

UDC 572.9

The concept "rebirth" as a mechanism of change of Russia's general culture development

Shemyakina Mariya Konstantinovna

PhD (Philology),

associate professor of the department of theory and history of culture,

Belgorod State Institute of Culture and Arts,

P.O. box 308033, No. 7 Korolyeva st., Belgorod, Russia;

e-mail: Mary-ru2004@mail.ru

Abstract

The article is devoted to revelation of the specificity of embodiment of the concept "rebirth" in Russian cultural tradition. Having examined three phases of history the author in detail accents the processes of cultural development in each phase, the peculiarities of "concept" realization in social and artistic environment. In such a way revelation of turn-over phases (stages) of cultural development at the heart of its comprehension determines the central concept of Russian culture as a culture being established – the idea of the concept "rebirth" (human-creative, educational, religious).

Keywords

The concept "rebirth", Russian culture, culture dynamics.

Introduction

Renaissance being considered as a historical era or special perception of the world, trend of culture development based on its recurrence or reliance

on past landmarks is always giving human life a "vortex motion" (Blok), an attempt to comprehend something new or search for new (other than approved) methods and forms of this cognition.

A.I. Chernokozov emphasizes that every nation "in its historical development lives through the epoch when, after a long decline its economy and culture blooms ... The phenomenon of transition era as an independent phase of the cultural process is a common historical pattern experienced by many people in different historical periods"¹. The pattern determining the development of culture is perceived by the culture itself as a natural mechanism of change.

According to reflections of I.G. Herder one should remember that history proves: "... the development of culture is not a straight line, there are twists and turns, cliffs and ledges. Human passions are turning its steady flow into a waterfall, killing people ... But it has an extraordinary reserve of strength and stability. Whatever angle stream chooses to turn the culture will not "hide in the sand", exhaust and disappear"².

In this context the history itself would be thought of as a subject "carried out in the form of cultures succeeding each other". Moreover, culture will be understood as a sort of nodes and forms

"in which the processes of evolution and history are of a constant homogeneous nature"³. Thus the notion of the "renaissance" concept is born to be considered not only as a historical era, but as a model for historical dynamics of culture being.

The concept of "renaissance" in frames of such implementation naturally connects the progressive elements both of humanism and anthropocentrism, as well as theological predisposition in addressing the perennial question of culture: who is a human being as a co-creator of the World-Universe-Socium.

In such case the concept of "renaissance" has to be comprehended as a mechanism for cultural change. And observations in the area of cultural development will lead to the study of its vertical changes, with the vertical being understood as "the discovery of new forms of culture", "the quintessence of creative and productive origin", "process of temporary culture deployment, its historical character, the principle of continuity, the transition of preceding cultural forms or elements in the new cultural establishments"⁴.

According to historical and cultural studies, the specifics of the Russian

1 Chernokozov, A.I. (1997), *History of world culture [Istoriya mirovoi kul'tury]*, Feniks, Rostov-on-Don, p. 93.

2 Herder, I.G. (1977), *Ideas to philosophy of human history [Idei k filosofii istorii chelovechestva]*, Moscow, p. 78.

3 Rozin, V.M. (2004), *Culturology [Kul'turologiya]*, Gardariki, Moscow, p. 222.

4 Ibid. Pp. 37-38.

state development could include some transitional stages (turns). The central idea of culture being built served as a foundation to cognize these stages – the idea of the "revival" concept (Renaissance of human creative, educational, religious): time of Muscovy formation, the Peter's transformations and the turn of XIX-XX centuries.

"Revival" as central mechanism for preservation of culture in period of Moscow State

By the time Russia has been freed from the Mongol invaders several important events took place that determined the further development of Russia and its culture.

It should be noted that the Mongol yoke was a tragic ordeal for Russia. It not only lost its state independence and was forcibly isolated from the world. According to the reputable notes of researchers, "cultural achievements were completely destroyed in many areas, while in others they were not able to develop"⁵.

"The real tragedy in our history was the invasion of the Horde – echoes L. A. Rapatskaya – which slowed the de-

velopment of the Russian people for several centuries ... Russian artistic culture (not to mention other victims) was dealt a mortal blow ... The Kievan Rus ceased its development ... Many chronicles of the XIII century tell of almost mystical horror that gripped the Russian lands with raids of the Horde"⁶.

"For the first 50 years – underlines A.I. Kravchenko as well, – after the invasion the Russian culture experienced some kind of culture shock ... The spiritual consciousness of people of that time was catastrophic, foreign invasions and massacres were perceived as punishment for sins"⁷.

For many years of dependence, after coming down from the pages of scholars, scribes and chroniclers to real relationships of princes, the idea of Russian principalities unification was born, which later led to the formation of a unified state. That is why the fight against the Tatar – Mongol yoke was considered not only as a national but also a religious problem. Religion served as a consoli-

5 Chernokozov, A.I. (1997), *History of world culture* [*Istoriya mirovoi kul'tury*], Feniks, Rostov-on-Don, p. 197.

6 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [*Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)*], Akademiya, Moscow, p. 46.

7 Kravchenko, A.I. (2002), *Culturology. 3rd ed.* [*Kul'turologiya. 3-e izd.*], Akademi-cheskii proekt, Moscow, p. 403.

dating national stimulus contributing to the idea of rapprochement and search for political compromise. This idea was very close to D.S. Likhachev, who wrote: "... In the place of Kolomna where Russian troops were assembled to fight against Mamay the largest Russian cathedrals of that time was erected – the Uspenskiy cathedral. Thus Russian troops' marching was given a religious character"⁸.

The beginning of the revival mechanism effect specific for the Russian culture is associated by many researchers with the remote northern lands, and in particular with the principality of Novgorod. It was here, on the bastion of Russian culture, where the political and financial autonomy would be established; the center of Russian architecture development would be determined (first Nicola stone building appears in Lipno in 1242) the monumental church architecture will find its own unique style – Church of the Savior on Kovalev (1345), Spas Preobrazhenia Church on Ilin Street (1374), the Church of St.. Theodore Stratilatus on the Rutschey (1361); iconographic tradition, art of music, oral musical creativity, epics, choral singing, the art of bell ringing reach their heyday.

