹⁰⁶¹ Music he considered as a form that "has the power of producing a certain effect on the ethos of the soul" and of "accustoming men to rejoice rightly".¹⁰⁶² According to him education should be guided by "three canons" – "moderation, possibility, and suitability" and education by habit must come before education by reason, as training of the body must come before training of the mind.¹⁰⁶³ He underlines that learning "is a painful process" and does not go with amusement, therefore we "must not make amusement the object of education of the young".¹⁰⁶⁴ Hence Aristotle raises the question whether music serves "for education or

¹⁰⁵⁸ **"The teachers of the lyre take ... care that their young disciple is temperate and gets into no mischief; and when they have taught him the use of the lyre, they introduce him to the poems of other excellent poets, who are the lyric poets; and these they set to music, and make their harmonies and rhythms quite familiar to the children, in order that they may learn to be more gentle, and harmonious, and rhythmical, and so more fitted for speech and action; for the life of man in every part has need of harmony and rhythm"**. Quotation in Plato's *Laws* after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 251

¹⁰⁵⁹ Пенов, Д. *Силата на музиката*, с. 92-93

¹⁰⁶⁰ Иванов, Янко. *История на музиката*, с. 19

¹⁰⁶¹ **From the *Politics* of Aristotle**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 25

¹⁰⁶² **From the *Politics* of Aristotle**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 26, 29

¹⁰⁶³ **From the *Politics* of Aristotle**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 34, 26

¹⁰⁶⁴ **From the *Politics* of Aristotle**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 26

amusement or entertainment” and concludes that “it appears to participate in them all”.¹⁰⁶⁵

Aristotle developed also a theory of musical influence on feelings and morale. He recommended only the most ethical *harmoniai* and *mele* for education, and the practical and divinely suffused ones for listening to when others are performing.¹⁰⁶⁶ The Lydian mode he recommends for its power to combine orderliness with educative influence. He considered the Phrygian mode as too orgiastic, “violently exciting and affective” and thought that Socrates “did not do well” to permit it along with the Dorian.¹⁰⁶⁷ ‘Men are inclined to be mournful and solemn when they listen to that which is called Mixo-Lydian; but they are in a more relaxed frame of mind when they listen to others, for example the looser modes. A particularly equable feeling, midway between these, is produced, I think, only by the Dorian mode, while the Phrygian puts men into a frenzy of excitement’.¹⁰⁶⁸ Also the Greek rhetorian Athenaeus (c. 200 AD) points out to these qualities of the Dorian mode, calling it a harmonia that “exhibits the quality of manly vigour, of magnificent bearing, not relaxed or merry, but sober and intense, neither varied nor complicated”. He mentions that in ancient times music was an incitement to bravery and according to him music “trains character, and tames the hot-tempered and those whose opinions clash”.¹⁰⁶⁹

Music promotes *order in muscular movement and also within the mind*. When referring to the pleasure we gain from unorganized natural sounds Stravinsky, who holds in general that “music is given to us to create

¹⁰⁶⁵ **From the Politics of Aristotle**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 27

¹⁰⁶⁶ **From the Politics of Aristotle**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 33

¹⁰⁶⁷ **From the Politics of Aristotle**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 33, 34

¹⁰⁶⁸ Aristotle. *The Politics*. Transl. by T.A. Sinclair. London: Penguin, 1981, Book VIII, Sect. V, p. 466. See the same in different translation in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 29

Only the Church and Orthodox in particular preserve today prescriptions of what is suitable and what not for the spiritual gain of the soul in this strict sense. There are still some consideration of what music is suitable in the work with small children and especially in music therapy. Of course teachers are trying to develop musical taste and understanding of beauty in those who choose to take lessons in classical music (playing or singing) but it happens in rather unspecified way.

¹⁰⁶⁹ **From the Sophists at Dinner of Athenaeus**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 87, 90, 86

order”¹⁰⁷⁰, says: “over and beyond this passive enjoyment, we shall discover music, music that will make us participate actively in the working of a mind that orders, gives life, and creates”.¹⁰⁷¹

Another great power of music is its ability to *educate the emotions*. John Blacking sees the education of the emotions and development of the senses through the arts as very essential “both for balanced action and effective use of the intellect”.¹⁰⁷² The widespread notion that “violent and base passions are not appropriate subjects for music” and that “the art should edify, not introduce degraded motions into the soul”, became in the eighteenth century for instance “a staple of the new aesthetics”.¹⁰⁷³

Here we should mention that when the Church Fathers opposed musical education (for reasons already explained before), they criticized mainly the engagement with the non-beneficial passionate musical activities, (the one which even Aristoxenus described as “prostituted music”¹⁰⁷⁴), and naturally advised Christians not to let their children to be taught and corrupted by these melodies.

Truly beneficial art, however, is capable of *transforming the passions*¹⁰⁷⁵, and by uplifting our fallen nature towards its natural sinless state it can provide a healthy balance in the core of our being.¹⁰⁷⁶

Making music is a *worthwhile human activity in itself*. Music is a special form of behaviour and it is difficult to engage in it without some co-operation. It is also a cultural issue. Due to a different cultural background the same music might be stimulus and a great experience for one person and very little or none to another. “The songs most beautiful to us”, says Rousseau, “will only moderately move those to whom they are

¹⁰⁷⁰ Quotation in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 28

¹⁰⁷¹ Stravinsky, Igor. *Poetics of Music*. New York: Vintage Books, 1947, p. 24. See also Storr, Anthony. *Music and the Mind*. London, 1992, p. 106

¹⁰⁷² Blacking, John. ‘A Commonsense View of all Music’. Cambridge University Press, 1987, p. 118 See also Storr, Anthony. *Music and the Mind*. London, 1992, p. 106

¹⁰⁷³ Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 743

¹⁰⁷⁴ **From the Sophists at Dinner of Athenaeus**, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 92

¹⁰⁷⁵ **Nietzsche and Freud for instance believed that repression of the passions is dangerous and leads to crime and other evils. Thus they considered that negative passions need to be transformed not suppressed.**

¹⁰⁷⁶ Storr, Anthony. *Music and the Mind*. London, 1992, p. 162

quite unfamiliar. It is a tongue for which one needs a dictionary.” And since “to the uncultured ear our consonances are merely noise” “development of sensitivity and taste for it” is essential, which “requires long exposure”.¹⁰⁷⁷ We are free to dislike also great art but in order to make this choice for us we need to have the equipment to assess and evaluate the work’s qualities objectively and yet dislike it. Thus in order to appreciate music and its value adequately and to become “a good judge” the listener needs to be musically educated.

Playing a musical instrument often is the best introduction to knowledge and love of music. It is indispensable even if not all children who play one will become musicians. Already Aristotle raised the question of whether the young should “learn music by singing and playing themselves”. He considered some instruments such as the auloi (flutes) or kitharas, not appropriate for education and encouraged only the use of “such instruments as will make them attentive pupils”.¹⁰⁷⁸ Even though he, in fact, arrived at a rejection of “professional education in the instruments and in performance” he explained that it “is impossible, or difficult, to become a good judge of performances if one has not taken part in them”.¹⁰⁷⁹

Those who receive a musical education are better integrated in every way when they reach maturity and are more likely to be happy and effective than those deprived of musical education, asserts Storr.¹⁰⁸⁰ Music has also a good effect upon studying other subjects because it develops the mind more intensively, and also helps concentration and co-ordination. But most important, the soul of a child, who has become familiar with music in a living connection through the study of an instrument, is different. It has been enriched with an experience which uplifts and

¹⁰⁷⁷ **From *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* by Jean-Jacques Rousseau, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 948, 949**

¹⁰⁷⁸ **“Moreover”, wrote Aristotle, “the aulos is not an ethical but rather an exciting instrument, so that it ought to be used for occasions of the kind at which attendance has the effect of purification rather than instruction. And let us add that aulos-music happens to possess the additional property telling against its use in education that playing it prevents the employment of speech.”** From the *Politics of Aristotle*, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 31

¹⁰⁷⁹ **From the *Politics of Aristotle*, reprinted in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 30, 32**

¹⁰⁸⁰ Storr, Anthony. *Music and the Mind*. London, 1992, p. 124

ennobles in a way which passive acquaintance with music can not provide!

Thus it is of immense importance for those responsible for education to consider the educative significance of, and hence the need for, music in modern society. "Today, when education is becoming increasingly utilitarian, **directed toward obtaining gainful employment rather than enriching personal experience**, ... the idea that music is so powerful, that it can actually affect both the individual and the state for good or ill has disappeared", warns Storr. "In a culture dominated by the visual and the verbal, the significance of music is perplexing, and is therefore underestimated."¹⁰⁸¹ According to Storr, music is seldom taken seriously by those politicians and educationalists who are not themselves musically educated. They do not consider the wisdom and the experience of the great thinkers of the past such as Plato and Aristotle who were fully aware of the incredible power of music, which can move our hearts in one way or another, for good and for evil.¹⁰⁸² In his book *The Closing of the American Mind* where Alan Bloom attacks American education he expresses also his anxiety about the effect of *rock music* upon students and that rock music has banished any interest in any other kind of music.¹⁰⁸³ This initially American tendency of underestimating the role and the importance of music and especially of beneficial music became lately rather infectious in many other countries around the world.

Music has lost its significance as a tool for developing a healthy and noble soul in people. Also the reasons for choosing music as a profession often rest on false ground. Music cannot and should not be valued according to the transitory, perishable and vain profits it might eventually give to those

¹⁰⁸¹ Storr, Anthony. *Music and the Mind*. London, 1992, p. xii

¹⁰⁸² Storr, Anthony. *Music and the Mind*. London, 1992, p. 48. **See p. 209 (but solidarity...) and p. 218, footnote 992 in Chapter 5 here where we point at the ability of music to develop a sense of solidarity which can be used for good or for evil ends.**

¹⁰⁸³ **An example of the ability of certain music to overwhelm people and to deprive them of sober judgment over good and evil could be that of Wagner. He is recognized as being able to overwhelm people most strongly emotionally. It is interesting that he was adored by Hitler whose speeches had the same effect on his audience. (Hitler's speeches considered intellectually [which is not the case with Wagner's music of course] were of no value but emotionally they were overwhelming. He apparently used a declamatory style superimposed upon near quotations from biblical text and used language as it would be used in a religious ritual, explains Storr.)** See Storr, Anthony. *Music and the Mind*. London, 1992, pp. 45-48

who achieve mastery, not even taking into account the spiritual benefits which can be gained. The guiding factor can only be love, and this is the actual stimulus which makes genuine communion with the art of music possible. Or as Plato puts it:

“For surely the end and the consummation of all musical things is the love of the beautiful”.¹⁰⁸⁴

c) ethical significance

The development of an aesthetical sense of beauty and of the sublime in music contributes towards the forming of the moral character of man. He becomes alien to evil and ugliness. Berdyaev points out that everything that generates higher values has a moral significance. Therefore he considers the creative act as a path toward moral and religious perfection.¹⁰⁸⁵

Musical education is regarded as the ‘handmaid’ of a religious one, because music elevates the soul to the higher Good since, according to Plato, ‘we cannot contemplate the perfect harmony in creation without being active participants of the Reason which created it and by imitating these regular movements we are learning to correct the irregularity of our own’¹⁰⁸⁶.

‘We are called to bring everything to goodness as God does’, says Fr. Sergius.¹⁰⁸⁷ Every human activity is beneficial when turned to the good and to the praise of the Creator. Thus the art of music, when used with faith and zeal for good, for ‘revealing the best features in man’¹⁰⁸⁸, and musical instruments, when they play beneficial music, can have an

¹⁰⁸⁴ In Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 16

¹⁰⁸⁵ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*]

¹⁰⁸⁶ *Quotation according to* Колев, Цанко, свещ. *Музика и нравственост*. Сп. Дух. култура, 1949, кн.1, с. 23

¹⁰⁸⁷ Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002. Глава: *Творчество – дар Божий* /Превод на бълг., с. 49

¹⁰⁸⁸ Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002. Глава: *Антиподы ли православие и рок-культура?* /Превод на бълг., с. 56

immense positive influence on man by transforming him and inspiring him for work in accordance with God.

Also Hindemith took notice of this moral function of musical art. Summarising the doctrine of Blessed Augustine¹⁰⁸⁹, he declared that: “Music has to be converted into moral power. We receive its sounds and forms, but they remain meaningless unless we include them in our own mental activity and use their fermenting quality to turn our souls towards everything noble, superhuman, and ideal”.¹⁰⁹⁰ In his book ‘*A Composer’s World*’, Hindemith “opposed the theory that music is simply entertainment”. He admits that “music of all possible degrees ought to be provided” but simultaneously warns that “works, in which the composer’s moral effort cannot be perceived ... may not impress us as a work of art”. Music for him serves an end beyond itself and according to Vaughan Williams should not be utilitarian.¹⁰⁹¹ When Lord Kinnoul congratulated Händel for the noble “entertainment” he provided the audience with in his *Messiah* the composer exclaimed: “*My Lord, I should be sorry if I only entertained them; I wished to make them better*”.¹⁰⁹²

The opinion that music cannot be bound to morality also exists. It can be accepted though only in a sense that music is to abstract an art to be able to edify directly but its function remains close to this because of its ability to lift up the spirit and consequently to inspire high ethics and morality, which can then, as Hindemith wishes, convert it into “*moral power*”.

Of the fact that music can have influence on the morals of people but be not necessarily ‘edifying’ Mendl also takes notice. People do not expect to be ‘edified’ in the direct sense of the term but to find “a spiritual quality in that which they regard as the finest music”, he says.¹⁰⁹³ He remarks also that music can have a moral effect that it is not necessarily connected to its artistic value. A hymn, for example, which inspires the worshipper to become better, might be rather banal. Nonetheless Mendl believes that on

¹⁰⁸⁹ Augustine, St. *De musica*. Chapter VI/Augustine, St. *De musica*. A synopsis by Knight, W. F. Jackson. London, 1949

¹⁰⁹⁰ Hindemith, Paul. *A Composer’s World*. Cambridge, Harvard University Press, 1952, p. 5. Quoted in Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 118

¹⁰⁹¹ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 55, 56

¹⁰⁹² Quotation according to Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 63

¹⁰⁹³ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 55

the whole the “religious appeal of music is linked to its artistic merit”. If a religious piece of music for instance is to be a valuable music it has to be devotional in character, and conversely, if a composition is intended to raise religious feelings but does not do so, it is an artistic failure on the part of the composer. It is not enough for a piece of music to offer rich expressiveness and “consummate craftsmanship”. The great works of music communicate nobility and are able to enrich the listener spiritually.¹⁰⁹⁴ *This leads us to the assumption that divine influence is proportional to the greatness of achievement in the work of art, i.e. the higher the artistic achievement the stronger the collaboration with divine assistance in the form of creative gift and inspiration.*

d) the role of music to spiritual evolution

‘It is impossible to determine exactly the impact music has on the psychic life of man’, believes Andrey Stoyanov. ‘It is certain that it cultivates manners and promotes the development of a sense of beauty, harmony and style in life. Ancient Greeks believed that music balances the soul, teaches it to retain tranquility in grief and joy and prepares it for brave and beneficial deeds. Music certainly intensifies our sensitivity and makes us more exacting towards life. The genuine musician, reared in the noble harmonies of Bach and Beethoven cannot but feel, often with pain, the sharp incompatibility between his own views, tastes, dreams and the real world around him. Life can never come up with the ideal patterns in his soul.’¹⁰⁹⁵

Beethoven mentions repeatedly in his letters the need for creating such an ‘ideal word’ through music: “For you, poor Beethoven, no happiness can come from outside. You must create everything for yourself in your own heart; and only in the world of ideals can you find friends.” He also talks there about the need to “continue to raise yourself higher and higher into the divine realm of art. For there is no more undisturbed, more unalloyed or pure pleasure than that which comes from such an experience”.¹⁰⁹⁶

¹⁰⁹⁴ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, pp. 55, 56

¹⁰⁹⁵ Стоянов, Андрей. *Магията на музиката*, с. 8-9

¹⁰⁹⁶ Anderson, Emily (ed). *The Letters of Beethoven*. London, Macmillan, 1961, pp. 804, 254. *Quot. in* Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 146

To his rhetorical question ‘*What is the relation of art to spiritual evolution?*’ Harvey answers that ‘of course, it is often a prerequisite of great art that it uplifts in some way. In the presence of what we respond to as “great art” we experience a loss of self, a loss of the observer. And that sort of transcendence of the narrow ego may be called, even in the case of “depressing” or tragic art, the uplift of the spirit, or *participation mystique*.’¹⁰⁹⁷

Storr says that his involvement with the music of the great composers has deepened his appreciation of life,¹⁰⁹⁸ and Mendl is convinced that “the music that we value most is not a mere embellishment of life, but a spiritual enrichment of it”.¹⁰⁹⁹ “Indeed Music when rightly ordered”, says J. Collier, “cannot be preferred too much. For it re-creates and exalts the *mind* at the same time. It composes the passions, affords a strong pleasure, and excites a nobleness of thought.”¹¹⁰⁰

It is not by chance that Miguel de Servantes says in *Don Quixote* that “where there is music, there can’t be mischief”¹¹⁰¹ which in the words of the folk saying is expressed as: “He who sings cannot think evil”.

