

The problem of cultural and philosophical tendencies of figurative embodiment in the early works of the writer S. N. Sergeyev-Tsensky has been raised in the article. In addition, the features of the social and cultural situation of this period, the processes of the crisis of the classical culture, the formation of concepts related to the artistic and intuitive knowledge of the world has been noted.

The author refers to the basic provisions of the philosophy of existentialism (Karl Jaspers, Martin Heidegger, Gabriel Marcel, Otto Bollnow and others). The author dwells on the positions of S. Kierkegaard, who has formed the concept of existence as the essence of the human being, his inner world, his subjectivity.

The main content of the article is devoted to analysis of early prose of Russian writer S. N. Sergeyev-Tsensky. The features of the figurative world of stories and novels has been considered ("The Pogost" (1903), "The Diphtherit" (1904), "The Mask" (1904), "The Garden" (1905), "The Movement" (1910) and others). The writer's idea about freedom of creative manner has been emphasized. This is caused by the complexity of heroes' characters, existential problems of the time, searches of the most outstanding artistic means (the symbols system of images, access to the picturesque art means and recreating heroes' portraits, the paintings of nature, the plot structure).

The problem of synthetic character of epoch (the Silver Age of Russian culture) and the embodiment of artistic synthesis in the early works of S. N. Sergeyev-Tsensky has been considered.

Key words: philosophical intentions, existentialism, artistic image, a symbol, a synthesis of arts.

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