⁸ Likhachev, D.S. (1981), *Selected works. Vol. 3 [Izbrannye raboty. T. 3]*, Khudozhestvennaya literatura, Leningrad, p. 92.

Many Russian artists, painters, craftsmen will associate the idea of high spiritual culture, the ability to implement creative ideas ..." with Novgorod, and later with Moscow⁹. Names having arisen during this period would be remembered forever in the history of Russian culture as the peak of mastery and artistic expression of creative ideas in times of formal medieval: Theophanes Grek, Dionysius, Andrei Rublev. "Here are both an expressive emotional world of Theophanes Grek – notes L.A. Rapatskaya – and soft palette of humanistic icons by Andrei Rublev, musical rhythmicity of Dionysius works, endless melodies gushing from the depths of heart, which are written by Theodore Christian, and colorful Moscow Cathedrals ascended into the sky"¹⁰.

All this imagery was the epitome of the era's ideal, which perfectly linked the mountain spiritual purity and human sensuality. According to critics, "... one may notice in the frescoes the very pure Russian complacency and unexpected cheerfulness. All this means a ... birth of

⁹ Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century) [Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)]*, Akademiya, Moscow, p. 56.

¹⁰ Ibid. P. 68.

original Novgorod artists who bring in their art softness, humanity, and spiritual grace"¹¹. And this ideal will conform not only to the national Christian canons, but also to the idea for the high (almost revival) destiny of man to confirm with all his life the right for amor patriae to exist, as well as his native land, the veneration of relics and the Christian faith, keep of God's commandments, love of family and understanding of oneself as a part of the genus.

Founding a unified state, its struggling against the Golden Horde, which was finally broken in 1380 (although our ancestors had to defend against the expansion of the Golden debris – Crimea, Astrakhan and Kazan Khanate, as well as aggression from the West for a long time thereafter) – all these contributed to the formation of Russian (Great Russian) nationality, developed its special mentality, new traditions, new lifestyle. And in this novelty, so to speak, in its difference from the previous era one may also see an element of the dynamics specific for culture development, its apparent explosion and transition from quantitative accumulation of characteristics to qualitative meaningful breakthrough.

Muscovy fell heir to the North-Eastern Rus. Culture of a new state es-

11 Ibid. P. 56.

tablishment, according to the researchers, was based on Byzantine (ancient) heritage. The latter is unthinkable without spiritual support which is mostly associated not with the official transfer of the see for the metropolitan of "All Russia" to Moscow under Ivan Kalita, but rather with the general trend of asceticism development storing and cherishing the spirit of holiness, whose highest form of expression became Sergius Radonezhskiy.

"For fifty years – wrote V.O. Klyuchevskii – St. Sergius has been doing his work in the Radonezh wilderness, for the whole half-century people came to him and with the water from his source they draw comfort and encouragement in his desert and, after returning to their circle, they shared it with others drop by drop..."¹². Sergius Radonezhskiy was a harbinger of the new era, when, according to A.I. Kravchenko, "peaceful life was restored", there were people who "thought about mercy and salvation"¹³. And in the second quarter of the XIV century the followers of Sergius already

12 Klyuchevskii, V.O. (1991), *Historical portraits: figures of historical thought [Istoricheskie portrety: deyateli ist. mysli]*, Pravda, Moscow, p. 72.

13 Kravchenko, A.I. (2002), *Culturology. 3rd ed. [Kul'turologiya. 3-e izd.]*, Akademicheskii proekt, Moscow, p. 403.

form the whole direction of Russian spiritual life – the new asceticism of Desert dwellers (monasticism of skits).

The idea of Russian Renaissance was quasi in the air that gave reason for contemporaries' perceiving and descendants' fixing the renewal of life after the Tartar yoke. "... Tatar-Mongol invasion – concluded A.I. Kravchenko – did not break the creative spirit of the Russian people. National consciousness having risen after the battle of Kulikovo manifested in the huge interest in the historical cultural heritage of ancient Russia. It contributed to the development of its best traditions and creation of new cultural monuments. It's no coincidence that specialists sometimes call the culture of XV-XVI centuries "Russian Renaissance"¹⁴.

The peculiar influence specific for the concept of "revival" after a period of foreign oppression found more poetic comparison in the research literature. "Rus is often compared with the fabulous bird Phoenix – writes L.A. Rapatskaya – which rises again and again from the ashes. Many cities which died during the Tartar invasion were not destined to be reborn"¹⁵.

14 Ibid. P. 411.

15 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [*Istoriya khudozhestvennoi kul'tury Rossii (ot*

It is this difficult time for Russian statehood to be indicated in science as Pre-renaissance (D.S. Likhachev, K.G. Wagner, L.A. Rapatskaya), for the art of Moscow Rus gives birth to association with the works of the Italian Duchento. Translated from the Italian Duchento means "two hundred", i.e. 1200-ies (XIII c.), in other words – Protorenaissance, Pre-renaissance. Although, as D.S. Likhachev notes, a "general" movement to man "being characterized both by Pre-renaissance and revival has been not yet freed from its religious shell". All religious movements and heresies that largely reflected changes in ideas about man's place in the world were associated with changes in society after liberation from the Mongol invasion.

Time of such dramatic changes and fight for own freedom carried a determination of secular origin in the cultural subject's life. On the one hand, the church played an important role of "spiritual mentor and protector during the Mongol-Tatar yoke"¹⁶. On the other hand, researchers can consider various heretical teachings as slogans for determining secular origin as well.

drevnikh vremen do kontsa XIX veka)], Akademiya, Moscow, p. 47.

16 Kravchenko, A.I. (2002), *Culturology. 3rd ed.* [*Kul'turologiya. 3-e izd.*], Akademi-cheskii proekt, Moscow, p. 403.

Russia's fighting against foreign domination was reflected in a new human understanding of the era: it raised the role of personal heroism and self-sacrifice. An example would include a huge amount (XIV-XV centuries) of chronicles, stories and legends, dedicated to the Russia's fight with the Horde yoke. These are "The Legend of Mamay"; piece of art by the Ryazan priest Zephaniah; "Zadonschina"; epics about Basil Buslaev and Sadko, about Evpati Kolovrat, Mercury, folk historical poetry songs ("Song of the Shtshelkan", reflecting the events of the civil uprising in Tver in 1327); story dedicated to the Battle of the Kalka River, "The Tale of City of Kitezkh" and others¹⁷. Patriotic enthusiasm and creative inspiration are two characteristics of this period.