It is also notable that music (and furthermore instrumental music) was used by the biblical prophets to inspire them to prophesy, the implication being that music can facilitate prophetic profundity in relation to the human soul. The great masterpieces of musical art bring out our latent spiritual powers and bring us nearer to spiritual realities, the existence of which we have not even suspected.

“Music touches our feelings more deeply than most words and makes us respond with our whole being”, poetically expresses Menuhin. “Just as the involuntary heartbeat produces life’s first rhythm, so music gives back to us the pulse of life”.¹¹⁰² Andrey Stoyanov leaves it to psychology to examine more precisely the changes the human soul bears under the

¹⁰⁹⁷ Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 36

¹⁰⁹⁸ Storr, Anthony. *Music and the Mind*. London, 1992, p. 126

¹⁰⁹⁹ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 56

¹¹⁰⁰ Quotation of Jeremy Collier in *An Essay of Musick (1702)* after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 242

¹¹⁰¹ Quotation after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 182

¹¹⁰² Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 1

influence of music, 'an extremely difficult task, since music mirrors an infinite variety of musical experiences'¹¹⁰³. The great musical theorist H. Schenker wrote that "in its linear progressions and comparable tonal events, music mirrors the human soul in all its metamorphoses and moods"¹¹⁰⁴ thus Rousseau calls it "the voice of the soul".¹¹⁰⁵ According to Liszt and von Sayn-Wittgenstein it is an art which "would remain incomplete" if "it were unable to offer each movement of the soul a sympathetic sound".¹¹⁰⁶ Mattheson refers to the same in saying that if the composer "is moved in a nobler manner and also desires to move others with harmony, then he must know how to express sincerely all of the emotions of the heart merely through the selected sounds themselves and their skilful combination".¹¹⁰⁷ This suggests that music mirrors not only the nobleness of soul, its beauty and 'longing for heights', but also 'negative feelings and passions'.

Hence, as we saw in the previous chapters, music can also have destructive effects. We have already mentioned that Berdyaev talks about "evil creativity". He thinks that creative work reveals best the destiny of man before the Fall and that in a way it is "beyond good and evil". But because of sinful human nature under the influence of sin it "became crippled and distorted".¹¹⁰⁸

The noble forces of all times rebel against the distortions of the genuine image of musical art, i.e. against the 'devilish bawling' to which Bach refers.¹¹⁰⁹ It is extrinsic to original human nature which mirrors the image of God.

The multiplication and diffusion of musical parodies have always been a symptom of the spiritual degradation of society. We have seen the extent

¹¹⁰³ Стоянов, Андрей. *Магията на музиката*, с. 9

¹¹⁰⁴ Schenker, Heinrich. *Free Composition*. Quoted in Storr, A. *Music and the Mind*, p. 174

¹¹⁰⁵ **From *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* by Jean-Jacques Rousseau**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 953

¹¹⁰⁶ See the essay on **Berlioz and His "Harold" Symphony by Liszt and C. von Sayn-Wittgenstein**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1162

¹¹⁰⁷ Quotation from ***The Complete Music Director by Mattheson***, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 698

¹¹⁰⁸ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 176

¹¹⁰⁹ **Thus Plato would only admit art in his Republic if it had an ethical purpose.**

to which they were characteristic of decaying Roman civilization and how alien they were to the luminous spirit of Christianity. In the contemporary world where we can observe a growing spiritual downfall, these phenomena burst forth with an incredible speed and “craftiness”. Global secularization, - it could be even called demonization -, of contemporary culture, which by trying to substitute man for God twists and debase his views and needs, darkens his value system and leads to its gradual disintegration, affects all areas of art. Luckily ‘decadent and tasteless art dies quickly, because it comprises no value in itself’.¹¹¹⁰

Because of its ability to convey strong emotional states and to communicate the emotional intensity of human experiences, a number of thinkers saw music as dangerous (“music promotes an acute sensibility more powerful than passion itself. *Music is a danger ...*”¹¹¹¹) and even immoral (“music will express any emotion, base and lofty. She is absolutely unmoral ...”¹¹¹²). Other thinkers represent just the opposite opinion arguing that “music is the only of the arts that cannot be prostituted to a base use”¹¹¹³ and that it is the “only sensual pleasure without vice”¹¹¹⁴ (admittedly, if the condition of “the permissible enjoyment of the spirit”¹¹¹⁵ is kept).

Perhaps Calvin, despite his theological errors, explained this most acutely, saying that God “presents to us all possible means in order to occupy us in that spiritual joy” (to rejoice in God by means of the Holy Scriptures) and to “withdraw us from the enticements of the flesh and the world”. Calvin labels music to be “either the first or the principal” thing “proper to recreate man and give him pleasure”. But he warns that we should be “*careful not to abuse it*” and convert it “to our condemnation when it has

¹¹¹⁰ Колев, Цанко, свещ. *Музика и нравственост*. Сп. Дух. култура, 1949, кн.1, с. 23-24

¹¹¹¹ Quotation of Odilon Redon after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 197

¹¹¹² Quotation of George Bernard Show in *Music in London (1931)* after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 198

¹¹¹³ **From A Thousand and One Epigrams (1900) by Elbert Hubbard**, quoted in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 242

¹¹¹⁴ Quot. of Samuel Johnson (c. 1776) after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 242

¹¹¹⁵ **According to Bach’s definition. See the beginning of this chapter.**

been dedicated to our profit and welfare”.¹¹¹⁶ Also Fr. Sergius draws the attention to this need for balance. ‘Man has to find first beauty in general, the beautiful in the actual world’, he says, ‘and then through knowledge of temporal beauty, that includes also art¹¹¹⁷, to attain the Source of eternal beauty’.¹¹¹⁸ ‘Culture’, he continues, ‘can be ennobled and it can even gradually elevate man from what is of the soul to the spiritual. But *everything needs to have certain limits*’¹¹¹⁹, *to have measure*. For a person who has some experience in the spiritual life art, including music, ceases to have a predominant importance. The spiritual pursuit then becomes of a paramount significance for him whilst the deeds of the soul, including art, give away. This does not mean that man has to renounce the latter completely but rather not to become obsessed transforming art into an idol and not to spend time to the detriment of the spiritual pursuit. In other words, it is beneficial for a believer’s recreation to include involvement in pursuits of the soul (such as music and other arts) but without becoming too attached to them. The damage resides not in finding pleasure in art but in being surfeited with that pleasure.¹¹²⁰

Academician Stoyanov believes that in music evil becomes transfigured and devoid of its “poisonous sting” converting ‘as by a miracle’ into ‘goodness and beauty’. According to him, ‘genuine music precludes any evil and ugliness’. Hence it ‘is really one of the most effective means to eliminate evil and ugliness from life’.¹¹²¹

Perhaps most precise is the description of Fr. Sergius who agrees with Archbishop John (Shahovski †1993) that art can be a step towards

¹¹¹⁶ **From *The Geneva Psalter by Jean Calvin*, presented in** Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 366

¹¹¹⁷ **Romantic theorists considered art as beautiful because “it could transport us to higher, aesthetic realm”.** Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford, 1992, p. 152

¹¹¹⁸ Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им. свт. Игнатия Ставропольского, Москва, 2002 /Превод на бълг. *Съвременната култура – сатанизъм или търсене на Бога?* Атон, 2003, с. 21

¹¹¹⁹ Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им. свт. Игнатия Ставропольского, Москва, 2002 /Превод на бълг. *Съвременната култура – сатанизъм или търсене на Бога?* Атон, 2003, с. 41

¹¹²⁰ Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им. свт. Игнатия Ставропольского, Москва, 2002 /Превод на бълг. *Съвременната култура – сатанизъм или търсене на Бога?* Атон, 2003, с. 34

¹¹²¹ Стоянов, Андрей. *Магията на музиката*, с. 10

knowledge of God¹¹²² and that gradually through that which is of the soul (in this case the art), the spiritual can be realized; or according to the Apostle's words, "it is sown a natural body; it is raised a spiritual body" (1Cor. 15:44).

This longing for the highest spiritual goals, in which art appears as a form of searching for God, is brilliantly expressed by the Russian composer Glinka in a conversation with St. Ignatius of Stavropol: *'From my childhood my soul was attracted with love towards the refined. I felt how it was glorifying with heavenly song Someone great, something higher, uncertain for me. I devoted myself to the study of the arts, I dedicated all my life to this. As you can see I am now old but I have not reached my goal. That higher reality before Which my heart was standing in awe, Which my heart was glorifying, is still far away from me. My heart continues to see It as if behind a transparent cloud or transparent curtains; it continues mysteriously to glorify It, mysteriously even for myself, and I am starting to realize that my heart would be satisfied only when its object of contemplation becomes God.'*¹¹²³

A. Stoyanov sees music as 'an infinitely long ladder of experiences of the soul, the bottom end of which dwells in the dark depths of the instinct whilst the highest reaches the sidereal heights of divine intuition'.¹¹²⁴ In this intuition he perceives 'a foretaste of the future', for which 'it educates

¹¹²² **Gogol saw art as a step towards religion, a step towards knowledge of God and Fr. Sergius considers that even rock music of the time of Soviet Russia in which a search for God could be sensed, has played an important role as a step to Orthodoxy in the life of Russian youth.** See Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002. Глава: Антиподы ли православие и рок-культура? (Не может древо злое приносить плоды добрые) /Превод на бълг., с. 87

¹¹²³ "Душа моя с детства объята любовью к изящному. Я чувствовал, как она воспевала какую-то дивную песнь Кому-то великому, чему-то высокому, воспевала неопределенно для меня самого. Я предался изучению художеств, посвятил им всю жизнь мою. Как видишь, я уже достиг зрелых лет, но не достиг своей цели. Это высокое, пред которым благоговело мое сердце, Кого оно воспевало, еще вдали от меня. Сердце мое продолжает видеть его, как бы за прозрачным облаком или прозрачною завесою, продолжает таинственно, таинственно для самого меня, воспевать Его: я начинаю понимать, что тогда только удовлетворится мое сердце, когда его предметом соделается Бог." Quote in Ставропольский, Игнатий св. "Христианский пастырь и христианин-художник". "Богословские труды" № 32, Москва, 1996, cited by Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002 /Превод на бълг. *Съвременната култура – сатанизъм или търсене на Бога?* Атон, 2003, с. 40

¹¹²⁴ Стоянов, Андрей. *Магията на музиката*, с. 167

and prepares us spiritually', it 'prepares us for that more spiritual and more sublime life to which we aspire to be called in the most luminous moments of our life'.¹¹²⁵ Out there, 'on the highest steps of the ladder' sound the 'all-pure harmonies' of the great masters of truly artistic and beneficial music.¹¹²⁶ Such music generates not only a sense of that which is aesthetically beautiful, but also of that which is good and noble. It impels us to reconsider our inner life. And this helps us to find in ourselves hidden 'latent forces, which cut away the prose of everyday life in order to direct our steps towards another, more worthy being' and to evoke our original goodness reminding us of 'our common high origin'.¹¹²⁷

The language of creative music could express the bright and sublime features of human souls, which unites them. It is common¹¹²⁸ for all people and 'makes people equal ... at the height of the most intimate and universal spiritual ideals common to all mankind'¹¹²⁹. 'Music speaks the common language in which the soul is quickened freely and indefinitely and feels as being in its homeland there', Schumann also writes.¹¹³⁰

¹¹²⁵ Стоянов, Андрей. *Магията на музиката*, с. 171

¹¹²⁶ Стоянов, Андрей. *Магията на музиката*, с. 167

¹¹²⁷ Стоянов, Андрей. *Магията на музиката*, с. 177

¹¹²⁸ **When we speak of music as a universal language we must take into consideration the opinion of Storr who writes that it is not correct to regard music as a universal language even though it can unite people from different cultures and backgrounds. In his view 'language does not emanate from the Earth, but from the human brain. So does music. The universality of music depends upon the basic characteristics of the human mind; especially upon the need to impose order upon our experience. Different cultures produce different musical systems just as they produce different languages and different political systems. Languages are ways of ordering words; political systems – society; musical systems – sounds.' Therefore universal is 'the human propensity to create order' believes Storr but "the various types of music are predominantly cultural artefacts rather than natural phenomena". According to Storr communication between souls is only possible if both share the same culture and hence the same understanding and kind of music. Thus listeners of masterpieces of the cultures, which are familiar to them, are usually sharing similar experiences even if the music is without words. (After Storr, Anthony. *Music and the Mind*. London, 1992, pp. 50, 64, 70, 71) Storr and Blacking are convinced that musical education that includes music from other cultures can break our insularity. Music in their opinion "can become a universal language when individuals are acquainted with all forms of artistic musical expression, and through the transformation of individuals it becomes a 'vehicle for world peace and the unification of mankind'". (Blacking, John. 'A Commonsense View of all Music'. Cambridge University Press, 1987, p. 149, quoted in Storr, *Music and the Mind*, p. 51)**

¹¹²⁹ Пенев, Димитър. *Силата на музиката*, с. 97

¹¹³⁰ **"Musik redet die allgemeine Sprache, durch welche die Seele frei, unbestimmt angeregt wird; aber sie fühlt sich in ihrer Heimat."** Schumann, R. *Gesammelte Schriften*. Band I, Breitkopf & Härtel, Wiesbaden, 1985, S. 31

Deryck Cooke defines musical art to be ‘the supreme expression of universal emotions, in an entirely personal way, by the great composers’¹¹³¹. Storr adds that according to him what moves the listener is not the evocation of those emotions but ‘the way in which the composer transforms universal emotions into art’.¹¹³² When referring to the enduring popularity of Mozart’s compositions, “not only in the West but in every society to which they have been introduced”, Gardener indicates that “they are as universal as any form of art is likely to be”.¹¹³³ Hence the conclusion that great art potentially can find a path and reach everyone who comes across it.

‘Words are mediators between human minds, and tones – between hearts’¹¹³⁴, says Andrey Stoyanov. ‘Under the influence of music human souls become transfigured often beyond recognition. They achieve at least for a few happy minutes that notable equality and brotherhood many utopians have longed for’¹¹³⁵, such as we experience in the significant “Ode to Joy”. During these minutes they realize the entire vanity of everyday preoccupations and become filled with a longing for goodness, with sympathy and compassion towards fellowmen, with awe before the Supreme.

Therefore music can exalt not only earthly longings, but also religious feeling. It receives its formation under the influence of religion and is closely bound up with it.¹¹³⁶ “Music is love”, exclaims Eduard Hanslick; “it springs from religion and leads to religion”.¹¹³⁷ Without being itself a religion it proves to be the most appropriate medium for conveying

¹¹³¹ Cooke, Deryck. *The Language of Music*. London: Oxford University Press, 1959, p. 33

¹¹³² **Music causes increased arousal in the interested listener and there is a closer relation between hearing and emotional arousal than between seeing and emotional arousal which Storr explains by the fact that we start to hear (in the womb) much before we can see.** Storr, Anthony. *Music and the Mind*. London, 1992, pp. 25, 26, 74

¹¹³³ Quoted in Gardener, Howard. *Extraordinary minds*. USA, 1997, pp. 67-68

¹¹³⁴ Стоянов, Андрей. *Магията на музиката*, с. 165

¹¹³⁵ Стоянов, Андрей. *Магията на музиката*, с. 181

¹¹³⁶ **Cassiodorus in his treatise *Fundamentals of Sacred and Secular Learning* takes notice of the many references to musical instruments, songs and other musical activities in the Bible, mentioning the common patristic allegory between the decachord of the Ten Commandments and the psalter of ten strings (“Praise the Lord with harp: sing unto him with the psalter and an instrument of ten strings” – Ps. 33:2), between the very Psalter and the musical instrument after which it is named, etc.** Presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 144

¹¹³⁷ Quotation after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 256

religious emotions. It can express religious feelings connected with “prayers, religious calm and serenity, and *also all the emotions, which in themselves are consonant with the divine aspect of man’s nature*”, *even if they are not necessarily religious*.¹¹³⁸

“Music and religion are intimately related... The deepest emotions require for their civilized expression the most emotional of arts”, says Will Durant whilst Albert Schweitzer considers that “all true and deeply-felt music, whether secular or sacred, has its home on the heights where art and religion dwell”.¹¹³⁹

Many great artists were aware of the interconnection between music and religion. The universe itself appeared to them as a heavenly harmony that mirrors the absolute Divine harmony;¹¹⁴⁰ as an enormous orchestra with countless instruments; as an ‘undying music of the universe’ to which God is listening in its ‘plenitude, absolute beauty and perfection’, but which man just catches in a fragmentary manner.¹¹⁴¹

Beethoven thought that music represents the highest level of revelation, higher than all [secular] wisdom and philosophy, and that whoever can understand his music, ‘will rise above sorrows that break the spirit of others’¹¹⁴², because the religious significance of music is the most powerful means to overcome earthly misfortune.¹¹⁴³

Bach shared Luther’s opinion that music is the ‘best solace’, which ‘refreshes and sets at peace the heart’ and his work is the profoundest proof of it.¹¹⁴⁴ Luther himself qualifies music as the second best after theology in saying that “music is the art of the prophets, the only art that can calm the agitations of the soul; it is one of the most magnificent and delightful presents God has given us”¹¹⁴⁵.

