

HISTORICAL AND TYPOLOGICAL COORDINATES OF THE RUSSIAN BAROQUE

Summary:

The doctoral research on the topic of *Historical and typological coordinates of the Russian Baroque* has given the author an opportunity to focus her attention on a fascinating, contradictory and controversial period, artistic trend and style.

The problem field of the Baroque in general and of the Western Baroque in particular has an extremely generous bibliography, which cannot be said about the Baroque in Russia. The topic, mainly signalled, has not been given a generous space in Romanian culture: Antoaneta Olteanu (*Civilizația rusă. Perioada veche și modernă/The Russian civilization. Old and modern times*, Bucharest, 1998, pp. 117 – 118, 121 – 125); others deal with cultural aspects of the Baroque, as chapters of histories of literature or art: Gheorghe Barbă (*The Moscovite Baroque / Moskovskoe barokko*, in his *History of Old Russian Literature: the 11-17centuries / Istoria drevenerusskoj literatury:11-17vv.*, Bucharest, 1993, pp. 216 – 224); Antoaneta Olteanu (*The Baroque in the 17th-century Russian literature / Barokko v literature 17 veka*); Simeon Polotski, in *The History of Russian literature. The 17th and 18th-centuries*, 1998, pp. 19 – 23, 25 – 32; Vasile Florea, *A history of Russian art / O istorie a artei ruse*, 1979, pp. 142 – 146, 188 - 224; Vasile Florea, *Russian Painting / Pictura rusă*, Bucharest, 1973, pp. 114 – 124). So far there is no synthetic paper on this subject.

This fact has been another motivation to contribute to the scarce information available in Romanian on the Russia Baroque and to shape a conclusive image of the first artistic trend and style which manifested itself in the great Eastern empire.

Research devoted to the Baroque in Russia started in 1926, in a collection of studies devoted to architecture and painting, *The Baroque in Russia*, edited by A. Nekrasov (Moscow, 1926) and was continued in a spash of interest in the 1950-1980s, in studies by major Russian scholars, D. Likhachev, I. Erjomin, A. Panchenko, A. Morozov, A. Robinson, L. Sofronova, which examined the Baroque in literature. Two international congresses of Slavists devoted a section to the discussion of the problems related to the Slavic Baroque (The Fourth International Congress of Slavists, Moscow, 1958 and the Sixth International Congress, Prague, 1968). Whereas the Baroque in architecture, painting, sculpture and the art of the garden has been unanimously acknowledged one cannot say the same regarding the field of literature. Approaches vary between, on the one hand, the interpretation of all 17 and 18-century literary works (A. Morozov's articles), and, on the other, the negation of its existence in Russia and the replacement the term of 'Baroque' by Pre-Classicism (P. Berkov).

The study of the Baroque was resumed in the 1990s, with notable results in the field of literature (Lidia Sazonova, *Poezija ruskogo barokko / The Poetry of the Russian Baroque*, Moscow, 1991), but also of architecture (Vasili Shujski, *Zreloe barokko i rannij klassitsizm / The High Baroque and early Classicism*, Saint Petersburg, 1997). Moreover, the Russian researcher Lidia Sazonova and Scottish researcher Antony Hippisley, a substantial variant of Simeon Polotski's (the main representative of the Russian Baroque) capital work was published, *Vertograd mnogotsvetny*, Vienna, 1996 (vol. I), 1999 (vol. II), 2000 (vol. III), Erjomin's 1953 edition, which completes the first one (Simeon Polotski, *Izbrannye sochinenia / Selected Works*, Moscow – Leningrad).

The topic of this paper may also be of interest to the Romanian culture for the information it provides on the common sources of the Russian and Romanian Baroque and on the possible influences of the former on the Romanian Baroque, mostly in Moldova, as a result of the cultural connections between the two lands during Vasile Lupu's reign.

This paper deals with the field of literature and the arts, as the Baroque favours the dialogue and interference between the arts, which it treats both from the historical and the typological perspectives.

The nature of the topic required a systematization of a substantial amount of historical, literary, cultural and theoretic information. The contribution of this thesis resides in the presentation of the specific shaping of the Russian Baroque, which referred to tradition and processed elements of the European Baroque. The author relied on the descriptive-analytical, comparative-historical, biographical, theoretical methods and to case studies. Another contribution is the translation of illustrative texts from Simeon Polotski's work (in Old Russian).