A new look at a man and his place in the world spawned a new style in different kinds of art. It was expressive style rich of strong passions, excesses, in which good and evil were mutually exclusive. And above all they affect decanonization processes in genres of art and central movements of culture. Secular trends will take root in the literature of this period such as: historical – house-

17 *Culturology, esthetics, art criticism: reference dictionary* [Kul'turologiya, estetika, iskusstvovedenie: Slovar'-spravochnik], Feniks, Rostov-on-Don, 1997, p. 87.

hold story, translated novel, epic. And alongside the description of welfare context the world sees a man with his feelings, doubts and searches. Secular and historical subjects, details of everyday's life become one of the central themes in painting.

It is not a coincidence that the art-specialist GK Wagner calls the subsequent "monological and cautionary artistic culture of Russia in XVI century" presented by different artistic publicists (Joseph Volokolamsk, Neil Sorskiy, Maxim Grek, Ivan the Terrible, Prince Kurbski), and the first works on home design ("Domostroj"), as well as the state ideological document "Stoglav" the "modification of pre-renaissance"¹⁸.

The man would manifest himself by his essence in vices and sins even in the iconic allegories. An icon in its very foundation declares "self-thought" stories, like those of the paintings and miniature consolidating peculiar image of the natural world, so close to the ideal one.

It was the time when the world would see the Andrei Rublev's "Trinity"

18 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)], Akademiya, Moscow, p. 90.

perceived to this day by our contemporaries not only as a distinct expression of the "golden age" of Russian iconography but also as the most spirited and "humanized" story of a Christian miracle told by mortal lips.

The last, "the most musical chord of the great iconographic symphony created by Russian masters of Pre-renaissance", according to L.A. Rapatskaya, was art of Dionysius, who worthily continued with Rublev the tradition of "mystical realism"¹⁹.

A separate attention deserves architecture of this period, as some critics rightly believe that the visible image of the new artistic culture was created by architects, who "brilliantly embodied the attitude of pre-renaissance era in temples, fortresses, monasteries"²⁰.

At this difficult time of a new architectural style development (XIV-XV centuries.) monasteries were rebuilt. They were preserved to the present day: the Uspeniya Bogorodicy Cathedral on the Gorodok in Zvenigorod; Trinity Cathedral in the Trinity-Sergius Monastery,

Cathedral of the Savior in the Andronicus Monastery, white stone Uspeniya Cathedral of the Moscow Kremlin (renaissance interpretation of the Uspeniya Bogorodicy church in Vladimir in XII century); the Church of the Annunciation and Rispolozhenija Cathedral, the eradication of architectural ensembles for Cathedral Square, etc..

Innovative nature of the era would fully manifest itself in the manner perceived information was represented, when pieces of art harmoniously combined national professional and ecclesiastical art, wise simplicity, artistic expression and high spirituality, interfaced with religious insight.

National origin of Russian artistic culture, so clearly manifested in an effort to understand the inner world of a man and his feelings surely resulted in emotional and expressive narrative structure, yet timid in frames of symbolism, "abstract psychologism", including the host of images specific for the era, which connected and typified common features (courage, bravery, loyalty, patriotism, mutual assistance). But this is not only the secular literature being taken into account (historical story or journalism which tries to recreate the Russian history bit by bit). The issue is the lives of the saints and chronicles, where the

19 Ibid. P. 84.

20 Ibid. P. 79; Kravchenko, A.I. (2002), *Culturology. 3rd ed.* [*Kul'turologiya. 3-e izd.*], Akademicheskii proekt, Moscow, 496 p.; Chernokozov, A.I. (1997), *History of world culture* [*Istoriya mirovoi kul'tury*], Feniks, Rostov-on-Don, 480 p. etc.

presence of ordinary people is not only tangible but also reasonable.

The researchers note that arts by portraying the "human", the flesh did not waive off majestic "eternal" stories of church culture. The sphere associated with the inner world of man, his moral and psychological conflicts "began to develop in pieces of art during a period of spiritual ascent caused by the establishment of state "independence"²¹.

The idea of restoring the greatness of Russia in frames of the concept implementation would be expressed in purely ideological terms. It may sounds paradoxical, but a similar statement manifested in the main idea of the time – the idea of the elder Feloreya from Pskov-Caves Monastery "Moscow is the Third Rome".

The theory actually claimed that due to the greatness of its Orthodox spirit Moscow is not only a center of the Christian world, a worthy heir to Byzantium, it also establishes its future path of development in high spiritual areal by taking the laws of asserted life. "During the era of Pre-renaissance the Rus became aware of itself as monolithic power with the

spiritual mission of the "Third Rome" – said L.A. Rapatskaya. – Strengthening of the new Russian state contributed to the flourishing of artistic culture in forms, colors, sounds. Bright personalities demonstrated their talent in all kinds of temple art. Epiphanius the Wise and Andrei Rublev, Dionysius and Fedor the Christian, Barma Postnik and Basil (Barlaam) Rogov. Ancient Russian art of pre-renaissance became both culmination and powerful final chord of medieval temple art development – literature, architecture, iconography and music. XVII – the "rebel Century" was coming, which brought a lot of new things"²².

Basing on these observations one may conclude that in the artistic culture of Muscovite Russia there were no conditions for the truly epochal Renaissance. Although some details of Russian culture development definitely took place within the validity of the "revival" concept. These segments of culture had less in common with the previous period not only in form but also in content. They differed by clearly humanistic direction. The period of total secularization has not started yet, but as L.A. Rapatskaya rightly suggests, "the general rise of national consciousness, the construction of a new state revived an interest to the ori-

21 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [*Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)*], Akademiya, Moscow, p. 68.

22 Ibid. P. 98.

gins, to the "Russian Antiquity" – this is a way one may call an idealized image of Kievan Rus antiquity ... Kievan Rus was the successor of the Byzantine Empire. Byzantine art arose on the ruins of antiquity, it creatively reworked ancient traditions"²³.