¹¹³⁸ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 51

¹¹³⁹ Quotation from *The Story of Civilization (1935-37)* by Will Durant in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 256. See also p. 258 for Schweitzer.

¹¹⁴⁰ Пенев, Димитър. *Силата на музиката*, с. 105

¹¹⁴¹ Стоянов, Андрей. *Магията на музиката*, с. 171

¹¹⁴² Quot. according to Пенев, Димитър. *Силата на музиката*, с. 108

¹¹⁴³ Пенев, Димитър. *Силата на музиката*, с. 109

¹¹⁴⁴ According to the book of Esther Meynell, *Die kleine Chronik der Anna Magdalena Bach*, Leipzig, 1935, S. 282

¹¹⁴⁵ After *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, pp. 186, 257

By noticing the interrelation between music and religion historians conclude that they are in principle inseparable: ‘Ultimately, every art is religious... Its main aim was and is to reveal and extend the bond (and such is the meaning of the word *religion* – bond!) between the external world of the senses and the inner spiritual world.’¹¹⁴⁶ Therefore Beethoven called music a “mediator” between the sensory and the spiritual life. But it is also the connecting link between the sensory and the Suprasensory. The experience of God as a present reality transforms into a personal spiritual communion. Hence music might be considered *as an antechamber of the supreme art – prayer*.¹¹⁴⁷ Spiritual contemplation in the great masterpieces of musical art approaches the sublime experience we can find in religious mystics, when man forgets himself or, as Harvey expresses it, when one ‘experiences loss of self’¹¹⁴⁸ contemplating the glory of the experienced object.¹¹⁴⁹

Of all arts music is the closest to Eternity. It takes us to the foot of the Divine.

Hence, according to Prof. Penov, ‘the most profound religious experiences are best expressed in music and the most profound musical works are the religious, or those filled with a religious spirit’¹¹⁵⁰, which praise not only the “handywork” (Ps. 19:1)¹¹⁵¹, but also the Creator Himself.

3. The role of music in the ascetic (ethical) life

By investigating the topic of the spiritual life we have examined briefly asceticism, which is the first step in spiritual growth. Now we are going to look at the nature of ascetism more closely in order to trace what role music may have in this spiritual exploit. Again, it will be considered in the tradition of the Orthodox Christian Church.

¹¹⁴⁶ Шторк, Карл. *История Музыки*, Москва, 1918, с. 7

¹¹⁴⁷ **See p. 242, footnote 1122** (*Gogol saw art ...*)

¹¹⁴⁸ **See p. 238 here** (*we experience a loss of self...*) and Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 36

¹¹⁴⁹ After *Лекции по психология на религията*

¹¹⁵⁰ Пенев, Димитър. *Силата на музиката*, с. 112

¹¹⁵¹ **“The heavens declare the glory of God; and the firmament sheweth his handywork”** (Ps. 19:1) [BG – Пс. 18:2].

a) the nature of ascetism

Ascetism can be traced back to the dawn of human history and can be found to a certain extent in all existing religions, which indicates that it manifests some truly profound aspects of the human spirit¹¹⁵². Berdyaev refers to *askesis* (to spiritual effort) as a necessary formative background to every religious and mystical experience. It is neither the aim, nor the content of the religious experience, but only its methodology. Hence ***askesis is a technique, a paedagogical exercise for spiritual awakening, renewal and striving to achieve perfect love***¹¹⁵³. It deals with the discipline and effort that bring man to the first step of the ascent to perfection, which is concerned with the process of purification of the heart; it is the active part of spiritual progress, the self-discipline and cooperation that God requires of man.¹¹⁵⁴ Only he who has cleansed his mind through dispassion can go on to knowledge or contemplation.¹¹⁵⁵ Therefore the central task of Orthodox ascetism is 'to come back from a *corrupt* to a *pure* state of mind' through repentance which leads to the integrity of human nature, created after the pattern of Christ's nature. That is what the word "repentance" (*metanoia*) literally means – "change of mind".¹¹⁵⁶ Baptism in the early Church was preceded by asceticism and followed by an ascetic life, by man's effort to keep the commandments of Christ. By *asceticism of the person* therefore, is meant primarily the *transformation of man*, which comes about through the *keeping of the commandments of Christ*.¹¹⁵⁷ Thus ascetism is the surmounting of 'this world' and enlightenment of a different world.¹¹⁵⁸

¹¹⁵² Майка Мария (Скобцова). *Типове религиозен живот*. Превод И. Александрова. Изд. "Омофор", София, 2006, с. 38

¹¹⁵³ **Fr. Sophrony defines this perfect love as the "uncreated life-force of unoriginate Divinity"**. Sophrony, Arhimandrite. *On Prayer*, Essex, 1996, p. 63

¹¹⁵⁴ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 22

¹¹⁵⁵ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 69

¹¹⁵⁶ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 50

¹¹⁵⁷ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Leviaia, Greece, 1998, p. 145

¹¹⁵⁸ Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 159, 160

The word 'ascetism'¹¹⁵⁹ was introduced by Clement of Alexandria and Origen but already St. Paul used the image of ancient physical exercises to describe the effort made by the Christian to reach perfection (2 Tim. 2:5). Gradually it gained monastic colouring. Monasteries were called *asketiria*, places for physical training and the *askitis* (the ascetic) is the monk who strives to obtain perfection by observing all the discipline of restraint through the cleansing from the passions. He mortifies the passions and develops good habits that lead to perfection. Christian perfection requires prolonged and varied efforts though it is never completely attained.¹¹⁶⁰

Metropolitan Hierotheos refers to three important states which the Fathers call purification of the heart:

"*Firstly*, purification of the heart is **the cure of the soul's faculties**¹¹⁶¹, so as to function in accordance with nature and above nature - not contrary to nature. *Secondly*, purification is man's **deliverance from pleasure and pain**, i.e. his liberation from the oppression exerted by pleasure and pain."¹¹⁶² According to the Holy Fathers human nature *shows its weakness by its lack of firmness*. This instability is manifested by the ease with which it is attracted by pleasure and defeated by pain. Divine power helped Christ to conquer the love of pleasure and the fear of death in His nature, thus making it *steadfast*.¹¹⁶³

"*Thirdly*, purification is the **cleansing of the heart from the various 'thoughts-logismoi'**¹¹⁶⁴. They are called *logismoi* because they must dwell

¹¹⁵⁹ **Askeo** - 'to exercise', **askesis** - 'training' and **asketes** - 'one who practises'. Homer used the term to describe an artistic or technical work. It was applied to 1) physical exercise (that of athletes and soldiers); 2) exercise of the mind and will; and 3) cultic and religious practices. Isokrates (436-338 BC, Greek rhetorician) calls the 'pious practices' in Egypt *askeseis*. Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 179

¹¹⁶⁰ **St. Silouan writes how keeping the commandment to truly love God 'with all one's heart, and all one's soul and all one's mind' is in fact impossible**. Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*, Essex, 1991, p. 438; *English translation in* Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 118

¹¹⁶¹ **The soul's faculties are the intelligent (reasoning), the appetitive (desire) and the irascible (affective)**. See footnotes 1187 on p. 252 and 1208 on p. 255

¹¹⁶² Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 63

¹¹⁶³ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 26

¹¹⁶⁴ **The thoughts which are connected with images as well as with the various stimulations originating from the senses and the imagination. The thoughts-logismoi evolve to sin through the stages of desire, action and passion. They are called logismoi because they act in the reason (logiki, in Greek). It can be said that**

in the reason and not within the heart.”¹¹⁶⁵ This means that if a person is not sufficiently attentive when a “logismos” comes, ‘it then *becomes a desire* which wants to be fulfilled. The logismos proceeds from the intelligent faculty of the soul to the passible (the appetitive and the incentive) faculty. Being realized and *developing into a passion* the logismos *enters into the heart* and remains all powerful there.’¹¹⁶⁶

According to Origen, asceticism is to make the *nous* (the higher part of the mind) dominant over the whole man: the entire soul must become *nous*. Man has therefore to achieve a strict and permanent control of the imagination, which is required for the custody of the heart, because a passionate man who is acted upon (*pati, passio*) no longer controls his being.¹¹⁶⁷ Therefore one of the main tasks in the spiritual life is to be always attentive and to catch the *logismoi* before they develop and become too difficult to control. Intrusive thoughts can enter the heart under an illusionary “sugar-coat”, presenting them as harmless and even as something productive and beneficial.¹¹⁶⁸ Thus Elder Sophrony advises to reject any kind of thoughts-logismoi and that in the hour of prayer we must not listen even to good thoughts because if we do, other ideas will occur and we “will not continue undistracted”. ‘It is essential’ – he says – ‘to reject intrusive thoughts¹¹⁶⁹ as nothing can compensate for the loss of pure prayer’.¹¹⁷⁰

The practice of the one-word-prayer (*monologistos*)¹¹⁷¹ is the main technique used for defeating logismos. It provokes indescribable conflict with ‘cosmic powers’.¹¹⁷²

the term ‘fixation’ conveys to a large extent the same meaning. Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 56, 63

¹¹⁶⁵ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 63

¹¹⁶⁶ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 63

¹¹⁶⁷ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, pp. 51, 52

¹¹⁶⁸ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 58

¹¹⁶⁹ **‘According to St. Mark the Ascetic, when a thought stays in one’s mind it indicates an attachment to it.’** Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 75

¹¹⁷⁰ Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*. Essex, 1991, pp. 136, 137, 142-143, 168

¹¹⁷¹ ***Monologistos* or one-word-prayer (μονολόγιστη) is called the Jesus prayer “Lord Jesus Christ, have mercy on me”. This prayer in the East and also the psalm-verse**

The believer needs to scrutinize every thought before allowing it to linger in his heart'.¹¹⁷³ As he progresses further in prayer, he learns to cut off and reject all mental images, impressions and outside influences.¹¹⁷⁴ St. Silouan mentions how in the more advanced stages of spiritual life God Himself 'trains' the soul to have good and productive thoughts, leaving no room for any thought whatsoever other than prayerful contemplation of the Lord.¹¹⁷⁵ The simple 'logismoi'¹¹⁷⁶ then may enter the reason but not the heart. When all logismoi are repelled and the heart is cleansed, only one-word-prayer (the Jesus Prayer) prevails. Thus, the simple remembrance within the heart helps retain unceasing prayer while reason accommodates the simple *logismos*, that is, the plain concept of a thing disengaged from passion.¹¹⁷⁷

As we have seen in the description of the stages of spiritual progress in the first chapter, asceticism corresponds to *praxis* and mysticism to *theoria*. The second step, *illumination*, can be seen as a transition: a level where *mystical knowledge* meets *asceticism*.¹¹⁷⁸ The man in the practical phase is called *praktikos* (worker, doer), the one in contemplative *theoretikos* (seer).¹¹⁷⁹ It was mentioned that the purpose of the active phase is *liberation from the passions*, from all that is evil, and *acquiring dispassion (apatheia¹¹⁸⁰)*. According to St. Gregory Palamas, *praxis* is

"Deus, in adiutorium meum intende" in the West "both come from the Desert" where the Desert Fathers used it unceasingly in their "heroic fights against the powers of evil". Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 14

¹¹⁷² Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, pp. 63, 66

¹¹⁷³ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 73

¹¹⁷⁴ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 66

¹¹⁷⁵ Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*. Essex, 1991, p. 153

¹¹⁷⁶ **"According to the Fathers, the logismoi are either simple or complex. A simple logismos is not obsessive, whereas a complex thought is linked with passion and a concept."** *Explanation after Hierotheos (Vlachos), Metropolitan of Nafpaktos. Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), p. 83

¹¹⁷⁷ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Leviaia, Greece, 1992 (English transl. 1994), pp. 63, 64

¹¹⁷⁸ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 72

¹¹⁷⁹ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 69

¹¹⁸⁰ **The term 'apatheia' (ἀπάθεια) was introduced by Evagrius in his Praktikos. He says that 'apatheia has a child called agape [love]' who opens the door to the deep knowledge of the created universe. According to him when reaching perfect dispassion men become like the angels. Dispassion and insensibility in spite of the synonymous etymology are diametrically opposed. St. Isaac of Syria defines**

equated with *hesychasm*. He calls **hesychasm** (holy silence) the ascetic method to free the *nous* - which is the only organ allowing man to recognize God - from reasoning, the surrounding world and the passions, and to enter the heart. By uniting in grace with the *heart* the *nous* is then lifted up to the vision of God.¹¹⁸¹

Through *praxis*, i.e. *holy silence* (sacred hesychia) "we are liberated from what is worldly and direct ourselves toward God".¹¹⁸²

The hesychastic silence "of the Orthodox monk springs organically from deep repentance and his longing to keep the commandments of Christ"¹¹⁸³ and only then can it lead to revival and the restoration of God's image in man. Abba Isaac the Syrian compares those who perform miracles and signs in the world with those who practise hesychia, and he finds the latter superior to the former.¹¹⁸⁴ Presenting the Mother of God as the model hesychast St. Gregory Palamas explains that man's goal to attain theosis, i.e. *communion* and *union* with God is accomplished by his effort to mortify his reasoning, his senses, his imagination and vain glory, and to focus his *nous* within his heart, and through his heart for the *nous* to

'apatheia' as 'An Inner Force Capable of Resisting the Passions'. It consists therefore not in not feeling the passions, but in not welcoming them. It is not an end in itself but the restoration of the image of God after removing the alien element, the passion, which has darkened its beauty. The proof of 'apatheia' comes when the mind 'remains in a state of tranquility in the presence of the images it has during sleep'. (See Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 273, 274, 275, 276, 277) **The Desert Fathers considered *dispassion* the supreme ideal. *Apatheia* is not a kind of anesthesia of the feelings but the fruit of love and charity. It is the state of a soul in which love for God and men rules and burns away the self-centered passions. (Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 15) **Also Fr. Sophrony explains that the Orthodox ascetic sees "passionlessness not as cold indifference, not as the putting off of an illusory existence; not as a contemplation on the other side of good and evil, but as life in the Holy Spirit". ... "Passionlessness is the light of new life inspiring in man new feelings and thoughts, a new light of eternal understanding".** Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, p. 177 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 77, 78)**

¹¹⁸⁰ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Leviaia, Greece, 1998, p. 91

¹¹⁸¹ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Leviaia, Greece, 1998, p. 91

¹¹⁸² St. Gregory Palamas. *Greek Fathers of the church* (in Greek). Thessaloniki, 1986, Vol. 11, p. 328

¹¹⁸³ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, p. 178 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 78)

¹¹⁸⁴ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *The Person in the Orthodox Tradition*. Leviaia, Greece, 1998, p. 108

ascends toward God.¹¹⁸⁵ The practice of the sacraments and asceticism, concurrently, is indispensable.¹¹⁸⁶

The exploit of hesychasm and the dispassion attained in it is not a mere mortification of the passionate power of the soul (i.e. the desirable and the irascible)¹¹⁸⁷, but its transfiguration. It is liberation of the best energies in man, simplification of the mind, purification from all that is external, sensual, sinful and fragmentary in order for the soul to regain the simplicity of the One.¹¹⁸⁸ There are two deaths: by sin and of sin, explains Staniloae. Ascetism is a life-giving mortification¹¹⁸⁹ as it gradually eliminates the poison that leads to corruption and the sickness that kills our nature. It is the gradual slaying of sin and all tendencies toward it. Christian askesis does not mean to reject the body, pleasure or matter – “rather it fights with carnal lusts for the transfiguration of the flesh and its final deification”¹¹⁹⁰. In other words true Christian askesis aims not literally to kill the desires but to reorient them toward their ultimate fulfilment and transform them into desire for God and for communion with Him.¹¹⁹¹ Ascesis therefore is the art, which renders man’s body, soul and spirit receptive to the Spirit of God.¹¹⁹² *The “emptiness” of the mind*

