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в изданиях НИЦ "Социосфера"



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PARADIGMATA POZNÁNÍ

- *Чешский научный журнал*
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- *Публикуются статьи по социально-гуманитарным, техническим и естественно-научным дисциплинам*

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RUSSIAN PATRONAGE OF ARTS AS ONE OF THE FORMS MANIFESTATIONS OF TOLERANCE

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Summary. The article is devoted to patronage of arts as a factor in the formation of a humane attitude towards a person, one of the forms of interpersonal tolerance. The paper analyzes the socio-cultural functions of patronage of arts. It is shown that Russian patronage of arts is a form of tolerance based on the regulation of interpersonal relations, maintaining socio-cultural balance in society.

Keywords: patronage of arts; tolerance; interpersonal relations.

The problem of the formation of tolerant relations in modern Russian society is of increasing interest among domestic researchers. The concept of "tolerance" is used in scientific works when analyzing various aspects of human activity and the development of society. It characterizes the most important attitudes of the humanistic worldview, morality, culture, democracy, is an important factor in preventing and overcoming various kinds of conflicts (social, interpersonal, ethno-national, interfaith, etc.).

Until now, this concept has been interpreted ambiguously in scientific papers and publications. According to P. K. Grechko, the difficulty of defining the boundaries and criteria of tolerance is associated with the impossibility of a complete rational justification of this phenomenon. In his research, one has to turn to religious, moral or ideological norms, public opinion, the common good, etc. In addition, in his opinion, it is necessary to take into account the specifics (place and time) of each specific case and the free choice of the subject of communication [1, p. 177].

Initially, "tolerance" was interpreted as tolerance. At the same time, sometimes the concept was narrowed to its original meaning of the period of religious, and then national wars – religious tolerance or ethnic tolerance [2, p. 105]. But gradually the concept of "tolerance" is becoming more and more meaningful, multifaceted. Thus, tolerance (in a broad sense) is, first of all, tolerance for someone else's lifestyle, behavior, customs, feelings, opinions, ideas, beliefs. This is the desire and ability to establish and maintain a community of people who differ in some respects from the prevailing type or do not adhere to generally accepted opinions.

Patronage of arts as one of the forms of interpersonal tolerance contributed to the formation of a tolerance mentality and the assimilation of norms of tolerant behavior in Russian society. Patronage as a type of socially useful actions is part of a broader concept of charitable activities aimed at supporting both individuals and organizations in the socio-cultural sphere. This is patronage and

selfless financial assistance, support of artists, scientists, and education by private individuals or organizations, corporations. Truly, the "golden age" of Russian patronage falls on the second half of the XIX – early XX centuries. During this period, private charity was actively developing, it was expressed in donations from private individuals: families of merchants, manufacturers, bankers, – immigrants from the noble-merchant environment. Patronage of arts realized specific socio-cultural functions: the formation of public consciousness, "social memory", public service and others. Museums, galleries, theaters and other institutions created with the financial support of patrons influenced the socio-cultural image of Russians in the late XIX – early XX centuries. The activities of cultural and educational institutions contributed to the formation and definition of public consciousness of people, their value orientations, familiarization of the modern public with Russian and foreign culture, as well as readiness to accept innovations in various spheres of society.

The Russian patronage of arts of this time was characterized by such features as an attentive attitude to the Russian national culture, having a special gift of initiative, intuition, the ability to see and do what was of lasting importance for culture; the desire to make cultural values and goods accessible. Such philanthropists and patrons as P. M. Tretyakov, Yu. S. Nechaev-Maltsov were fully aware of the enormous social significance of art, regarded the preservation and multiplication of collections, assistance to artists as their civic duty.

The next feature of patronage of arts was manifested in the support of the social sphere, in particular, in the construction of hospitals, houses for workers of factories and factories, almshouses, temples, libraries, etc. Consequently, patronage of arts in the second half of the XIX – early XX centuries was manifested not only in the implementation of a number of cultural projects, but also determined the aesthetic and moral needs of various segments of the population, who, thanks to the efforts of philanthropists-entrepreneurs, were attached to the achievements of world and domestic art, culture in general. The phenomenon of patronage of arts penetrated into the sphere of economics, politics, science, and also corrected social behavior, relationships of individual subjects of society. It should be noted that the social conditions prevailing at that time in Russia, on the one hand, contributed to the manifestation of the personal principle, and on the other – the active involvement of Russian patrons in the system of socio-cultural relationships. The individuality of domestic patrons was manifested "in the selective perception of certain social attitudes of the social environment surrounding them, as well as in the conscious choice of dominant and less priority ideas based on social experience, the development of spiritual and material needs of the individual" [3, p. 134–137].

As we can see, the history of Russian charity and patronage of arts is one of the clearest examples of tolerance and the desire to help the "humiliated and insulted" in an unfree, class-based society, in an undemocratic state, in a society of social upheavals. Patronage of arts served as an important factor in the formation of a humane attitude towards a person. V. A. Embulaev in his article

emphasizes that the disenfranchisement that prevailed in society narrowed the possible ways of interaction between different strata of society, manifestations of civil, social initiatives. At the same time, a huge mass of the population could receive help, knowledge, culture only through the charitable initiatives of individuals whose main motives were compassion, pity, a sense of community with people experiencing poverty and misery, feelings of love for their city, Homeland [2, p. 110].

Thus, Russian patronage of arts is one of the forms of tolerance, based on the regulation of interpersonal relations, maintaining socio-cultural balance in society, by introducing representatives of different segments of the population to the spiritual sphere of culture and donations for the construction and functioning of various social institutions (hospitals, almshouses, schools, colleges, temples, etc.).

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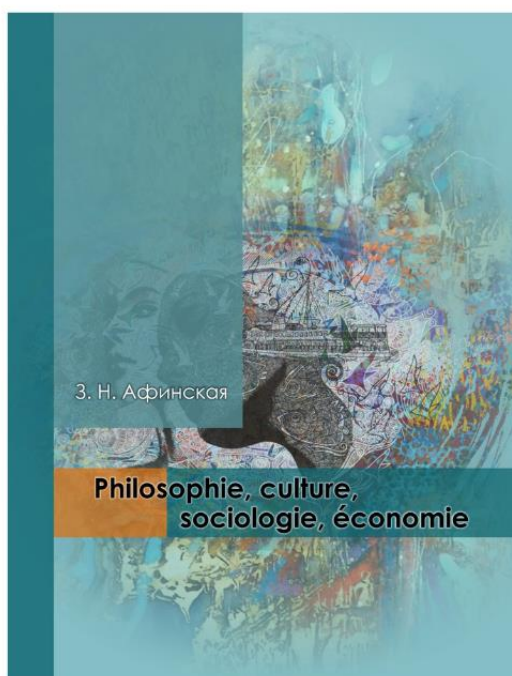
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