Not coincidentally, as A.I. Chernokozov notices, "the process of ancient Russian culture development was not a simple process of translational motion. It included ups and downs, periods of prolonged stagnation, decline and cultural breakthroughs. But overall this era is a cultural layer defining the subsequent development of the whole Russian culture"²⁴.

Concept of "revival" in terms of Peter's time coordinate system

The Russian state determining virtually all aspects of society, determined the next stage for the concept of "revival" in the development of Russia as well – the Peter's stage. As Sergey Bulgakov wrote, "Russia responded to the horrors of the Tatar yoke with solar epiphany of St. Sergius and the whole

Sergius epoch of Russian culture, and in response to the Time of Troubles the Peter's Russia with our brand new culture saw the light of day"²⁵.

Reforms of Peter's time radically changed the whole system of social organization, were objectively necessary and partly predictable, but at the same time, as a number of researchers rightly pointed out, they could be perceived as a very personal, subjective predefined and oriented ones, built on the basis of personal perception and understanding." It should be stressed – V.V. Kasyanov declares authoritatively – that, despite the objective necessity of reforms in general and in culture – in particular, they were carried out on the subjective basis, depended totally on personal experience, knowledge and understanding by the monarch – Peter the Great"²⁶.

On the one hand, according to researchers, the XVII century also marked the beginning of the transition path, different from the previous one at least in frames of the political system, character-

23 Ibid. P. 67.

24 Chernokozov, A.I. (1997), *History of world culture [Istoriya mirovoi kul'tury]*, Feniks, Rostov-on-Don, p. 201.

25 Bulgakov, S.N. (1991), "Heroism and selfless devotion", *Marks. Intellectuals in Russia ["Geroizm i podvizhnichestvo", Vekhi. Intelligentsiya v Rossii]*, Molodaya gvardiya, Moscow, p. 74.

26 Kas'yanov, V.V. (2010), *Culturology. 3rd ed., rev. and enl. [Kul'turologiya. 3-e izd., ispr. i dopoln.]*, Feniks, Rostov-on-Don, 394 p.

ized by violent break of its isolation and a desire to move closer to the West. During this period, Russia gained not only autocratic grandeur, but also imperial luster, bringing its type of the political system even closer to the Byzantine one. Period of reforms at that time was difficult for society as a whole, so it was reflected in the spiritual and artistic life.

On the other hand, some historians believe that "culture has become Western in its outward expression, in representation and on the claim, but remained ineradicable eastern inherently"²⁷. "The people whose purpose was to live beyond history for several generations – writes O. Spengler – was artificially forced into a non-genuine history, whose spirit was simply incomprehensible for genuine Russian spirit"²⁸.

The complicated era of reformation attracts researchers primarily to assess innovation introduced into everyday life. But it is worth noting that the rejection of the values typical of the past centuries often was of external nature as the central motto of the coming era

would be: "That one is right who breaks the rules". And the first, who broke the centuries-old rules, was Peter himself.

According to L.N. Gumilev, "things did not look like this in reality, or rather not like this at all. Despite all the decorative innovations that Peter brought back from Holland: shaving, smoking tobacco, wearing German dress – none of his contemporaries take him as a violator of tradition. As we have seen, Russian traditions were violated and abandoned all the time – both Ivan III, and Ivan the Terrible, and Alexis Mikhailovich with Nikon introduced significant innovations. Russia has never abandoned contacts with Western Europe since Ivan III at least... Russian people of the XVIII century, even wearing caftans and wigs, were themselves"²⁹.

Almost consonant statement belongs to our contemporary A.V. Lubskoy, who notes that the reforms of Peter I were due to the crisis of the Muscovite state, on the one hand, and changing cultural model, on the other. "However, – says the researcher – Russian cultural archetype was so strong and steady that attempt to include "Russian Asian originality" ended over the fact that Peter's

27 Chernokozov, A.I. (1997), *History of world culture [Istoriya mirovoi kul'tury]*, Feniks, Rostov-on-Don, p. 202.

28 Spengler, O. (1993), *Eclipse of Europe. Sketches on the morphology of world history [Zakat Evropy. Ocherki morfologii mirovoi istorii]*, Mysl', Moscow, p. 315.

29 Gumilev, L.N. (1992), *From Rus to Russia: sketches on ethnic history [Ot Rusi k Rossii: ocherki etnicheskoi istorii]*, Ekopros, Moscow, p. 287.

"westernization" in its goals and form became the deepest "Antiwesternization", with a "revolutionary" and westerner Peter I turned to be protector and traditionalist"³⁰.

The epoch did not withdraw the central contradiction spawned by Russian culture: conflicts between the socio-historical development of the state, the cultural development of culture-bearers and the ideals which were received mostly not from the outside, but rather formed within the culture. And, above all, as far as the ideal of freedom – public, national, personal freedom – in political, moral, aesthetic, creative sense is concerned. I.V. Kondakov notices, "contradiction between the ideal of universal state as a goal of socio-historical and cultural development itself (Empire) and the ideals of freedom – from spontaneous freedom to institutionalized democracy (freedom being differently understood and expressed, freedom in political and moral, as well as in aesthetic sense, individuality, creativity and distinctive personality) turns out to be a cross-cutting factor in Russian culture for many centuries – in fact since the XVI century"³¹.

30 Drach, G.V. (2010), *Culturology* [*Kul'turologiya*], Al'fa-M: INFA-M, Moscow, p. 383.

31 Kondakov, I.V. (1997), *Introduction to the history of Russian culture* [*Vvedenie*

This central topic of not only culture, but also Russian life is already declared, but differently resolved in the age of changes. Moreover the binary origin will remain the dominating one.

Meanwhile, the spiritual life of society was moving in several ways.

The new attitude apparently manifested itself in art, where artists both in an expressive and discreet manner sang deep and rich inner world of an extraordinary man. The general line of the "revival" concept would be expressed again, but in a different embodiment – as a humanistic outlook. Now the importance of such images was to artistically represent a human-citizen, statesman, whose life position is determined by situation.