¹¹⁸⁵ **All asceticism in the Church aims at man’s *theosis* (divinization), at his communion with the Triune God, at attaining Godlike life. This is the most creative task of the Church and is accomplished when the *energy* of the soul (*nous*) returns to its *essence* or centre (*the heart*) and ascends to God. For unity with God to be attained, the unity of the soul, through the grace of God, must precede it.** Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 35

¹¹⁸⁶ See Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 72

¹¹⁸⁷ **A person’s soul as far as the passions are concerned is divided into three faculties which correspond to the nous, will and senses: the *intelligent (reasoning)*, the *appetitive (desire)* and the *irascible (affective)*. The latter two constitute the passionate part of the soul. When all these three powers are reversed and directed to God the soul is said to be in a dispassionate state.** See footnotes 1161 on p. 248, 1208 on p. 255 and Dictionary to Bulgarian translation of Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 /Bulg. Translation and Dictionary by M. Stoyadinov, Praxis, 2005, p. 110

¹¹⁸⁸ Николаева, Олеся. *Современная Культура и Православие*. Московское Подворье Свято-Троицкой Сергиевой Лавры, 1999, Глава: *Талант – дар Божий/ Превод на бълг.* Иванова, А., София, 2000, с. 163

¹¹⁸⁹ **Sometimes the terms *mortificare* in Latin and *nekrosate* in Greek are used.**

¹¹⁹⁰ Vyckov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 34

¹¹⁹¹ Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, p. 76

¹¹⁹² Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, p. 76

*offered to God, represents in a positive way a thirst exclusively for Him.*¹¹⁹³

“Our experience of the fallen world through our bodily senses is one end of a spectrum that reaches at its other to an experience of paradise through senses that have been transfigured”, Fr. Louth explains.¹¹⁹⁴ Hence asceticism is not a matter of rejecting this or that earthly pleasure but of a living expression of love, and surrendering selfishness in the interest of another—of a family, community, society, or the whole world.¹¹⁹⁵ This points also to the non-abstract character of love. ‘Love can only be directed towards a living creature, a person’, indicates Berdyaev, ‘and higher than the love to man is only the love to God, Who is also a Person’.¹¹⁹⁶

Man’s main instrument in acquiring *union* with God is **the will** and not the *intellect* or the *feelings*. But the human will remains powerless if it is not upheld by the grace of God.¹¹⁹⁷ According to Fr. Sophrony ‘true prayer is communication with the Holy Spirit Who prays Alone in us, because without His help we “can do nothing” (John 15:5), nor keep God’s commandments. The Holy Spirit gives us to know God and raise our spirit towards contemplation of the eternity. Prayer descending from the Highest Grace surpasses our earthly nature. Hence, our body, which is unable to rise to the realm of the spirit, resists this grace; the intellect also resists it, as it is incapable of sustaining the infinity, and full of doubts it turns away from everything that goes beyond its understanding; also the social milieu resists it, since its goals are totally opposed to those of prayer; but most of all it is resisted by demonic forces.’¹¹⁹⁸

¹¹⁹³ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, pp. 24, 25

¹¹⁹⁴ **“Fallen man experiences a fallen world in terms of externals: the world is something outside him, to be possessed, used and dominated. At the other end of the spectrum is an experience of the world as no longer external and alienated, as no longer exploited for my pleasure, but instead as a source of delight.”** Louth, Andrew. “Orthodoxy and Art”. *Living Orthodoxy in the Modern World*, ed. A. Walker and C. Carras, London, 1996, p. 171

¹¹⁹⁵ Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, p. 100

¹¹⁹⁶ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 150, 151

¹¹⁹⁷ Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 23.

¹¹⁹⁸ Софроний, арх. *О молитве*. Paris, 1991, с. 10-11, 31, 33

St. John of Damascus explains that man has received the ability freely to choose the good against evil, but that the accomplishment of the good depends on divine co-operation.¹¹⁹⁹

Fr. Sophrony talks about two poles between which the being of “every reasonable created being oscillates”: the first is “love towards God to the point of self-hatred”¹²⁰⁰ and the second – “love of self to hatred of God”.¹²⁰¹

When man sets himself above his neighbour he partakes in the pride that is the cause of the fall. Conceit and self-absorption result in hatred of God. “In order to abide in the love of God”, explains Fr. Sophrony, it is essential that both, anger and hatred reach their “maximum intensity” in the ascetic, but being directed against the sin within me and not “against the evil active” in my brother. This is a key factor in our approach to the ascetic life. By overcoming the evil within, the individual defeats universal cosmic evil. “The entire force of resistance to cosmic evil is concentrated in the deep heart of the Christian, though outwardly – as the Lord enjoined – he ‘resists not evil’ (Mt. 5:39).”¹²⁰²

Starting, according to the Gospel (Luke 14:26, 33) by forsaking all that he has (in the material, intellectual or spiritual aspect), the Christian¹²⁰³ (ascetic) completes this process with a desire to lay down his soul for Christ and “for his friends and enemies”, i.e. he thus attains the sacrificial love of Christ. Therefore, in comparison with ordinary human life the Christian life seems paradoxical: by separating from everything, by

¹¹⁹⁹ After Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 102

¹²⁰⁰ **This ‘hatred’ is turned not against the self as the image of God, which is in contradiction to the commandment of love, but against sinful passions which “can be identified instantly only by the spiritual person who has known the life-giving action of divine grace that begets a repulsion in the soul, a ‘hatred’ for all sinful pressures within her”.** See Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, p. 150 (Вж. Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 62)

¹²⁰¹ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, p. 216 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 96)

¹²⁰² See Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, pp. 218-219, 234-235 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 96, 102)

¹²⁰³ **Here Fr. Sophrony speaks predominantly of the ascetical Christian life. Such complete renunciation is possible only for the monk-ascetic. That is the reason why he can achieve greater and more universal love than the Christians living in the world.**

rejecting and “hating” every (worldly) thing, the Christian is given the gift of eternal spiritual love of everything by God.¹²⁰⁴

Mantzarides also discusses this paradox and explains that “man’s self-offering to the grace of God does not constitute a denial of life, but an affirmation of its general transformation which God effects. This does not mean contempt for joy, but a search for the true joy, which cannot be taken away. . . . Therefore, the fruit of the Holy Spirit, that is, the fruit of the presence of God in man, is not self-exclusion, grief, trouble, faint-heartedness and the like, but love, joy, peace, patience, etc. (cf. Gal 5.22). Of course, this seems paradoxical to worldly minded man.”¹²⁰⁵

Thus asceticism is fulfilled not solely through negation as its object is not only the mortifying and cleansing of the passions, but also through affirmation by the simultaneous acquiring of the virtues.¹²⁰⁶ Therefore St. Athanasius qualifies the ascetic life as the ‘*path of virtue*’.¹²⁰⁷ In place of the *passions*¹²⁰⁸, asceticism plants the virtues, which presuppose a truly strengthened nature.¹²⁰⁹

Divinization (deification) should be carried out concurrently on the level of earthly existence through an incarnation of divine virtues in man.¹²¹⁰ The actual process of purification leads to the acquisition of spiritual virtues.¹²¹¹ Man’s virtues are cultivated by his participation in the virtue of God. This assumes the denial of the obstacles which spring from self-

¹²⁰⁴ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, p. 235 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 102)

¹²⁰⁵ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 13

¹²⁰⁶ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, p. 27

¹²⁰⁷ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 288

¹²⁰⁸ **In ascetic theology passions (πάθος) are defined as the movement of the soul contrary to nature. They are “not outside forces, which enter us and must thus be uprooted. Passions are rather energies of the soul, which have been distorted and need to be transformed”. They are known as: “intelligent (reasoning), the appetitive (desire) and the irascible (affective)” and “must be directed toward God. When they turn away from Him and from others [fellow men] they become known as passions.”** After Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 84

¹²⁰⁹ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 34

¹²¹⁰ Thunberg, Lars. *Man and the Cosmos. The Vision of St. Maximus the Confessor*. St. Vladimir’s Seminary Press, New York, 1985, p. 64

¹²¹¹ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 34

love¹²¹² on the way to renewal in Christ. Self-love (*philautia*) “engages man in the satisfaction of his senses, which lead him from the use of the world to abuse of it and passion”.¹²¹³ Saint Maximus the Confessor defines it as “impassioned, mindless love for one’s body”¹²¹⁴ The Christian ‘does not only aim to return from abuse to use, but extends himself to the development of passion for the divine’. “The intense longing (eros) for sin is changed into an intense longing for God.”¹²¹⁵ The ascetic rejects the passions and self-love in order to receive God in their place.¹²¹⁶ Freeing himself from self-love, man becomes an acceptable vessel of the grace of God and can maintain Christ “living and working” within him, and so, his good works are in reality works of the grace of God. Progress in these works is essentially progress in participation in the grace of God, and progress in the grace of God keeps pace with progress in humility and overcoming self-love.¹²¹⁷ Thus, according to St. Silouan, the experience of grace is proportional to one’s humility.¹²¹⁸ It might seem paradoxical but humility is considered by the Fathers as one of the most powerful forces in spiritual warfare. God is humility and thus humility leads man towards theosis and makes him divine.¹²¹⁹

Therefore the chief principal of asceticism is the move towards ‘self-emptying’ (kenosis)¹²²⁰, i.e. humility because he who ‘humbles himself, shall be lifted up’ (Jam. 4:10).¹²²¹

¹²¹² **‘The masters of spiritual life clearly distinguished between inordinate self-love (philautia), which is carnal, and true love of self, which is spiritual.’** Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 67

¹²¹³ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 108

¹²¹⁴ See Saint Maximos Confessor, Text on Love 3.8, Pkikiokalia 2, 84

¹²¹⁵ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 108

¹²¹⁶ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, pp. 24, 25

¹²¹⁷ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 107

¹²¹⁸ Sophrony (Sakharov) Arhim. Saint Silouan the Athonite, Essex, 1991, p. 433

¹²¹⁹ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, pp. 41, 105, 116

¹²²⁰ **The term ‘self-emptying’ (kenosis — Philip. 2:7; Bulg. понизяване, самоумаляване, смирение; Rus. истощание, упразднение, уничтожение) describes the act of cleansing one-self from the passions and from the logismoi. By emptying ourselves from any worldly attachment we open space in us for the grace of God. See p. 29, footnote 93**

¹²²¹ Sophrony, Arhimandrite. *On Prayer*, St. Vladimir’s Seminary Press, USA, 1998, pp. 24, 25 (Софроний, арх. *О молитве*. Paris, 1991, с. 26) [See James 4:10, 1 Peter 5:6 – **“Humble yourselves therefore under the mighty hand of God, that he may exalt you in due time”**; Philip. 2:7 – **“But made himself of no reputation ...”**]

St. Silouan speaks of humility and love (always in this order) as the greatest virtues of man. He sees self-denial and setting the needs (whether material or spiritual) of others above one's self as the chief requirement in the conquer of pride.¹²²² This self-emptying perfect love, which is not turned to itself but is happy seeing others in glory, shining "as the sun" (Math. 13:43)¹²²³ is the spiritual love which marks the passage from the active phase into the contemplative.

The love of God leads us towards our neighbour and the love of our neighbour leads us towards God (1 John 3.17).¹²²⁴ In the commandment "*Thou shalt love thy neighbor as thyself*" (Matt. 22.39, 19.19, Mark 12.31, Lev. 19.18) God reveals the truth that one's 'neighbor' is organically linked to one's own being and forms an integral component of the human person.¹²²⁵ Thus true ascetism is measured according to the degree of self-denying sacrificial love for God and man.¹²²⁶

As already mentioned (in Chapter One) *ascetism* in the Orthodox tradition means also *ethics*. Christian asceticism or ethic is not a "pharisaical outward behaviour"¹²²⁷ but a road illumined by reason, faith, prayer and the help of God.¹²²⁸ By praying for all mankind¹²²⁹, the believer comes to realize his true potential as a persona (person-hypostasis) created in the image and likeness of God.¹²³⁰

b) ascetic practices

Ascetism in the contemporary Christian tradition could be viewed as:

¹²²² Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 115

¹²²³ Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 100

¹²²⁴ Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, p. 100

¹²²⁵ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, pp. 148, 178, 141, 146

¹²²⁶ Майка Мария (Скобцова). *Типове религиозен живот*. Превод И. Александрова. Изд. "Омофор", София, 2006, с. 56

¹²²⁷ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levia, Greece, 1992 (English transl. 1994), p. 65

¹²²⁸ Staniloae, Dimitru. *Orthodox Spirituality*, STS Press, USA, 2002, pp. 28, 29

¹²²⁹ **Fr. Sophrony refers to such prayer as 'hypostatic prayer'.**

¹²³⁰ Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*, Essex, 1991, p. 192

- partial renunciation of the world – *ascetism in the world*

This is the ascetism which has as its fundament the commandment given to Adam and Eve for self-restraint from the fruits of the tree for knowing good and evil.¹²³¹ It includes pious Christians who live alone or with their spouses in the world. Here we can classify the less organized form of asceticism which is based on overcoming patiently the difficulties and the hardship of daily life.

- complete renunciation of the self and the world – *monasticism*

In this category belong the monastics. There are different degrees of renunciation amongst the monks and the most strict is that of the hermits¹²³² and in the Russian tradition also of the schemniks¹²³³. To a certain degree it corresponds to the practice of the **anachorites** in early monasticism (cells randomly spread in caves, rocks, woods). The **coenobium** practice (living in community) was introduced later but is the more common today.

1) *Ascetism in the world*

In our day 'salvation of soul' has been separated too much from 'perfection' but the great masters of the spiritual life pointed more to similarities rather than to the differences. 'The Scriptures knew nothing of

¹²³¹ *Commentary of Mariyan Stoyadinov*

¹²³² **Called also desert monks, because they move in the most desert and uninhabited places where even nature is totally live-free and monotonous. Hermits lead utterly detached lives, free from all external impressions and activities in order to focus themselves more deeply on the inner man; nothing from outside should interrupt the concentration of their constant prayer and the contemplation of God's light. In this way they reach more profound spiritual knowledge.**

¹²³³ **The schemnik lives as hermits do, at a distance but not completely detached from the monastic community, and unlike hermits he takes part in some liturgical life within the community. About the nature of schemnik's life Parthenios of Kiev received a revelation from the Mother of God who said to him: 'The monk who wears the schema is a man who prays for the whole world'. See Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*, Essex, 1991, p. 493**

such a division' – wrote St. John Chrysostom – 'but they all wanted to lead the ascetic life, even if they are married'.¹²³⁴

Thus Christians are not divided into monastics and lay people or single and married; but they are separated into *those who have the Holy Spirit* within and *those who do not*.¹²³⁵ St. Chrysostom teaches that all commandments of the Gospel – except for that of marriage – are to be shared by all men. For the first Christians there was no distinction between married and single people, they **all lived ascetically** and had profound experiences of the spiritual life, attaining the illumination of the nous and constant prayer.¹²³⁶ Therefore Orthodox spirituality as practised in the Ancient Christian Church is accessible to all people. It is possible for all people to experience it *by upholding Christ's commandments under the guidance of a spiritual father*¹²³⁷. There are no privileged or non-privileged people and *no exceptions* on the 'journey from the image of God to His likeness', i.e. toward theosis.¹²³⁸ "For as many of you as have been baptized into Christ have put on Christ" (Gal. 3, 27), teaches the Apostle. Thus, asceticism is for everyone. The main task of monasticism – *fasting, prayer and vigil for the love of God and neighbour* – applies equally to every baptized person. **All ascetic self-discipline is an act of vigilance to keep us from spiritual sleep.**¹²³⁹

2) Monasticism

¹²³⁴ See Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, pp. 287, 288

¹²³⁵ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 91, 96

¹²³⁶ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 91

¹²³⁷ **Spiritual father or elder, staretz (γέροντας) within the Orthodox tradition is a clergy man in the world or in the monastery who through God's grace guides the novice (ὑποτακτικός) on the way to spiritual wholeness through purification of the heart, illumination of the nous and deification (φύωση). The idea of pater pneumatikos (spiritual father or elder), who is the 'director of conscience', developed in the Desert.** See Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, p. 15

¹²³⁸ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 91, 96, 95

¹²³⁹ Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, pp. 75, 77

The spiritual life is laborious: it requires great effort and pains (*kopos*).¹²⁴⁰ Fr. Sophrony says that if the acquisition of scientific erudition presupposes long and intensive work, prayer demands incomparably greater efforts. No matter how ardent the faith of a Christian, the task to “change our vile body, that it may be fashioned like unto his (Christ’s) glorious body” (Phil. 3:21) requires long asceticism of fasting and repentant prayer.¹²⁴¹ Thus profound asceticism, where the person chooses martyrdom¹²⁴² for God and dedicates their whole life to achieving the ‘art of arts’, to receive Christ in the fullness of ‘grace upon grace’, presupposes an immense concentration of spiritual strengths. The fact that this type of asceticism is called ‘labour’ (*Rus.* ‘trud’) or ‘exploit’ (*Rus.* ‘podvig’) is not fortuitous. The ascetic (*Rus.* ‘podvizhnik’) humbles himself, abandoning everything which is dear to him to keep the commandments.¹²⁴³ He strains and mobilizes all his spiritual and physical strengths to fight the evil in him.