The fact remains clear that culture is becoming more secular by intricately combining features of the "European state, Byzantine religiosity and Eastern sociality." This period is called "educational renaissance of the XVIII century" according to A.I. Chernokozov³². When the Baroque "Naryshkin" style and "marvelous Uzorochie" were established, secular and ecclesiastical architecture mutually enriched each other, and asymmetry

v istoriyu russkoi kul'tury], Aspekt Press, Moscow, p. 145.

32 Chernokozov, A.I. (1997), *History of world culture* [*Istoriya mirovoi kul'tury*], Feniks, Rostov-on-Don, p. 201.

of forms was entrenched as a new canon (and this would show an extreme degree of individuality and skill of an architect). Painting and sculpture, graphic and decorative arts saw a new development; National Art School was established (one of the greatest expressions of the national idea); education and science became of paramount importance (in its focus on personal principle and discovery of prodigies), and in human terms not only the Christian virtues were appreciated, but also secular (personal) origins – activity, courage, intelligence.

A man is not only the central point of the image, but also, according to the content of the "revival" concept, the subject of the creative act. A similar tendency was vividly evident in painting. Portraiture, freed from the influence of conventions and schematics, begins to represent the internal condition of a human being.

During the Peter's period the formal portrait, where, together with details of clothing or household items a man is represented, was developed firmly and for a long time in the picturesque sounding. In fact, it was the first timid step toward intimate portrait, which candidly bares humanity. Renowned painters of this period rightly are A.M. Matveeva, I.N. Nikitin, A.P. Antropov, I.A. Vishnikova.

"... It was in the early decades of the XVIII century – said L.A. Rapatskaya – when the national school of painting was founded, whose representatives could see the appearance of new Russians behind the smart facade portrait"³³. This painting determined high humanistic ideals, values of an individual regardless of his social status (A.M. Matveev, I.N. Nikitin).

The concept of "revival" manifested not only meaningfully, but also formally. In the age of reforms the interest in antiquity revived, which, in particular, manifested itself in sculpture in the first quarter of XVIII century, not only in creating new pieces but rather in collecting pieces of the past. It was this time, said V. Kasyanov, "when the Tauride Venus "was purchased", which today adorns the antique collection of the Hermitage"³⁴. Famous sculptors integrating antique story in their creativity become Zarudny I., Nartov A.

The ancient world was represented peculiarly in architecture: featuring

33 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [*Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)*], Akademiya, Moscow, p. 134.

34 Kas'yanov, V.V. (2010), *Culturology. 3rd ed., rev. and enl.* [*Kul'turologiya. 3-e izd., ispr. i dopoln.*], Feniks, Rostov-on-Don, p. 405.

monumentalismus of forms, diversity and complexity of technical adaptations, variability of topics. On the one hand, it was contributed by the overall growth of cities (building of farmsteads, administrative and educational buildings), on the other, – the essence of Russian classicism manifested being expressed in the canonization of forms and techniques.

Creators of Russian classicism in architecture, who refracted outstanding examples of antiquity, the Renaissance and French Classicism in terms of creativeness, were V.I. Bazhenov, F.M. Kazakov, Giacomo Kvarnegi . Pashkov House in Moscow, Dolgov house on the 1st Meshchanskaya street, belfry and refectory of All Who Sorrow in Bolshaya Ordynka, Yushkova house on the Myasnickaya street, Petrovsky Palace on the Petersburg road, the Senate building in the Kremlin, Church of Metropolitan Philip , university buildings and Golitsyn Hospital were built; sculptures and decoration of the Smolny Institute and the Alexander Palace in Tsarskoye Selo were enriched, etc.

Observing the features of Russian culture development leads to the logical conclusion. On the one hand, Peter I, in fact, marked the beginning of "Russian Europeanism", but on the other hand,

it was the epoch of Peter when central problems of society were crystallized, the problem of public (civil) and moral development arose, an attempt was made to resolve them. However, according to V.V. Kasyanov, "such a contradiction of the human and the state in him (Peter) personally could not but affect the course, features and results of reforms. His policy of culture europeanization brought enormous benefits to Russia, but it divided the common culture of Russians in the European one for nobility and the patriarchal one for Russian – the majority of the population"³⁵.

A personality capable of such non personal achievements, as management, community or world ones will be again discussed as the ideal. According to G.V. Drach, the main achievement of the Petersburg period is a release of the creative forces of personality, artistic knowledge, the heyday of personal creativity, implementation of Lomonosov's formula that "the Russian land can give birth to our own Platos and quick-witted Newtons"³⁶, with the last thesis being in the best agreement with implementation of the concept "revival".

35 Ibid. P. 395.

36 Drach, G.V. (2010), *Culturology* [Kul'turologiya], Al'fa-M: INFA-M, Moscow, p. 392.

"Russian Revival" in XIX – early XX centuries as a period of general cultural development in Russia

This time called "drastic turn of the century era" Silver Age is in fact Russian spiritual and cultural renaissance. The period in which a person stands not before history or the state, but before Eternity.

In Russian history the XIX century is an incredibly intense period of social consciousness development, which is characterized by a desire to understand all aspects of reality in terms of philosophy. Philosophical terminology was used even in personal letters. Ideas of Hegel, Schelling, Fedorov, Soloviev were discussed in clubs and salons, on the pages of magazines and newspapers. Philosophy became an integral part of spiritual life for Russian society at that time, came into the flesh and blood of its culture. Turn of the ages and the beginning of the twentieth century was a new page in the development of Russian culture, based on the return to the roots.

"...the Silver Age – notes L.A. Rapatskaya – includes another, new generation of creators, debunkers of foundations, who have a special attitude. Their creations gave birth to artistic images that

tell us about dramatic changes of usual meanings and orientations of Russian art. Feeling of moral crisis, nostalgia for the lost beauty, intuitive impulse to comprehend the mysteries of the spiritual life – all these was embodied by muses of the Silver Age – literature and painting, music and theater"³⁷. "We – writes contemporary N.A. Berdyaev – live in the era similar to the era of the ancient world's death! At that time there was the cultural sunset disproportionately higher than the culture of modern times, than civilization of XIX century"³⁸.

Another classic of the Silver Age, V.Y. Bryusov, calls this a period a time when every moment is intended to become a "great thrill" caused by the feeling of delight and horror from attempts to penetrate into the eternal mystery of Being, when the creative spirit balances between eternal antinomies of existence – life and death.