As he is careful about every movement of his nous, the danger of hesitation or slackening is much greater than with the one careless about his inner life. Every distraction of the concentration on prayer can be fatal for the ascetic. He has to be in the state of constant watchfulness (*nepsis*¹²⁴⁴). Just as a fighter can lose his life because of one wrong movement or the distraction of attention, so does the ascetic.

¹²⁴⁰ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 177

¹²⁴¹ Sophrony, Arhimandrite. *On Prayer*, St. Vladimir’s Seminary Press, USA, 1998, pp. 10, 21 (Софроний, арх. *О молитве*. Paris, 1991, с. 9, 21)

¹²⁴² **‘According to Origen and Tertulian, the life of the Christian ought to be a preparation for martyrdom.’ The theme of martyrdom has never been absent from the Orthodox Church. St. Tikhon Zadonsky (1724-1783) taught that “union in suffering leads to likeness in glory”.** See Monk of the Eastern Church. *Orthodox Spirituality: An Outline of the Orthodox Ascetical and Mystical Tradition*, London, 1961, pp. 6, 88-89

¹²⁴³ See Mt. 16:24-25, Lk. 14:33 and Sophrony, Arhimandrite. *On Prayer*, St. Vladimir’s Seminary Press, USA, 1998, p. 25 (Софроний, арх. *О молитве*. Paris, 1991, с. 26)

¹²⁴⁴ **Watchfulness (*nepsis*) is spiritual attentiveness, spiritual alertness; it is the readiness of the nous to reject any alluring thought. Watchfulness and prayer are the two spiritual weapons which constitute “philosophy (ἡ φιλοσοφία) in Christ”.** (Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 78, 79) **To satisfy our endless desires, we are compelled to seek new form of pleasure. We pursue new varieties of excitement to arouse our passions. ... But instead of satisfaction, we feel emptiness. We become enslaved rather than free. To protect ourselves from such a fate, the saints advise *nepsis* (watchfulness).** (Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, p. 82)

Due to persecution in the early history of Christianity, unfavourable conditions for the spreading of the faith had created suitable prerequisites for the ascetic life. With the proclamation of Christianity as an official religion in 313 AD the zeal of early Christians was weakened and those who had decided to follow their way of life found it helpful to retreat far away from the temptation of the secular life and in desert places to devote their lives to religious contemplation (hesychasm). In this way in the 4th-century monasticism was founded.¹²⁴⁵

'The **union** of asceticism and mysticism is the doctrinal foundation of all forms of monasticism'.¹²⁴⁶

Mantzarides describes monasticism as 'a spiritual service in the life of the Church which became necessary with the secularization of its members. With monasticism as an escort and councillor, the faithful of the world manage to overcome the obstacles of secular life, to fight against the forgetfulness of and contempt for the will of God which the secular mind cultivates and to live the spiritual life as living members of the Church of Christ. The monk who dies to the world and devotes himself to asceticism and prayer is pursuing nothing more than what every faithful person who lives in the world ought to pursue. But since the world often forgets God, the monk leaves the world and its concerns and turns without distraction to the recollection of God and to communion with the Holy Spirit.'¹²⁴⁷ Monasticism provides the ideal environment for prayer and for achieving the vocation of humanity – deification.¹²⁴⁸ Thus 'orthodox monasticism is

¹²⁴⁵ **Its roots are to be found actually in the movement of the 'Nazirites' among the Jews and in St. John the Baptist, who lead a life of fasting and prayer (see Mt. 3:4, Mk 1:6; Lk. 5:33; 7:33). The first trustworthy data for the appearance of monks afterwards is from 3rd century but there are not yet organised in communities and approved by the Christian Church. Later in the 4th century monasticism becomes an alternative of official State Christianity and according to M. Stoyadinov without the contribution of St. Basil the Great it could have degenerated into an extra-ecclesiastical movement. (Comment of Mariyan Stoyadinov) St. Basil the Great together with St. Gregory Nazianzen, who shared his ideals, undertook the theoretical justification of monasticism and wrote his 'longer and shorter monastic rules' most of which are kept into practice up to this day. (See Коев, Тотю; Бакалов, Георги. Християнски справочник. София, 2001, с. 165)**

¹²⁴⁶ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 180

¹²⁴⁷ Mantzarides, Giorgios I. *Orthodox Spiritual Life*, Brookline: Holy Cross Orthodox Press, 1994, p. 14

¹²⁴⁸ See Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 189 and Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 113

not oriented to productive works, but to works of self-emptying (kenosis)'. Its chief aim is to combat **self-love**, which is characterized as the "mother of the passions"¹²⁴⁹.

However, 'in leaving the world, the monk does not become shut up in himself', says V. Bychkov. 'He abandons the false consumer life, so that transfigured 'spiritually and physically through the ascetic life, he may return as a bearer of the true values.'¹²⁵⁰

Fr. Sophrony divides the monastic life into *three phases*: struggle against basic carnal passions, followed by struggle against irritability and, finally, against pride.¹²⁵¹

St. Silouan sees the main purpose of monasticism in the *prayer for the salvation of all mankind*: "A monk is someone who prays for the whole world, who weeps for the whole world; and in this lies his main work".¹²⁵² Hence the monk is called to devote his entire life to serving mankind through his holy ministry of prayer consisting of both liturgical prayer and his own private prayers.¹²⁵³ "Thanks to monks, prayer continues unceasingly on earth, and the whole world profits, **for through prayer the world continues to exist.**"¹²⁵⁴

The monk's love is directed more to his "neighbour's soul than to his corporal needs"; to pray for someone monks "considered worth more than to ministering to him in sickness".¹²⁵⁵ Man detaches himself from all that is temporal and attaches himself to the eternal God. This is detachment from the world for the sake of the world.¹²⁵⁶

¹²⁴⁹ See Saint Maximus Confessor, Text on Love 2.8, Pkiiokalia 2, 66

¹²⁵⁰ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 34

¹²⁵¹ Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, p. 210 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 92)

¹²⁵² See Sophrony (Sakharov) Arhim. *Saint Silouan the Athonite*, Essex, 1991, pp. 407, 408

¹²⁵³ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 188

¹²⁵⁴ Boosalis, Harry. *Orthodox Spiritual Life according to Saint Silouan the Athonite*. STS Press, USA 2000, p. 189

¹²⁵⁵ Spidlik, Thomas. *The Spirituality of the Christian East*, Kalamazoo: Michigan, 1986, p. 67

¹²⁵⁶ Timiadis, Emilianos (Metropolitan). *Towards Authentic Christian Spirituality: orthodox pastoral reflections*, Holy Cross Orthodox Press, USA, 1998, pp. 78, 97

St. Ignatius Brjanchaninov says that ‘monasticism is a gift of the Holy Spirit’ and as a ‘perfect example of the life in God’ it is necessary for the Church. Without this ‘perfection’, not only salvation will be lost in the Church, but also the faith itself.¹²⁵⁷

c) similarities between the ascetic and the musico-creative life

Music interacts with *asceticism* on several levels. Analogies could be already derived from the etymological meaning of the word *asceticism* (*askeo* – ‘to exercise’, *askesis* – ‘training’ and *asketes* – ‘one who practises’). Hence the similarities between these two forms of life should be sought not so much in their nature and results, but mostly in their methods. The main resemblance consists in the so-called ***ascetic discipline*** that is as important for the musician as for the ascetic.

The art of music requires long and hard work in its creation and mastering. Thus the creative person is usually very tenacious, able to tolerate a lot of tension and endure hardship.

“The difficulties of the art draw forth the whole energies of the soul.”¹²⁵⁸

The constant concentration, long exercises, surmounting of numerous privations, self-denial and the complete devotion to mastering the necessary skills for the creation of high art lead to an extraordinary self-discipline that is a good precondition for the ascetic life. In fact the musician is compelled to a certain extent to lead such a life even if he is not aware of this.

‘In the artist’s soul there is always a trace of asceticism and the greater the artist the brighter the fire of the religious mysticism burns in him’, asserts St. Varsanuphius of Optina.¹²⁵⁹

¹²⁵⁷ According to Софроний, арх. (Сахаров). *Рождение в Царство Непокоримое*. Св. Й. Предтеченский Монастырь, Изд. Паломник, Москва, 2000, с. 113

¹²⁵⁸ Quotation of **Jean Paul Richter in Levana** (1807) after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 252

¹²⁵⁹ **But St. Varsanuphius says also that ‘poets and artists who are satisfied only with the enthusiasm derived from art are like people who came to the Palace of the King but did not enter in it even though they have been invited’.** Quoted in Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002. Глава: Лестница на небеса. Автор: иереи В. Сергеев /Превод на бълг., с. 105

Intensive and unsparing work as an essential virtue plays an important part in attaining the heights of musical art. In this process the musician overcomes many of the weaknesses and flaws of “fallen” man. He learns the invaluable art of *patience*. Art and music are ‘two forms of life which require the whole man’, admits Fr. Sophrony, ‘but through art the awareness of Eternity is not as deep as in prayer’.¹²⁶⁰ It is clear that if the efforts for mastering the musical art move towards the mastering of the “art of arts”¹²⁶¹, the professional musician will have a good basis for the ascetic life and for success in it. Accustomed to long exercises and concentration the performer will be more prepared to adapt and to develop in himself diligence for lengthy and focused prayer. On the other hand, a person with an ascetical predisposition overcomes more easily the tension and the privations which are an integral part of the artist’s life.

Philosophers such as Nietzsche refer to the artist’s need of spiritual discipline because protracted obedience in one direction from which emerges something transfiguring such as ‘virtue, art, music, dance, reason, spirituality’ makes life worth living.¹²⁶²

The gift of creativity purifies man as it requires a great *effort* and *self-denial*. Even though the creativity of the artist is strictly individual, in the creative act his personality disappears, and he forgets about himself being completely devoted to his creation, *sacrificing* himself for it.¹²⁶³ The creative act of the re-creator of himself is also totally individual. By sacrificing everything and enduring the pain of the whole of humanity, by overcoming the sin in himself, he attains the heights of this most responsible creativity. Thus ‘the creative way’ in the words of Berdyaev, is ‘sacrificial and full with suffering’, ‘demanding as much denial of the world and its “goods” as monasticism’; therefore, it is itself ‘askesis and self-

¹²⁶⁰Ильюнина, Л. А. *Искусство и молитва*, с. 3

¹²⁶¹ *Term explained* on p. 215, footnote 983 (**According to St. Hesychios the priest of Jerusalem “the science of sciences and art of arts is the mastery of evil thoughts [logismos]”, according to other Fathers in the Philokalia it is the prayer, whilst according to St. Symeon the New Theologian – this is the spiritual life itself.** See *The Philokalia*. Faber and Faber, London, Vol. I, 1979, p. 183 (paragraph 121); Vol. 4, 1995, p. 282; Vol. 3, 1984, pp, 292, 298 and Архимандрит Серафим. *Оптинские старцы*. 1991, с. 194)

¹²⁶² Storr, Anthony. *Music and the Mind*. London, 1992, p. 154

¹²⁶³ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN* (1931)], с. 19

denial but of a different character'.¹²⁶⁴ In fact both, the creation of artistic values and the creation of holy life are creative work but they differ in their goals and results. *One of them creates a new reality or realizes the possible perfection for man outside himself, the other concentrates on the inner life and perfects the life within.*¹²⁶⁵

Simultaneously, the sacrificial suffering in the creative act is purposeful and "it is never depressive". This is equally true for the creative pathway of both, the artist and the ascetic. The true ascetic as well as the true artist is alien to pessimism and depression, which are signs of selfishness and faint-heartedness. Denying himself he finds himself in God; keeping his mind in the hell of the awareness of the universal sinfulness and his own personal sin, he does not despair, confiding himself entirely to God's love.¹²⁶⁶ In this way the ascetic overcomes the danger of letting his repentance change into despair. And here lies another similarity between askesis and the act of creativity: they both are forms of *overcoming the world*, although in a different way. The struggle against passion is inevitable in this process and Berdyaev sees in the creative ecstasy the defeat of the "weight of the world" in which [ecstasy] sin, evil and the demoniac nature of man burn out and become 'another form of being', 'another superior nature'.¹²⁶⁷ According to him the creative activity of a creatively sublime spirit directed to God is contemplation. 'Contemplation of God Who is Love can be understood only as love' and since love 'is always creativity' contemplation is the 'creative response to God's appeal'.¹²⁶⁸ Berdyaev also argues that many of the passions, including the sexual,¹²⁶⁹ are capable of sublimation, of spiritual transformation that gets

¹²⁶⁴ Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 37, 174

¹²⁶⁵ **Berdyaev argues that even morality ought to be creative: "Man should act individually and solve his worldly and moral problems in an individual way, to show creativity in his moral acts", to "solve them with moral ingenuity" and "not to allow himself to act as a moral automaton".** See Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 178

¹²⁶⁶ **Here we are referring to the key words of St. Silouan the Athonite: "Keep your mind in hell and despair not".** Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds, Essex, 1991, p. 460. Cf. p. 430

¹²⁶⁷ See Бердяев, Николай. *Смисълът на творчеството*. София, 1994 [Berdyaev, Nikolai. *THE MEANING OF THE CREATIVE ACT (1916)*], с. 164, 160, 162, 163

¹²⁶⁸ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyaev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 199

¹²⁶⁹ **According to Berdyaev, "the moral task of a life is not to weaken and destroy sexual energy but to sublimate it and transform it into creative energy".** Бердяев,

it free from lust; thus “sublimated passions” may become a source of positive creativity.¹²⁷⁰

Both the creator of values and the creator of a holy life not only sacrifice themselves, but also *do not spare themselves*. The creator of values gives through his creative works the best of himself to man and to God and the creator of a holy life gives through prayer the best of himself in the reverse order – to God and then to man. Both, creation of values,¹²⁷¹ and prayer, surpasses time, goes beyond it and its limitations into eternity.

A certain similarity could also be found in some of the aims of asceticism and of the art of music. Many thinkers and musicians such as Schopenhauer, Freud, and Wagner have seen the ideal of art to be in *obtaining a tensionless state* rather than one of arousal and excitement. Emotions are not pleasures to be sought, but intruders to be banished. According to Storr a profound pessimism underlies these ideas. The wish to abolish willing and striving he sees as life-denying.¹²⁷² This is partly correct if the tensionless state is an aim in itself not connected with the desire of cleansing us from sinful passions.¹²⁷³

Similarity can also be seen between *the methods of external actualization of prayer and musical performance*. The multiple repeating of one and the same musical work by its studies and later by its performing resembles externally the mechanism of multiple repetition of one and the same prayer. But like services, which although repeating every year the same liturgical cycle, are never conducted by priests and chanters in absolutely

Николай. *Предназначението на човека*. София, 1994 [Berdyayev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 107

¹²⁷⁰ Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyayev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 183, 184, 186

¹²⁷¹ **The true creative work is according to Berdyayev neither turned to the old, nor to the new but to the eternal.** See Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyayev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 194, 198

¹²⁷² Storr, Anthony. *Music and the Mind*. London, 1992, pp. 138, 139

¹²⁷³ **Some philosophers such as Nietzsche thought that the Christian religion by negating tragedy is the negating of life not realising that the negation of sin is affirmation of life with a real quality. It does not exclude tragedy completely even in the life to come as long as there could be people ending up in eternal darkness. The longing for contrast and dramatic fights between opposites is the result of our corrupted mind which does not long for a stable harmony but rather for a harmony born of the reconciliation of conflict.**

the same way, each time adding together with the parishioners a new experience in worship, also the performer and listener find again and again new meaning in the performance of the same piece of music.¹²⁷⁴

To summarize we will quote Mother Maria who asserts that 'religious life is always ascetic, because it requires sacrifices in the name of higher spiritual values; by its nature the life devoted to creation is also ascetic, as it requires sacrifices in the name of higher creative values'.¹²⁷⁵

d) the place of music in the ascetic life of the monk

What is the place of music in the ascetic life of the monk? Is there any place at all? When approaching a monastery the first thing we usually notice is the magnificent architecture. Then the frescos and the icons, the chants, the beautiful libraries and the numerous books. Fr. A. Louth indicates that "music, poetry and architecture have all found a welcoming home within Eastern Christianity".¹²⁷⁶

For Fr. Pavel Florensky beauty and aesthetics of God's creation lie at the root of askesis. Indeed, culture has an important function in monasteries; moreover, monasteries have been for a long time the paramount seat of culture and art as well as a centre for spiritual leadership. Why? How does it happen? The answer is many-sided but the essential is that everything in the monastery, whether literature or art, is directed toward the praise of God. Thus, both art and music play a laudatory and sanctifying role. The icon turns the soul to the Archetype; the chant tunes the soul to veneration and awe; spiritual literature intensifies our thirst for communion with God.

We arrive here at the question of the relative limitations of the forms and types of art and music, used in monasteries. Completely excluded is the

¹²⁷⁴ **The same individual may find that the same piece of music arouses different emotions on different occasions, even though he knows the work thoroughly.** See Storr, Anthony. *Music and the Mind*. London, 1992, p. 68

¹²⁷⁵ Майка Мария (Скобцова). *Типове религиозен живот*. Превод И. Александрова. Изд. "Омофор", София, 2006, с. 38

¹²⁷⁶ Louth, Andrew. "Orthodoxy and Art". *Living Orthodoxy in the Modern World*. Edit. A. Walker and C. Carras, London, 1996, p. 163

so-called art of the soul¹²⁷⁷, i.e. all works of art – even the most magnificent –, which are thought to influence not the spirit, but the soul and body leading to sensuality and “voluptuous” pleasure¹²⁷⁸, firing the imagination. Of these St. John Chrysostom writes that “what drunkenness accomplishes by obscuring [the mind], the same does music as it slackens [its soberness], enfeebles the vigour of the spirit, and leads it to greater licentiousness”.¹²⁷⁹ Such music can have demoralizing effects, it can shake spiritual strength and reduce the alertness, which is suitable foundation for the captivation of the thoughts (logismoi) and alienating it from God’s grace. The creative artist and performer of musical works need to have a vital *imagination*.¹²⁸⁰ The creative process is similar to this of ‘obsessed’ with a ‘thought-logismos’. As the ‘thought-logismos’ captivates the mind – stimulates and takes possession of it –, so the creative idea seizes the mind and guides it and the creative person, retrieving from the external, becomes obsessed with it. The main difference is in the impact on the artist. While the sinful ‘thought-logismos’ has a destructive effect, demolishing and degrading the person, the creative idea has a constructive role, which proves to be enriching. However, in a strictly ascetical sense, both are connected with ‘coming out’ of oneself and entering into an imaginative world the return from which cannot be without spiritual loss. In the ascetic life, imagination (φαντασία), which is such an important factor for the creation and interpretation¹²⁸¹ of musical

¹²⁷⁷ See **Fr. Sergius’s remark about the difference between spiritual and natural culture on p. 222, footnote 1016**

¹²⁷⁸ **Berdyayev draws a distinction between two types of pleasure: ‘the first bears a resemblance to original sin and is poisonous, the second bears a resemblance to Paradise’. To illustrate this he compares these two types of pleasure in their physiological aspect and contrasts the pleasure ‘connected with lust’ (for example, ‘from satisfied sexual passion or from food’) to the pleasure we obtain from the breathing of ‘fresh mountain or sea air or the fragrance of the forests and fields’, in which there is ‘no lust’, but rather a recollection of paradise. In a spiritual sense he demonstrates this in contrasting satisfied ambition or greed to the pleasure from creative work or the lustless love for another person.** Вж. Бердяев, Николай. *Предназначението на човека*. София, 1994 [Berdyayev, Nikolai. *THE DESTINY OF MAN (1931)*], с. 186

¹²⁷⁹ Св. Й. Златоуст, цит. по McKinnon, J. *Music in Early Christian Literature*, p. 84/177

¹²⁸⁰ **This, in the opinion of Mattheson and many others, is even more valid for instrumental music for which “much more art and a more powerful imagination is required”. See *The Complete Music Director by Mattheson, presented in* Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 698**

¹²⁸¹ **‘As an interpreter’, writes Menuhin, ‘I am aware how much we must continually compensate for our servitude; how essential is to have a lively imagination, an intuitive and sensitive intelligence. Otherwise, the notes entrusted to paper take a**

works, is seen as the so called “coats of skins” (Gen. 3:21) that wraps the noetic (intelligible) part of the soul and darkens the mind. It is a consequence of the Fall and promoter of sin. Therefore the main goal of the ascetic is to purify his mind from all imaginative ideas and his effort is directed to the liberation of the mind from their activity, because they can often, even unnoticed, cause impurity without consent of the will, and thus are harmful for the monk.¹²⁸² It is difficult to control the imagination and once it gets under control it ceases in fact to be imagination. It conceals a great danger of losing the watchfulness of the mind, which is at the root of a truly spiritual life. Hence, imagination related to art is in most cases not beneficial for the monk.

Metropolitan Hierotheos explains that the person who is a bearer of Orthodox spirituality is inwardly integrated and does not succumb to the tyranny of ‘*thoughts-logismoi*’¹²⁸³ which can create dreadful psychological problems, driving a person even to insanity.¹²⁸⁴ Despite the good beliefs that “music was created for the consummation of concord in human nature, not as the cause of voluptuousness”¹²⁸⁵, that music is the “blossoming” or the “perfume” of the “flower” of “virtue”¹²⁸⁶ and that “music cannot punish - only bless”¹²⁸⁷, many even amongst the

greater importance than the very music they are intended to convey.’ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 76

¹²⁸² Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (Bulg. translation by Mariyan Stoyadinov, 2005), p. 111

¹²⁸³ **By *logismoi* here is meant not “just simple thoughts but those rational suggestions associated with images and stimulations brought on by sight or hearing or by both together. *Logismoi*, therefore, are images and stimulations with an intrinsic suggestion. ... Through their power of suggestion *logismoi* can evolve into sin. ‘Coupling’ is man’s conversing with the logismos, yet still hesitating whether or not to act upon it. ‘Assent’ is a step beyond mere coupling. Man resolves now to act upon the specific *logismos*. Desire towards the sinful action comes in the process followed eventually by the commitment of sin. Repeated acts of sin create passion. At the stage of coupling, the logismos aspires to incite pleasure so as to captivate the nous and consequently, to enslave the person.”** Explanation after Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), pp. 82-83

¹²⁸⁴ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 82

¹²⁸⁵ Quotation of Huai-nan Tzu in 2nd century BC after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 243

¹²⁸⁶ **Expressions by Confucius in 6th century B.C. and Le Ty-Kim in 7th century quoted after** *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, pp. 242, 243

¹²⁸⁷ *Expressions by Artur Schnabel in Music and Line of Most Resistance* (1942), quoted after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 243

masterpieces of music could provoke in man such alluring thoughts-logismoi that enslave the person. Music stimulates emotions and can excite feelings that can divert man's mind from God.¹²⁸⁸ Besides this the creative process can be also provoked by unsatisfied passion or attraction. In this sense the passion transforms into a creative impulse that sublimates the bodily urges into a spiritual impulse, but it can still show signs of unsurmounted flesh.

These are some of the principal reasons why the secular or so-called art of the soul, including the so-called 'serious' or art-music, i.e. classical music does not prove to be helpful to the spiritual growth of the monk, as is often the case with lay people¹²⁸⁹, but rather an obstacle if not a danger¹²⁹⁰. This form of art is incompatible with ascetism and is not to be commended as a part of the monastic life. Ascetism is constant prayer from which grows true virtue; prayer demands full concentration and purification of the mind from all external thoughts.

'Virtue consists in not thinking about the world', writes St. Isaac the Syrian.¹²⁹¹ Hence only that which enhances the zeal for virtue is beneficial.

Furthermore, the monk does not need external stimuli, were they even as sublime as music. He liberates himself from everything related to the external world in order to concentrate on the life within.

On the highest level of mystical enlightenment the deified God-seer may reach the music of the Divine silence, inexpressible and unattainable for the natural man.¹²⁹²

¹²⁸⁸ **According to Fr. Sergius every fascination that distracts the prayer and which touched a passion and provoked impure thoughts is not beneficial; and conversely: that which is not removing our attention from prayer is not harmful as long as one has the skill to discern these conditions.** Сергей (Рыбко), иером. *Современная культура: сатанизм или богоискательство?* Издательство им.свт.Игнатия Ставропольского, Москва, 2002 /Превод на бълг., с. 53

¹²⁸⁹ **Many priests and godly men expressed the view that one needs to take a rest from spiritual works and recommend listening to music as a form of rest, but this advice concerns mainly the Christians living in the world. Moreover, the greater the value of a musical composition the greater the spiritual effort required for its adequate comprehension.**

¹²⁹⁰ **See p. 240** ("Music is a danger ...")

¹²⁹¹ *Quoted in* Светите творения на нашия отец Авва Исаак Сириец, *Подвижнически слова*, с. 10

e) the significance of the Christian ethics (ascetics) for the art of music

“The theme of the relationship between religion, or morality and music recurs constantly throughout history” – says Mendl. According to A. Macbeath “morality is in origin independent of religion”¹²⁹³. Indeed for heathen and pagan societies there was not necessarily a connection between ethics and religion. It was only later that religion and ethics became linked together as among the Greeks for example.¹²⁹⁴ To our contemporary understanding the conscience is an attribute of the soul and it reflects the divine law of ethics (even if one does not believe in God’s existence). It is received the very same moment man is endowed with soul. The degree of progress depends partially on the cultural level of the different societies where the individual happens to be brought up but also on his personal choice – to follow or not the voice of his conscience, i.e. of God. This indicates that culture has a certain role in ethics. Here it is important to clarify that culture includes religion and that the level of culture is measured not by the level of wealth, as some people might think, but by the level of spiritual development of the population. From this it can be clearly seen that the development of (spiritual) culture is *crucially important for the spiritual growth of people* and in order to provide them with an adequate cultural form worthy of the natural gift of ethics they receive at birth. In this sense ethics and culture are indivisible as was the beautiful and the good for the ancient Greeks (*kalokagathia*)¹²⁹⁵.

¹²⁹² **This is, in the words of Christina G. Rossetti, a “silence more musical than any song”.** (Quotation in *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 335) **For John Cage (1912-1993) for example sounds forms an unbroken continuity encompassing also complete silence, whilst in the rhymes of the priest-poet Gerard Manley Hopkins (1844-1886) we find it as: “Elected Silence, sing to me And beat upon my whorlèd ear, Pipe me to pastures still and be The music that I care to hear.” Hopkins suggest in this poem that denying the senses (each stanza addresses one of the senses: music, speech, etc.) can lead to deeper, spiritual experiences.** See Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1301 and *The Habit of Perfection from The Poems of Gerard Manley Hopkins*, 4th edition, Oxford University Press, 1967, 1970, p. 31

¹²⁹³ Macbeath, A. *Experiments of Living*. Guilford Lectures 1948-9. See Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 26

¹²⁹⁴ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 26

¹²⁹⁵ **See Chapter V, p. 207, footnote 945 here**

We have already seen how art and music in particular could act as a moral power¹²⁹⁶: to ennoble the person and hence enhance the ethical values in us. We shall explore now what is the meaning of ethics for the composing, performing and receiving of musical art.

“The healed and healthy person also cultivates all other cultural values”, writes Metropolitan Hierotheos. “Our Church’s Saints left us an eminent cultural legacy in addition to their deep faith and devotion - an offspring of their own sanctified personality: magnificent churches, monastic institutions, renowned in their time as well as in ours, iconography not easily reproduced by contemporaries, superb hymnography of exquisite literary value, in addition to their deep devotion; music appreciated by the great musicologists of our times. *The person who is spiritually healthy produces ‘healthy’ works - the fruits of his own regeneration.*”¹²⁹⁷

Florensky has seen the beauty of art in general as an expression, a bearer, a symbol of the spiritual principle, God being “the *Highest Beauty*, through communion with Whom everything becomes beautiful”. **The aesthetic for him was indistinguishable from the subject of theology.** *Everything is beautiful in a person when he turns towards God.*¹²⁹⁸

The cultivation of spiritual qualities in a creator of cultural values is in this sense fundamental for the quality of his creative work. In a spiritual sense the quality of a piece of music can be evaluated, as we examined above, by its effect. Thus a man who was touched even for a moment by the grace of the Spirit bears a different kind of responsibility as a creator or performer. It is not accidental that Haydn knelt on the floor in ardent prayer every time he was about to compose.¹²⁹⁹ He wrote that his purpose was to heighten ‘the sacred emotions of the heart of the listener, and to put him in a frame of mind where he is most susceptible to the kindness and Omnipotence of the Creator’, whilst Schubert’s aim was to move ‘people to love ... lifting them to God’.¹³⁰⁰

¹²⁹⁶ See quotation of Hindemith on p. 236 (*Music has to be converted into moral power...*)

¹²⁹⁷ Hierotheos (Vlachos), Metropolitan of Nafpaktos. *Orthodox spirituality: a brief introduction*, Levadia, Greece, 1992 (English transl. 1994), p. 88

¹²⁹⁸ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 21, 23, 26

¹²⁹⁹ **“I get up early, and as soon as I have dressed I go down on my knees and pray to God and the blessed Virgin that I may have another successful day.”** Quoted in Hughes, Rosemary. *Haydn*. London: Dent, 1970, p. 47

¹³⁰⁰ Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 120

The dedication of Bach's Cöthen Organbook says much about his creative philosophy: "Dem höchsten Gott allein zu Ehren, Dem Nächsten draus sich zu belehren" ("In Praise of the Almighty's will/And for my Neighbour's Greater Skill").¹³⁰¹ His art is created in God's honour and to help his neighbour by sharing with him his God-given knowledge. In this way he fulfils the two chief commandments of the Gospel: "Love the Lord with all thy heart.... and thy neighbour as thyself" (Mark, 12:30-31).-And that is why his music touches us so deeply as it is music of love for God, love for art and love for human kind!

Liszt used a metaphor of "that mysterious Jacob's Ladder with which art links heaven and earth", and insisted that it was the artist's duty to climb the ladder in order to bring higher things into life on earth.¹³⁰²

These people considered themselves as mediators and felt the great responsibility for the ethical value of their creations.

The performer also takes spiritual responsibility. First and foremost, he ought to possess the most important spiritual quality of self-denial. He has to free himself not from his individuality, but from his selfishness. He is a mediator and servant of the art, his principal task being to make the work and hence its composer "intelligible"¹³⁰³, and thus his personality has to be subjected to the music that he is performing.¹³⁰⁴ The humility

¹³⁰¹ Marissen, Michael. *The theological character of J.S.Bach's Musical Offering*, *Bach Studies 2*, Uni Press Cambridge, 1995, p. 104

Both Haydn and Bach dedicated their scores to God Alone: *Soli Deo Gloria*. Also many other composers revealed that they create for the Glory of God. William Byrd for example repeatedly writes in his letters phrases like "to the Glory of God the Greatest and the Best" but also "for the pleasure of all who properly cultivate the Muses". (See the Dedications and foreword to *Gradualia* by William Byrd, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, pp. 380, 381) Palestrina in his Dedication of the *Second Book of Masses*, which he revised, wrote: "I have worked out these masses with the greatest possible care, to do honour to the worship of God, to which this gift, as small as it may be, is offered and accommodated". (See Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 374)

¹³⁰² **The metaphor of Jacob's Ladder was of great importance to Schoenberg, too.** See Harvey, Jonathan. *Music and Inspiration*. London, 1999, p. 145

¹³⁰³ **This used to be one of the requirements of the Society for Private Music Performances in Vienna founded by Schoenberg in 1918. See A statement of Aims written by Alban Berg, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 1462**

¹³⁰⁴ **According to Samuel Butler (1612-80) "the best music should be played as the best men and women should be dressed - neither so well or so ill as to attract attention to itself", which applied to performance will mean not to attract attention to the performer but rather to the music performed.** Quotation in *An*

and awareness of his subordinate role is a distinctive feature of great artists, especially of those who aspire to certain spiritual values. The performer feels the audience not only as a partner, but also as a judge. The artist-musician gives the best of himself, of his abilities, and feels great responsibility. For him the performance is like a confession and to a certain extent even a holy ritual, through which he endeavours to be worthy of his vocation – the recreation of the musical thought of the composer and consequently of the spiritual message of the Inspirer. The performer treats the art that he performs with awe and respect as a sacred treasure, which he ought to preserve and transmit in a pure form. In order to evoke noble ideas and feelings in his audience, the artist should embody them himself. In that sense his role makes him similar to a priest. And even though electricity, as mentioned before, can run through a rusty wire, man's vocation, all the more that of the artist as a mediator of beauty is to be 'beautiful' himself (in the spiritual sense – *kalokagathia*). When the performer reaches the state of detachment from any external and internal stimuli, i.e. from his own passions and his 'ego' and also from any negative passionate energy that might be reflected in the work by its composer, he is able to re-create the composition in its innermost integrity. He can then achieve in his interpretation **a state of detached 'passion' through which to transmit pure beauty.**

As “a form of communication” and “in a common cultural context specific musical sequences can evoke feelings that are fearful, apprehensive, passionate, patriotic, religious, spooky, and so on”, writes Blacking¹³⁰⁵ which is to say that different human passions (such as anger, melancholy, despair, lust, sensuality, etc) also find expression in musical art, which after causing suffering to the person concerned take form in sounds, liberating the author from the dense energy of their impact. Despite this the language of melody, as Rousseau underlines, “has a hundred times the vigour of speech itself” and “this is what gives the music its power of

Encyclopedia of Quotations about Music. Compiled and edited by Shapiro, N. New York, 1978, p. 344

¹³⁰⁵ Blacking, John. *How musical is man.* USA (University of Washington Press), 1973, p. 8

representation and the song its power over sensitive hearts.”¹³⁰⁶ Hence if it expresses passion the negativity of which is not transformed through the filter of art, it can be transmitted to the listener, provoking in him the same feelings.