Defined as nonrandom category, this phase of Russian culture development again coincides with the phases of

37 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [*Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)*], Akademiya, Moscow, p. 284.

38 Berdyaev, N.A. (1991), "New Middle Ages" ["Novoe srednevekov'e"], *Vestnik vysshei shkoly*, No. 3, p. 95.

statehood crisis. At the same time questions to be raised clearly reflect the trend of development not only of Russian, but of global thinking as well, thinking about the person, freedom and slavery, the right of choice and hopelessness, partly even inevitability of events, the fate as the super-rational category human life and the state, with all these being presented as a original revelation.

But the category of state will not sound so pathetic and orderly it will be comprehended in a new sound as a social category typical of everyone and everything, as organization of people, with all of them being part of something bigger, greater than a man himself.

A distinctive feature of the era in the philosophical sound would be the doctrine of V.S. Solovyov on sobornost and love as the highest form of manifestation of spiritual essence specific for human existence; ideas of N.F. Fedorov and V.I. Vernadsky's about noosphere, later those of L.N. Gumilev – about passionaries. In the same time verbal expression of thoughts acquires symbolic full-bodied sound. This feature of the era is expressed brightly in the fine arts – the art of symbolism.

Symbolists, as rightly noted by L.A. Rapatskaya, will be moved not by ordinary human feelings, but rather su-

perhuman, hyper-dimensional, oversubjective ones: "intoxication of love, joy of living, sensual beauty of the world, stormy elements of water and fire – all these ... shapes a sphere of symbolism art, illuminated by ecstasy, intuition, inspirational insight of its creators"³⁹.

In painting, despite the "anti-landscape" trends, the humanistic principle manifested itself even more in resuscitation of Christian symbolism and imagery, various interpretations of the eternal themes of divine and demonic, references to the fabulous themes and characters (V.E. Musatov, M.A. Vrubel).

The idea of the world's being janus-faced appears in the theater with apparent ease. Moreover, antinomy of sublime and profane, the tragic and the comic will not only coexist on the same stage, their possible connection through "architectural fantasies and geometric shapes" (Meyerhold) can create a new reality, often a routine actualized to maximal extent.

The music will transmit "signs of the other world in this world" (Berdyaev). Musicality determined basis for the

39 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [*Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)*], Akademiya, Moscow, p. 285.

development and attainment of the ideal beautiful world, became a prerequisite for the perception and understanding of man's inner world, opened new horizons and expanded the limits of the human mind to universal scale.

It could partly seem that lyrics of the symbolist poets were also born from the spirit of music. "It's melodic, tuneful, its effectiveness lies in the musical significance – notices V.M. Zhirmunski. – Words are convincing not as a concept, not with their logical content but rather create a mood, appropriate to their musical value. Seems that in the poet's imagination the chant, the melody where the words are born sounds earlier than words"⁴⁰.

At the same time attraction to the past centuries and epochs is considered as a natural tendency of searching for harmony and beauty, running away from utter darkness of modernity which suffers from breath of frustration in all and everything. And the saving bastion, holding man over the abyss of nothingness, becomes art.

That is why "the connection of two high concepts – "beauty" and "art", – as researchers underline – attracted many artists of the Silver Age, who having frustrated both in "grounded" realism

40 Zhirmunskii, V.M. (1977), *Selected works* [Izbrannye trudy], Nauka, Leningrad, p. 225.

of immediate predecessors and trendy avant-garde experiments of contemporaries turned away from any tradition. Namely, in the traditions and "models" of art specific for bygone centuries one saw a desired beauty – mysterious, charming, divine, capable to reborn to a new life. One was looking for "secrets" of creativity, sustainable patterns of harmony for form and content, timelessness "in artistic images of old masters"⁴¹.

During this period of historical time the world community again sees the exclusive Russian phenomenon, chaste and pristine, that returns us all to the primary phase of the "revival" concept – the image of Holy Russia. It was archetype of Kitezh City to brightly express the revival of Orthodox traditions, symbolize Russia in its firstborn-spiritual content.

City of Kitezh symbolizes both the world's welfare opposed to the permanent world evil (based on religious principles) and personal qualities (courage, fortitude and heroism), as well as timeless and spaceless features – the memory.

41 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)], Akademiya, Moscow, p. 296; Kolobaeva, L.A. (2000), *Russian symbolism* [Russkii simvolizm], Moscow University, 2000, 296 p.

In fact, this idea of the highest form for spirituality expression corresponds to the entire Russian culture and Russian philosophy, serving as a special sphere of spiritual life during this period of Russian life.

According to another outstanding Russian thinker G.G. Shpet the history of our philosophy "began with Peter, but proceeded in the darkness of public philosophical consciousness. Only by the second century after Peter it began to grow light, isolated and lonely peaks glowed with golden light, minds began to wake up and wandered off to work. In this – the history of Russian philosophy..."⁴².

Perhaps G.G. Shpet is too categorical by rejecting the philosophical status of Russian culture before the XVIII century. Philosophical ideas were organically included in the ancient chronicles, literary works, Russian painting was surprisingly philosophic (especially icons) as well. But only in the XVIII century philosophy in Russia began shaping up as an independent form for spiritual cognition of the world. At this time, Western philosophy has already had a rich history, which included the great antiquity and perfected medieval scholasticism, hymn

to the man and his mind, developed by thinkers of the Renaissance, Enlightenment ideas.

Although in the dispute one should still admit the fact that Russia, by creating its own original philosophical tradition, could not avoid apprenticeship. But Russian philosophy did not remain of student nature; it was able to create a precious element of free and original art and traditions of world philosophy.

The Silver Age of Russian culture, the so-called Russian religious-philosophical renaissance of the second half of XIX – early XX century is especially characteristic in this sense.

Religious and philosophical searches of that time that relied on the idea of F.M. Dostoevsky and Vl. Soloviev were not a flow isolated from the total flow of the culture. Philosophy had a very close relationship with the art of that time. Even searching for social ideals within the philosophy of history often took aestheticized character. Musical creativity of Scriabin, Stravinsky, paintings of K. Somov, L. Bakst carried a huge ideological charge, moved in the same direction of cultural renewal, grew out of the same soil as the religious philosophy of the time.

In terms of philosophy two original flows, not comparable with western

42 Shpet, G.G. (1982), "Literature" ["Literatura"], *Uchenye zapiski Tartusskogo Gosudarstvennogo universiteta*, No. 1, pp. 157.

European ones, were developed in the country: Russian religious philosophy (V.S. Solovyev, Sergei Bulgakov, S.L. Frank, P.A. Florensky, N.A. Berdyaev, L. Shestov, V.V. Rozanov) and Russian cosmism philosophy (N.F. Fedorov, K.E. Tsiolkovsky, V.I. Vernadsky).

All creations of the Silver Age philosophers (N.A. Berdjajeva, S.N. Bulgakov, S.N. Trubetskoy, I.A. Ilyin, P.A. Florensky, N.O. Lossky, S.L. Frank, L. Karsavin) were filled with the spiritual quest for the true life, solution to the issue of choice and freedom, as well as human solution to the problem of humanity, with the primacy of the spiritual life over the material (matter) world being asserted.

Particularly evident was the "similarity" of philosophical ideas and artistic creativity shown in the poetry of Russian Symbolism. A. Belyi, V. Ivanov, K. Balmont, W. Bryusov, D. Merezhkovskii, A. Blok inextricably woven philosophical idea and art form in their poetry.

Russian symbolism was represented at the turn of the century as both artistic and poetic flow, as well as the philosophical flow which conceptually implemented the idea of "revival" aimed at creating new irrational philosophy, new doctrine of man ("new humanism") by means of art.

Most of the works created by the Symbolist poets were of philosophical and conceptual nature, and their creators were philosophically minded artists. No wonder that even the famous poem about the Beautiful Lady by Alexander Blok contained philosophical idea representing not the genre of love poetry, but rather arguments about the wisdom of Sophia – the central concept of the religious philosophy of that time. Thus, the national philosophical tradition was characterized by close interaction and interpenetration with Russian artistic culture.

Russian symbolism, as a part of a new artistic phenomenon of modernism, was a part of the spiritual renaissance in that century, both theoretically and artistically, embodying the Russian artistic revival.

According to the culturologist R.P. Trofimova, like religious renaissance modernism in all of its forms "aims to revive the self-worth and self-sufficiency of art and culture, to free them from social, political or any other service roles. Modernism was both against utilitarianism approach to art and artistic movement, as well as against academic trend ... artistic culture was aimed at searching for new forms, new techniques and means of expression..."⁴³.

⁴³ Trofimova, R.P. (2003), *History of Russian culturology* [*Istoriya russkoi*

Symbolists, as L.A. Rapatskaya notices, "apprehended that" Russia was flying into the abyss "and called for "the cleansing catastrophe of the world" as spiritual salvation, as a new epiphany in order to preserve morality and culture", they "believed in mystical prophecies, and they saw the impending revolutionary catastrophe as inevitable punishment fated from above"⁴⁴.

That is why the central idea of symbolism was the idea of revival, notices L.A. Kolobaeva. This rebirth was understood as "overcoming the one-sidedness and limitations, as well as a split of personality as overcoming the tragic historical destiny of man"⁴⁵, it would sound as "the pathos of human release from" chaos of half-existing "(I. Annenskiy) and the idea of expected life fullness – through regeneration and synthesis of previous cultures"⁴⁶.

kul'turologii], Triksa academic project, Moscow, p. 335.

44 Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century)* [*Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)*], Akademiya, Moscow, p. 285.

45 Kolobaeva, L.A. (2000), *Russian symbolism* [*Russkii simvolizm*], Moscow University, 2000, pp. 213-214.

46 Ibid. P. 245.

Conclusion

Thus the History of Russia is a practical confirmation of supergoals implementation – influence of the "revival" concept in all possible ways. Whether the Revival is of physical (reduction of vitality being barely warm after colonial domination), meaningful (laying the foundation of a secular worldview with centering on the person being creative and capable to achievements, activities), of spiritual, or of religious and spiritual nature (again focused on a man, but important here is not the answer to the question "who?" but understanding "why") – every time Russia took a new birth, based on an appeal to the origins of its development, to those universals of life, which would make the coordinate system of its development. As culturally defined notions of culture the concept of "revival" will always be considered a "milestone", "crisis", which would be necessarily followed by overcoming, or full and unconditional overthrow of previous cultural attitudes.

The concept of "revival" is a natural mechanism for sustainability of various cultural phenomena. At the same time, any era of changes for people is the transition from the well-established to the unknown – the tragic and often

bloody events, whose party and victims are primarily carriers of culture (people itself). New sprouts had yet penetrated through these tragic realities, with their being anyway associated with the ideas of the Renaissance that illuminated Europe deeply and vividly.

And although the bright representative of spiritual and religious renaissance N.A. Berdyaev rejected such a narrow interpretation of the last period, it was the beginning of the twentieth century that laid the foundation for a real search for answers to questions traditionally associated with human life. Isn't that the reason for modern researcher A.I. Chernokozov noticing that "the preservation of Russian culture ... is one of the most important challenges of our time, with its solution being associated with hope and the cosmic prospect of the mankind"⁴⁷.

References

1. Berdyaev, N.A. (1991), "New Middle Ages" ["Novoe srednevekov'e"], *Vestnik vysshei shkoly*, No. 3, pp. 93-97.
2. Bulgakov, S.N. (1991), "Heroism and selfless devotion", *Marks. Intellectuals in Russia* ["Geroizm i podvizhnichestvo", *Vekhi. Intelligentsiya v Rossii*], Molodaya gvardiya, Moscow, pp. 68-109.
3. Chernokozov, A.I. (1997), *History of world culture* [*Istoriya mirovoi kul'tury*], Feniks, Rostov-on-Don, 480 p.
4. *Culturology, esthetics, art criticism: reference dictionary* [*Kul'turologiya, estetika, iskusstvovedenie: Slovar'-spravochnik*], Feniks, Rostov-on-Don, 1997, 160 p.
5. Drach, G.V. (2000), *Culturology* [*Kul'turologiya*], Feniks, Rostov-on-Don, 336 p.
6. Drach, G.V. (2010), *Culturology* [*Kul'turologiya*], Al'fa-M: INFA-M, Moscow, 412 p.
7. Gumilev, L.N. (1992), *From Rus to Russia: sketches on ethnic history* [*Ot Rusi k Rossii: ocherki etnicheskoi istorii*], Ekopros, Moscow, 336 p.
8. Herder, I.G. (1977), *Ideas to philosophy of human history* [*Idei k filosofii istorii chelovechestva*], Moscow, 703 p.
9. Kas'yanov, V.V. (2010), *Culturology. 3rd ed., rev. and enl.* [*Kul'turologiya. 3-e izd., ispr. i dopoln.*], Feniks, Rostov-on-Don, 574 p.
10. Klyuchevskii, V.O. (1991), *Historical portraits: figures of historical thought* [*Istoricheskie portrety:*