Even though this question is to a certain extent subjective - what the composers express might be different from what the interpreter transmits and the listener receives¹³⁰⁷ - the individual frame of mind matters.¹³⁰⁸

What is the state of the soul, in the process of creating, interpreting or receiving music and what is the spiritual disposition of the participator in principle? “Unto the pure all things *are* pure”¹³⁰⁹ and if a given passion is not intrinsic to the man involved in the musical process, it is less likely that it could find a harbour in his soul. And the purer the frame of soul the more spiritual is the creativity that results from these three interrelated instances. Even if the composer sometimes during his work has been subjected to his bodily senses, if they are not transfigured through his creative genius, they can be transformed in the purity of interpretation. If they do not both refer to a higher spiritual need, it is still possible that they can be transformed by the comprehension of the listener. That is why the frame of the soul of the listener is as important as that of the creator and performer. Not only, as already mentioned, the performer but also the observer, i.e. the participator, “must adopt a special attitude of mind” and, as required by Plato, detach himself from

¹³⁰⁶ **From *Essay on the Origin of Languages, Which Treats of Melody and Musical Imitation* by Jean-Jacques Rousseau, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 949**

¹³⁰⁷ **‘A listener’s response to a particular piece of music is governed by his subjective state of mind at the time; and some part of his experience is likely to be derived from the projection of his own emotions rather than being solely a direct consequence of the music.’ Storr, Anthony. *Music and the Mind*. London, 1992, p. 70**

¹³⁰⁸ **Abba Dorotheos tells a story about three monks and the thoughts they received by seeing a man waiting in the night, which clearly discloses their inner frame of mind. The first thought that “he is waiting for somebody to go and commit fornication”; the second thought that “he is a robber”; and the third thought that “he has invited a friend” to “go and pray together”. Abba Dorotheos. *Practical Teaching on the Christian Life*. Transl. by C. Scouteris. Athens, 2000, p. 255 (Преподобного Авва Дорофея. *Душеполезные поучения и послания*. Оптина пустынь, 1991, с. 178)**

¹³⁰⁹ **“Unto the pure all things *are* pure: but unto them that are defiled and unbelieving is nothing pure; but even their mind and conscience is defiled. They profess that they know God; but in their works they deny *him*, being abominable, and disobedient, and unto every good work reprobate.” (Titus 1:15-16)**

personal concerns and appreciate art in a contemplative way, free of personal needs.¹³¹⁰

St. Silouan speaks about the force of the habit: “Both soul and mind can acquire habits and a man will act according to the habits he has formed. If he makes sin a habit, he will constantly be drawn towards sin, and in this, devils will further him; but if he acquires good habits, God will help him by His Grace”.¹³¹¹ Of the power of self-compulsion that eventually leads to a habit speaks also Abba Dorotheos who tells how at first he found studying irksome but by forcing himself to perseverance his work turned into such a habit that he did no longer know what he ate or drank or how he slept.¹³¹² Therefore the developing of the spiritual senses and habits has a crucial role in achieving a higher form of artistic and musical experience respectively.

Spirituality helps the composer, the creator of art, to become a “true artist” which according to Pavel Florensky is to strive not for ‘subjective self-expression, for perpetuating his individuality’ but to desire “the objectively beautiful, that is, the artistically embodied truth”.¹³¹³ Of this objectivity as a revelation of spiritual realities makes us aware Fr. Andrew Louth in suggesting that “at its deepest the question of art is concerned with the spiritual senses, both for the artist himself and for the understanding and appreciation of art. If so, it would lead us to look for a much greater sense of objectivity in art. ... Our attention would be drawn away from the subjectivity of the artistic experience (for both artist and admirer) and focus on the world disclosed by the artist”.¹³¹⁴ The aesthetical then transforms into a spiritual experience.

Florensky points to the practice of cult as the main human activity, because it is orientated towards uniting the artificially separated spiritual

¹³¹⁰ See Storr, Anthony. *Music and the Mind*. London, 1992, p. 136

¹³¹¹ Sophrony (Sakharov), Arhim. *Saint Silouan the Athorite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, p. 468. (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 192)

¹³¹² Abba Dorotheos. *Practical Teaching on the Christian Life*. Transl. by C. Scouteris. Athens, 2000, pp. 169-170 [Преподобного Авва Дорофея. *Душеполезные поучения и послания*. Оптина пустынь, 1991, с. 115] [Бълг. превод: *Църковни слова*, Атон, 2007, с. 115-116]

¹³¹³ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 88

¹³¹⁴ Louth, Andrew. “Orthodoxy and Art”. *Living Orthodoxy in the Modern World*. Edit. A. Walker and C. Carras, London, 1996, p. 171

and material world. Thus he considers 'church art', which comprises a whole range of arts to be 'the highest synthesis of heterogeneous artistic activities', and true artistry is the "unity of style and content", which he sees in the iconography.¹³¹⁵ He remarks also that **'only saints could be iconographers**, for to them alone are disclosed the heavenly visions that should be embodied in an icon'.¹³¹⁶ Strictly speaking the same applies to the creation of truly spiritual music. Mendl emphasises that "*no truly religious work of art can be created without sincere faith, and man's faith is largely shown in his conduct*" and "*this remains true in spite of the extent to which some artists rise above themselves in their creative work*".¹³¹⁷ Furthermore, even in icon painting only a very few iconographers "possessed the spiritual experience of saints". "More often they were guided by the experience of the holy fathers who lacked the gift of iconography."¹³¹⁸

A similar process can be observed with the creation of *church chanting*, which is therefore called *spiritual music*, not by chance. However, it is not impossible that also music of the soul can be made spiritual. The model is the same: composers of that kind of music also need spiritual guidance from those who have already mastered "the art of arts"¹³¹⁹. These creators can achieve in this way the ability to philosophize¹³²⁰ or more exactly to theologize in sound as the iconographers, who according to Florensky philosophized in color, because they bore witness to the spiritual word.¹³²¹ *This is then the revelation of the Truth in musical sounds.*

Here the spiritual and ethical responsibility of music educators and assessors ought to be mentioned.

¹³¹⁵ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 72

¹³¹⁶ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 66, 83

¹³¹⁷ Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 57

¹³¹⁸ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 83

¹³¹⁹ **Examples of such collaboration in our time are the composers Arvo Pärt, John Tavener, Sofia Gubaidulina, a.o.**

¹³²⁰ **'Since ancient times the "witness of the spiritual word" was called philosophy regardless of the form in which it was realised.'** After Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 84

¹³²¹ Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, p. 84

The leading device in teaching music and even more in assessing the achievements of the young should be love and only on its foundation a true professionalism can be built. Support and encouragement is needed for “the poorly endowed”. “The gifted may need no more than encouragement”, says Storr. “It is those who are not so gifted who need help and teaching”. Harsh judgment and failing could only destroy a dedicated student. Even if their ability is not as high as desired one can clearly distinguish between a negligent and a diligent student. To punish a hard-working student for lack of genius is clearly a sign of our demonised values and standards where ‘love’, ‘care’, ‘enthusiasm’ have been replaced by wrong understanding of ‘professionalism’ which is anyway subjective, and is ready to discourage, demolish and ruin young people.

The hunt for ‘professionalism’ often transforms into cruelty, arrogance and pride, i.e. into highly anti-Christian features. Christian ethics could replace this shocking tendency with goodwill and a constructive fairness. The educator’s task is to plant spiritual values into those educated such as love and understanding of art, love for the audience and for colleagues, and in general, the ability to share the values of musical art, to have enthusiasm and to enthuse through a true understanding and appreciation of the spiritual merits of musical art.

The faithful person aims at achieving unity with God because of love for him and for his fellow-man and seeks because of this to be pure in order to bring joy and not grief [to others]. There is no self-interest in this faith and it does not depend on God’s promises of eternal life and salvation. The religious creative artist has a similar motive: he devotes himself to his creative work entirely because of his love for it and for his audience. Thus, he seeks to purify his soul from all ugliness and triteness by putting into his composition or performance all the nobility and brightness of his soul. The reason for this aspiration of the spiritual man, or of the creative artist respectively, is dictated by love for God and for human kind for whom he works and creates and not for any personal advantage.¹³²² For him art

¹³²² **An example for this is Bach again who regarded his talent as coming from God. He did not see any further value in his great work and cared neither for the fame of his composition nor of himself, dedicating all to God Alone: *Soli Deo Gloria*.**

cannot be a goal by itself, but is an expression of this love. And love, as we know, is selfless, devoted and purifying.

e) spiritual music

According to St. John Chrysostom we create a spiritual melody “when the flesh does not lust against the spirit, but yields to its commands, and perseveres along the path that is noble and admirable”¹³²³.

In a more technical way similar thought is presented by Menuhin who calls deeply spiritual the music that is not subject to the pulses, rhythms, and the sensual emotions of the body.¹³²⁴

Truly spiritual music **provides not pleasure for the senses but a delight to the mind, lifts up in this way the soul and brings joy to the heart.** Beethoven insists that ‘music should fire one’s mind rather than stir one’s emotions’ but actually as George Szell puts it: “Music is indivisible. The dualism of feeling and thinking must be resolved to a state of unity in which **one thinks with the heart and feels with the brain [mind]**”¹³²⁵.

Even though it will remain a rather general classification we will refer to Church music (chant in particular) as spiritual in the narrow sense and to non-ecclesiastical masterpieces promoting the sense of Eternity as spiritual in a broader spectrum.

- *Spiritual in the narrow sense - Church music (chant)*

The art intrinsically connected with asceticism is iconography, liturgical music and patristic literature.

¹³²³ **From Exposition of Psalm 41 by St. John Chrysostom**, presented in McKinnon, J. *Music in Early Christian Literature*, p. 81/169 and Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 126

¹³²⁴ Menuhin, Y., Davis, C. *The Music of Man*. Methuen, New York, 1979, p. 80

¹³²⁵ After *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 199

Here, on earth, *Church chant*¹³²⁶ remains the only constant musical presence in ascetic Orthodox dwellings. It is of great significance for worship, both in Churches in the world and also in monasteries. According to Holy Scripture, chanting in church started in the heavenly realm of angels as angelic praise (Job 38:7); it continues in the churches (on earth) and will not cease to sound in eternity (Rev. 15:3). It constitutes the main emotional and rational basis of the liturgy and has a structural role in it, evoking “dialogue” and “co-being” with God. It is considered to be the core of the liturgy that provides the worshipper’s mind and heart with prayerful “oxygen”. Liturgical chanting is apprehended as a universal language common to all mankind through which man communicates with God in prayer enabling man to express the ineffable and to reflect on the primordial foundations of being in order to bring the believers together in a new spiritual reality. The link between church chanting and eternal values beyond time, (finding expression in the anonymity and collective approach to this form of creativity), enhances aesthetic values and opens them up for all historical periods. It represents a kind of melodious sermon, an icon of sound of the liturgy, which supports the revelation of the spiritual nature of the Gospel and doctrine of the Church. The miracle of chanting, as in secular music for the layman, lies in the fact that a person who has never been thinking about the everlasting and thus has never had any concept of infinity in the light of the limited, or the limited in the light of the interminable, while listening to music suddenly starts to feel the unity and complete inseparability of both¹³²⁷. In the process of listening to the chants participators and auditors receive the energy of the composer and performer and thus experience indirectly the reality that the composer reveals. **Whereas in secular musical art the artistic qualities of the composer are of great importance, in liturgical music the spiritual qualities are decisive.**

¹³²⁶ **The whole paragraph about Church chant is developed according to Deacon Dmitry Bolgarsky and his article ‘The significance of church singing in the Orthodox worship’.** See Болгарский, Дмитрий. *Значение церковного пения в Православном богослужении в Божественная Литургия*. Составитель Болгарский, Дмитрий. Свято-Троицкий Ионинский монастырь, Киев, 2004, с. 519-525

¹³²⁷ Лосев, А.Ф. *Основной вопрос философии музыки*. Философия, мифология, культура. Москва, 1991, с. 329

According to the Church Fathers, the significance of liturgical chanting refers to the maintenance of the flame of the Holy Spirit in man on his ascent towards God; it also aims at creating a specific frame of mind by means of the expressiveness of the chant which to enable man to comprehend the grace of God. Dionysius the Areopagite sees the liturgical chant only as a pale imitation of the chanting of the heavenly creatures (angels, archangels, seraphims, etc.). “Archetype” is inimitable and reaches man only as a distant echo, whilst according to Maximus the Confessor image leads to the archetype as it possesses a uniform energy with it. It is believed that liturgical music elevates the mind and soul to the divine archetype by means of the imagery of the sound. Thus, the chanter is penetrated by the energy of the archetype and having surpassed the world of sin he moves towards the inspired disposition of the composer in which he found himself when he composed the hymn.

Inner single-mindedness, directing us towards the ideals of the “angelic” and the “divine”, is a traditional feature of liturgical chanting. *The chanting links the earthly with the heavenly Church, which participates in the liturgy together with its heavenly citizens.* “The spiritual sweetness of the divine chanting ... expresses the joy of divine blessings, which elevate the soul to a pure and worthy love of God and inspires deep aversion for sin”, says St. Maximus about the symbolism of chanting.¹³²⁸

According to St. Simeon the New Theologian, there are three degrees of prayer and correspondingly three levels of attention that show the dynamic of human spiritual growth. The *first* level of prayer, absent-minded and filled with images corresponds to the *prophano-naturalistic* type of compositions with polyphony in space-linear perspective; generally speaking, it represents the multiple complexity of the world and its cataclysms. To the *second* level, when the praying person ‘collects all his thoughts to prevent them from wandering around the vain things of this world’, corresponds the *allegorical* type. To the *third*, when the ascetic ‘**sets his mind in his heart**’, corresponds the *sacral-symbolical* type,

¹³²⁸ According to *Божественная Литургия*. Составитель Болгарский, Дмитрий. Свято-Троицкий Ионинский монастырь, Киев, 2004, с. 364

which can be found especially during the Middle Ages and afterwards in the 8-tone system.

The highly developed system of division of this genre into *stichiria*, *troparion*, *prokimenon* and *irmologion* chants, each of them using eight voices, making together 32 types, provides a wide range of liturgical material. As for the believers, it provides the direct opportunity for spiritual enrichment through the emotional and figurative comprehension of the truths and dogmas of the Christian faith.

The synthesis of the arts enacted in the worship creates a unique atmosphere, which helps those who pray to establish the link between earthly and eternal being, elevates and makes them a part of the world of supreme harmony, beauty and true light. Each one of them is meant to manifest the immaterial in the material, “setting into form”¹³²⁹ ideas and creative thoughts through colours or musical sounds. Hence, chanting, in this bond between the material and spiritual world, appears as the most dynamic mediator by means of the constant actualization of the eternal values of the faith.

The sacredness of *church music*¹³³⁰ is able to evoke awe and feelings of devotion.¹³³¹ “The church knew what the psalmist knew: Music praises God”, points out Igor Stravinsky. “Music is well or better able to praise Him than the building of the church and all its decoration; it is the Church’s greatest ornament.”¹³³²

Church chanting is guided by the idea of movement – each key liturgical moment reveals the dynamic of human movement towards the Light,

¹³²⁹ *Божественная Литургия*. Составитель Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастырь, Киев, 2004*, с. 21

¹³³⁰ **Goethe made a remarkable comment on seeing “the sacredness of church music” and “the joyfulness and the frolicsomeness of folksongs” as “the two pivots” around which “true music” revolves and from which “it will ever have the inevitable effect: devotion and dance”.** After *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 256

¹³³¹ **“Music was as vital as the church edifice itself, more deeply stirring than all the glory of glass and stone. Many a stoic soul, doubting of the creed, was melted by the music, and fell on his knees before the mystery that no words could speak”, wrote Will Durrant in *The Story of Civilization (1935-37)*.** After *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 256

¹³³² **Stravinsky was dedicated Orthodox Christian of the Russian church.** Quotation from *Conversations with Igor Stravinsky (1958)* after *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 259

increases the pulsation, the presence of the Spirit. The melody, harmony, rhythm, all the elements in the choral music (nuances, ensemble, etc.) are subjected to one purpose – to prayer, to the manifestation of the sacraments. The music, and especially chanting, the human voice with its natural immateriality can best convey the sense of Great Mystery and to “inflame the hearts” of the prayerful “to praise God with more vehement and ardent zeal”, asserts Bolgarsky.¹³³³ Genuine church chanting is a constant remembrance of God. Only man is able to remember God and to live with that memory, which is full of the dynamic of the soul’s movement, with zeal and effort; hence, church music plays an important role for the sustaining of that memory.

The relatively monotonous character of the liturgical chant material is surmounted by the significant intensity of the hymnographic content of the Church texts. The music in the church services tunes the soul for prayer and uplifts the spirit to God. The beauty of the services symbolizes God’s beauty and the beauty that each one should attain, i.e. to regain God’s image. **True Church music has a subservient role and thus it is not an art in the usual sense.** Art-music becomes too much an individual or separate object diverting the mind from the worship to itself.

If the ceremonial form of the worship serves to involve the praying participants in its action, chanting aims at deepening their attention leading them by means of chanted word to a spiritual understanding of the service. St. John Chrysostom explains that the Apostle Paul’s advise to sing and make melody in our heart to the Lord (Eph. 5:18-19) means to “be filled with the Spirit”, whilst ‘in our heart’ means with understanding, i.e. “the mind to hear the tongue” instead of wandering in all directions inattentive.¹³³⁴ In this way a gradual modifying of the hardness of the

¹³³³ **From *The Geneva Psalter by Jean Calvin*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 365**

¹³³⁴ **From *Exposition of Psalm 41 by St. John Chrysostom*, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 124**

Niceta of Remesiana highlights this further in saying that “a psalm is sung not only “in spirit”, that is, with the sound of the voice, but also in “mind” (1 Cor. 15:15), so that we think of what we sing”. He indicates also that by this “our voices ought not to be dissonant, but concordant”, blended in “a harmonious chorus”. See *On the*

heart is achieved, filling the soul with the graceful gifts of love, peace and joy or in the words of St. Basil the Great “a psalm is the voice of the Church. It gladdens feast days, it creates the grief which is in accord with God’s will, for a psalm brings a tear even to a heart of stone”.¹³³⁵ In patristic literature this frame of mind is named “joyful sadness”. St. Ignatius Branchjaninov in his reflections on the nature of church music explains this antinomy by saying that the “joy provoked by the hope of our salvation is necessarily linked in us with the sad awareness of our imprisonment in sin”¹³³⁶; this determines the main profile of canonical church music.

‘With the infiltration of the religious world of faith, the emotional world of the believer is transformed. In contact with the divine energy the spiritual disposition of man changes. By uniting with the Holy Spirit he becomes more calm, balanced, peaceful and simultaneously full of joy, light and responsiveness. This particularity leaves a profound impression on the nature of the chanting in the Church services.’¹³³⁷ Liturgical music is prayer in sound, which is guided first and foremost by the desire of the worshipper for prayerful communication with the Spirit and *thus is far from any ostentation, sensuality and emotional agitation.*

In the Liturgical Reference book it is stated also that: ‘Music and chanting are exempt of any aridity, monotony and tastelessness. With chanting both the performer and the listener present their gift of gratitude to God. One reveals the most intimate “hiding places” of his soul and offer his talent as a gift to God. The ideal combination of external emotional perceptions and internal feeling is when the singing preserves the balance between them that we find in monastic chanting. The whole structure of monastic life instils selflessness, humility and Divine love and thus the

Benefit of Psalmody by Bishop Niceta of Remesiana (c. 370-c. 414), *presented in* Strunk, Oliver, editor. *Source reading in music history*. USA, 1978, p. 131

¹³³⁵ **From Homily on the First Psalm by St. Basil the Great**, *presented in* Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 122/2

¹³³⁶ Брянцианов, Игнатий св. *О ереси и разколи. Православное чтение № 5-6*. Изд. Московской Патриархии, 1992, с. 8

¹³³⁷ *Божественная Литургия*. Составитель Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастырь, Киев, 2004*, с. 525

Holy Spirit Alone sings in the heart of those who follow these virtues.’¹³³⁸ St. John Chrysostom describes this as *voiceless singing* when “*the mind resounds inwardly. For we sing, not to men, but to God, Who can hear our hearts and enter into the silences of our minds*”.¹³³⁹

- *Spiritual in the broad sense – contemporary examples in classical music*

Except the numerous masterpieces springing from different periods of the development of the Western historical classical music it is worth mentioning some more contemporary examples of art-music presented by Jonathan Harvey in his book *In Quest of Spirit*.

For him the spiritual element in music is the experience of *transcendence*. There are two contrasting elements: stillness and movement, emptiness and fullness, unity and variety, the One and the Many. “Stillness in ‘spiritual’ music could be seen”, according to him, “as a vessel for energy”. Harvey believes that this stillness can be found in all great music but points to certain forms such as classical variations, chaconnes and passacaglias, which simultaneously “foreground the element of repetition” with “variety and transformative ingenuity”, where the composers make us more aware of its presence. He considers some minimalism of recent times to be partly a reminder of old Plainsong with its technique based on repetition and very little variety which, in the less successful examples, could lead to repetition without unification since *unification needs contrast with which to articulate itself*.¹³⁴⁰ Minimalism in fact does not lack contrast completely but the changes happen more subtly, explains John Howard. Harvey talks about the stasis of pedal notes used by different composers, “where the Many and the One are pointed separately (the static in the bass, the mobile in the upper parts)” and about modality, “where the One permeates the Many without being separated from it”. He explains that the pentatonic modes conceptually “live on the ambiguous edge, complex

¹³³⁸ *Божественная Литургия*. Составитель Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастырь, Киев, 2004*, с. 532

¹³³⁹ **From Exposition of Psalm 41 by St. John Chrysostom**, presented in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 126

¹³⁴⁰ Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 67

enough to allow for extended musical development, simple enough to give an impression of stasis, of not developing – an impression of living in the hand of God, which is precisely the purpose of Gregorian chant, for which pentatonicism often forms a backbone”.¹³⁴¹

Before coming to the pentatonic proper, Harvey points to the citation of the old church modes, in “works by composers ranging from Beethoven to Arvo Pärt”. He says that “*referring to an age of faith in itself conveys a spiritual message*, of course; but in the *Heiliger Dankgesang* of Beethoven’s Quartet op. 132, and even more in most of Pärt’s music, the lengthy stasis, especially the prolongation of flattened sevenths, creates a strong sense of undisturbed timelessness”. This is “further emphasised by extremely minor variation, great length, and pervasive silence” in a work like Pärt’s *Passio Domini nostri secundum Johannem* (1982) which “itself comes very close to mystical practice. Pärt clips off each phrase just before it becomes expressive and subjective”.¹³⁴²

Harvey finds “the same extreme negation of self-expression” in ‘John Tavener’s use of Orthodox chant, both as a reference and as a stasis’. “Both Pärt and Tavener **are concerned with prayer, which, perhaps rightly, they consider more important than music**. It is a balancing act between utter selflessness, on the one hand, and expression that is a renewal of tradition, on the other”, Harvey notes further. He analyses then that “when a mode divides the octave symmetrically, it ceases to have the goal orientation of the diatonic system and becomes a musical expression of suspension in space. Here music is not symbolizing; it is itself a form of prayer, a means of experiencing unity”. A good example for this is “the best-known type of pentatonic mode, which divides the octave symmetrically into tone, minor third, tone, minor third, tone”.¹³⁴³ Harvey explains that atonality is a liberating innovation where the bass, which developed concurrently with tonality (starting its development around 1600), became unimportant or semi-functional. Hence the composers could “rediscover the harmonic series in the form of *spectralism*”. He gives numerous examples using the symmetrical (bassless) pentatonic mode starting with Schubert and cites more recent music by Debussy, Mahler,

¹³⁴¹ Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 70

¹³⁴² Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, pp. 70-71

¹³⁴³ Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, p. 71

Schoenberg (*Verklärte Nacht*), Berg (*Violin Concerto*), Faure (*In Paradisum* from the *Requiem* – here the timeless suspension is not just suggested but is on the surface), etc. Harvey continues his journey mentioning the symmetrical modes used by Messiaen, whose concept of time is considered as “profoundly spiritual”. He believed that ‘nonretrogradable rhythms (palindromes, repeating backwards what we have just heard forwards) compress time into a nondirectional time capsule, using the iconography of eternity. Webern also loved “palindromes and symmetrical structures, poised directionless in space, only in his case they are dodecaphonic rather than modal. Strict serial technique has at its heart an emphasis on cancelling the arrow of time and direction in space, with its retrogrades and inversions of the series, respectively. Despite some metaphysical remarks by Schoenberg, for whom prayer became paramount and pure order without colour seemed an inexpressible ideal ... it was Webern’s music that drew out the floating, timeless quality of serialism most clearly”, indicates Harvey.¹³⁴⁴

f) conclusion

Many are those who share the sincere belief of Luther that “music is the greatest gift God has given us: It is divine and therefore Satan is its enemy, for with its aid many dire temptations are overcome” and that “the devil does not stay where music is”¹³⁴⁵. Despite the great amount of truth in this assertion Orthodox ascetics¹³⁴⁶ avoid all that can divert the attention from prayer even if some activities, as in the case of music (especially church music), are capable of evoking religious feelings. Then, as Storr correctly notices, “Church leaders have doubted whether the feelings which music arouses are genuinely religious. Music’s power to fan the flame of piety may be more apparent than real; more concerned with enhancing group feeling within the congregation than with promoting

¹³⁴⁴ **For more on this topic it is useful to see the whole chapter Stasis and Silence of Harvey, Jonathan. *In Quest of Spirit*. University of California Press, 1999, pp. 65-85**

¹³⁴⁵ After *An Encyclopedia of Quotations about Music*. Compiled and edited by Shapiro, N. New York, 1978, p. 257

¹³⁴⁶ **In the conclusion we are considering the Orthodox ascetics in general, not only the monastic one.**

individual's relation to God".¹³⁴⁷ Music can evoke love and faith in God but it can also divert the heart from the thought of God and can weaken the willpower in persisting in a life of purity and whole-hearted devotion. This is wonderfully expressed in St. Augustine's "*Confessions*": "So I waver between the danger that lies in gratifying the sense and the benefits which, as I know can accrue from singing. Without committing myself to an irrevocable opinion, I am inclined to approve of the custom of singing in church, in order that by indulging the ears weaker spirits may be inspired with feelings of devotion. Yet when I find the singing itself more moving than the truth which it conveys, I confess that this is a grievous sin, and at those times I would prefer not to hear the singer."¹³⁴⁸

Seven hundred years later Bernard of Clairvaux (XII century) writing of such a form, pure from secular elements as plainchant gave expression to the same conflict between aesthetic beauty and religious emotion: "Let the chant be full of gravity; let it be neither worldly, nor too rude and poor... Let it be sweet, yet without levity, and, whilst it pleases the ear, let it move the heart. It should alleviate sadness and calm the angry spirit. It should not contradict the sense of the words, but rather enhance it."¹³⁴⁹

That is why Orthodox Church has preserved the tradition of music "a capella", which excludes the use of musical instruments in the services. And even though the reasons for that exclusion on the part of the early Church, as mentioned earlier, are not topical anymore, Church leaders are still convinced that music in the Christian services has to be connected only with the word, as its purpose is to express and intensify the specific

¹³⁴⁷ Storr, Anthony. *Music and the Mind*. London, 1992, p. 22

¹³⁴⁸ Saint Augustine. *Confessions*. Transl. by Pine-Coffin. Penguin, 1961, Book 10, Chapter 33, p. 239 (**See same quotation but in a different translation in Strunk, Oliver, editor. *Source reading in music history*. W.W.Norton & Company Ltd, USA, 1978, p. 133; in *Selected Writings* by Augustine of Hippo, USA, 1984, pp. 149-150 and in Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 28: "So often as I call to mind the tears I shed at the hearing of Thy Church songs, in the beginning of my recovered faith, yea, and at this very time, whenas I am moved not with the singing but with the thing sung (when namely they are set off with a clear and suitable modulation), I then acknowledge the great use of this institution. Thus float I between peril and pleasure, and an approved profitable custom: inclined the more (though herein I pronounce no irrevocable opinion) to allow of the old usage of singing in the Church; that so by the delight taken in at the ears, the weaker minds be roused up into some feeling of devotion. And yet again, so oft as it befalls me to be moved with the voice rather than with the ditty, I confess myself to have grievously offended: at which time I wish rather not to have heard the music."** St. Augustine. *Confessions*. Translated by William Watts, Loeb Classical Library, Book 10 Chapter 33, p. 165)

¹³⁴⁹ After Mendl, R.W.S. *The Divine Quest in Music*. London, 1957, p. 28

meaning of the liturgical word. Christianity is a religion of the Word. It possesses great creative power. **Chanting, i.e. music, is incorporated only to assist in revealing by means of melody the true essence of the word and to create the appropriate emotional mood for its comprehension.** ‘We use only one instrument – the word of peace’, says Clement of Alexandria.¹³⁵⁰

Hence, music in the life of an ascetic is present only as much as it is able to increase the zeal for prayer and provide structure, rhythm and harmony in it, raising the soul towards the mind, connecting it with the heart and immersing it in contemplation of the Uncreated light and beauty. Such music¹³⁵¹ is a delight for the mind and respectively the heart. It does not affect the carnal part of the soul, but, on the contrary, by raising it up and purifying it, it enhances the concentration during prayer instead of distracting it.

Of course for some monks, who have completely mastered unceasing prayer, neither the music, nor the possession of a musical instrument, neither wealth, nor closeness of the opposite sex can divert them from God as according to St. Silouan the Athonite “riches do not harm to the man in whom dwells the Holy Spirit, because his soul is entirely wrapped in God, and transformed because of God and has forgotten riches and fine array”. Thus “even living in the midst of women” they keep “the Holy Spirit, Whose sweetness surpasses carnal love”.¹³⁵² Elder Macarius of Optina has been a good violinist before entering the monastery and is known to have had a violin in his cell and Elders Varsanuphius (Barsanuphius) of Optina (1845-1913) and Shiarhimandrit Amvrosiy Balabanovski (a disciple of the Optina Elders, †1978) both played the harmonium. In this way could be understood the presence of musical instruments in the Revelation of St. John the Theologian (Rev. 4:8-9; 8:2; 15:2-3; etc). In the world of spiritual perfection where one has overcome the passions, the art of music is transformed with its whole richness of expressive and technical potentials from an art of the soul to the spiritual and becomes an eulogy and

¹³⁵⁰ According to *Божественная Литургия*. Составител Болгарский, Дмитрий. *Свято-Троицкий Ионинский монастырь, Киев, 2004*, с. 460

¹³⁵¹ **Here the spiritual music is inferred.**

¹³⁵² Sophrony (Sakharov), Arhim. *Saint Silouan the Athonite*. Transl. by Rosemary Edmonds. Stavropegic Monastery of St. John the Baptist, Essex, 1991, pp. 476-477 (Софроний, арх. (Сахаров). *Преподобный Силуан Афонский*. Essex, 1990, с. 195)

expression of spiritual joy. It would then be unnecessary to avoid various genres, such as instrumental music, and to be restricted only to the form of church chant. By losing its passionate character the art of music will no longer disturb but be harmonious to blessed peace.

In its most perfect examples the art of music is a manifestation of the Divine beauty and inspires man to achieve this beauty in his life. It rouses the zeal for attainment of the highest values and for likeness to the *Highest Beauty*¹³⁵³. It also kindles 'love for the One Who has created the tones themselves, the immense music of nature, man and the whole world'¹³⁵⁴ and prepares him for the great event when in the "new earth" and the "new heaven" (Rev. 21:1) the souls which "had gotten the victory over the beast"¹³⁵⁵ (Rev. 15:2) will play and sing:

"Great and marvellous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints"! (Rev. 15:3)

¹³⁵³ See p. 272 here where it is mentioned that P. Florensky sees the beauty of art in general as 'an expression, a bearer, a symbol of the spiritual principle', God being "the Highest Beauty, through communion with Whom everything becomes beautiful". (See Bychkov, Victor. *The aesthetic Face of Being. Art in the theology of Pavel Florensky*. SVSP, Crestwood, NY, 1993, pp. 23, 26)

¹³⁵⁴ Йосиф, митр. *Размишления за музиката*, Сп. Духовна култура, кн. 12, 1958, с. 3

¹³⁵⁵ I.e. the Anti-Christ, the devil and the sin. In the Revelation of St. John not only the Anti-Christ but also the devil is depicted as beast (Rev. 20:2).

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