47 Chernokozov, A.I. (1997), *History of world culture* [*Istoriya mirovoi kul'tury*], Feniks, Rostov-on-Don, p. 250.

- deyateli ist. mysli*], Pravda, Moscow, 624 p.
11. Kolobaeva, L.A. (2000), *Russian symbolism [Russkii simvolizm]*, Moscow University, 2000, 296 p.
12. Kondakov, I.V. (1997), *Introduction to the history of Russian culture [Vvedenie v istoriyu russkoi kul'tury]*, Aspekt Press, Moscow, 687 p.
13. Kravchenko, A.I. (2002), *Culturology. 3rd ed. [Kul'turologiya. 3-e izd.]*, Akademicheskii proekt, Moscow, 496 p.
14. Likhachev, D.S. (1981), *Selected works. Vol. 3 [Izbrannye raboty. T. 3]*, Khudozhestvennaya literatura, Leningrad, 512 p.
15. Rapatskaya, L.A. (2008), *History of artistic culture in Russia (from ancient times till the end of the XIX century) [Istoriya khudozhestvennoi kul'tury Rossii (ot drevnikh vremen do kontsa XIX veka)]*, Akademiya, Moscow, 384 p.
16. Rozin, V.M. (2004), *Culturology [Kul'turologiya]*, Gardariki, Moscow, 468 p.
17. Spengler, O. (1993), *Eclipse of Europe. Sketches on the morphology of world history [Zakat Evropy. Ocherki morfologii mirovoi istorii]*, Mysl', Moscow, 606 p.
18. Shpet, G.G. (1982), "Literature" ["Literatura"], *Uchenye zapiski Tartusskogo Gosudarstvennogo universiteta*, No. 1, pp. 155-159.
19. Trofimova, R.P. (2003), *History of Russian culturology [Istoriya russkoi kul'turologii]*, Triksa academic project, Moscow, 606 p.
20. Zhirmunskii, V.M. (1977), *Selected works [Izbrannye trudy]*, Nauka, Leningrad, 424 p.

Концепт «возрождение» как механизм изменения общекультурного развития России

Шемякина Мария Константиновна

Кандидат филологических наук,
доцент кафедры теории и истории культуры,
Белгородский государственный институт искусств и культуры,
308033, Россия, Белгород, ул. Королева, 7;
e-mail: mary-ru2004@mail.ru

Аннотация

Статья посвящена выявлению специфики воплощения концепта «возрождение» в русской культурной традиции. Рассмотрев три исторических периода, автор детально останавливается на процессах культурного развития каждого периода, особенностях реализации «концепта» в общественной и художественной среде. Выявление переходных этапов (рубежей) культурного развития, таким образом, в основе своего постижения определяет центральную идею русской культуры как культуры возводимой – идею концепта «возрождение» (человекотворческого, просветительского, религиозного).

Ключевые слова

Концепт «возрождение», русская культура, динамика культуры.

Библиография

1. Бердяев Н.А. Новое средневековье // Вестник высшей школы. – 1991. – № 3. – С. 93-97.
2. Булгаков С.Н. Героизм и подвижничество // Вехи. Интеллигенция в России. – М.: Молодая гвардия, 1991. – С. 68-109.
3. Гердер И.Г. Идеи к философии истории человечества. – М, 1977. – 703 с.
4. Гумилев Л.Н. От Руси к России: очерки этнической истории. – М.: Экспресс, 1992. – 336 с.
5. Драч Г.В. Культурология. – Ростов н/Д.: Феникс, 2000. – 336 с.
6. Жирмунский В.М. Избранные труды. – Л.: Наука, 1977. – 424 с.
7. Касьянов В.В. Культурология. Изд. 3-е, испр. и доп. – Ростов н/Д: Феникс, 2010. – 574 с.
8. Ключевский В.О. Исторические портреты: деятели ист. мысли. – М.: Правда, 1991. – 624 с.
9. Колобаева Л.А. Русский символизм. – М.: Изд-во Московского ун-та, 2000. – 296 с.
10. Кондаков И.В. Введение в историю русской культуры. – М.: Аспект Пресс, 1997. – 687 с.
11. Кравченко А.И. Культурология. 3-е изд. – М.: Академический проект, 2002. – 496 с.

12. Культурология / Под. ред. Г.В. Драча. – М.: Альфа-М: ИНФА-М, 2010. – 412 с.
13. Культурология, эстетика, искусствоведение: Словарь-справочник. – Ростов-н/Д.: Феникс, 1997. – 160 с.
14. Лихачев Д.С. Избранные работы: В 3 т. Т. 3. – Л.: Худ. лит., 1987. – 512 с.
15. Рапацкая Л.А. История художественной культуры России (от древних времен до конца XIX века). – М.: Академия, 2008. – 384 с.
16. Розин В.М. Культурология. 2-е изд., перераб. и доп. – М.: Гардарики, 2004. – 462 с.
17. Трофимова Р.П. История русской культурологии. – М.: Академический проект Трикста, 2003. – 606 с.
18. Чернокозов А.И. История мировой культуры. – Ростов-на-Дону: Феникс, 1997. – 480 с.
19. Шпенглер О. Закат Европы. Очерки морфологии мировой истории. – М.: Мысль, 1993. – 606 с.
20. Шпет Г.Г. Литература // Ученые записки Тартусского Государственного университета. –1982. – № 1. – С. 155-159.