This thesis is structured into four chapters followed by general Conclusions, a Bibliography and Appendices.

The first chapter, *Toward/For a paradigm of the Baroque*, formulates the defining features of Baroque as a style, a research instrument which it applied to the Baroque in Russian culture. The vast biography on the topic conducted the analysis toward the identification of some European manifestations of a state of mind marked by pessimism and enstrangement from the Divine essence. The classical theory of *mimesis* was replaced in the Baroque by that of *phantasia*. As a result, the author claims his freedom from reality and the act of creation as such. Liberty implies an apparent negligence in the syntactic structure, a momentary disposition. This explains the extremely florid syntax of the Baroque work, which ignores paragraphs, phrased, with endless digressions. Refusing imitation, the Baroque artist supports the idea that literature and art are superior to nature, which can be modified with the help of artifice, seen as a proof of the writer's/artist's mastery. Erudition represented one of the necessary conditions for a good poet; therefore, beside talent, culture is also involved in the creation of the artwork and the intellectual character of the literary work is one of the features of Baroque literature. For the Baroque artists, art implies intellectual exercise, which evidenced the spirit, talent (*l'ingegno*) manifested in the *conchetto* or *agudeza* ('acuity, quickmindedness'), simultaneously applied and theorised, and generates pleasure. The artists' wish to innovate and be original intertwines with the need to surprise and shock by appealing to peculiar associations, antithesis and violent contrasts.

The Baroque author can be disguised under pseudonyms, encryptions of the name in the text of epics, according to the model of religious literature. Baroque artists do dare to speak out their inner states, mostly in the lyrical work, in elegies and meditations.

The structure of literary works is not organized around a core, but seems to be in perpetual transformation, foreshadowing the concept of *opera aperta* and claiming the reader's involvement. Cultivating performance is a dominant of the Baroque spirit and derives from its specific movement, dynamism, instability. This calls for new literary means and for the adaptation of the existing ones and generated drama and mixed genres: the tragi-comedy, comedy-ballet, comedy-farce, novel-performance libretto, lyrical-dramatic pastoral. Medieval romances with complicated plots were rediscovered, allegorical poems, as well as extensive complicated epic romances. The Baroque novel claimed an encyclopedic status.

The Baroque resorts to preexisting themes and motives and operates a selection according to a particular behaviour: metamorphosis, disguise, inconsistency, escape, *trompe l'oeil*, movement, decor, ostentation. The human condition under the sign of futility shapes into the motive of life as a tragic play of the ephemeral, supported by symbols as ash, dust, vapour; the motive of the labyrinth, of the chaotic universe, of the world turned upside down, of the world as a theatre, of *fortuna labilis*. Time, as a source of tragic, perceived as a dilatation or comprimation of duration, motivated the comparison between life and dream by appealing to symbols such as sand, wave, air, carbuncle, to symbolize the individual subjected to the destructive action of time.

Death, the fundamental limit in Baroque art, generated the lamentations of the unarmed man confronting it, sometimes interrupted by the revolt against its implacability. Nature is presented either as a space of death or as a frame for the sentimental retreat from the world; or as a picturesque setting or a cosmic state and a frame of reference for the prediction of the passage of time. One can notice the preference of Baroque artists for *water and air* as dominant symbols, elements of change. The Baroque Eros vacillates between bashfulness and impudence. Specific Baroque symbols as Circe (metamorphosis) and the peacock (ostentation) govern the majority of works of that time.

The second subchapter, *The Baroque and the aesthetic categories*, evidences the preference of this style for the following categories: the sublime, obscurity, enigma, exotic, ugly, bizarre, trivial, peculiar, deformity, monstrous, grotesque, burlesque, categories discovered and used by the Baroque before Romanticism. Appealing to elements in these registers, Baroque artists wished to generate wonder and discuss classical canons. By its taste for the picturesque and search for the arbitrary, which replaced aesthetic regularity, by cultivating the irrational, the Baroque foreshadows 20th-century aesthetics.

The third subchapter, *Indices of the Baroque style*, evidences the quantitative excess translated in digressive structures or into figures of expansion cultivated by all art fields of the Baroque. Volutas, mirrors, fountains, the 'narrative inside the narrative', the 'story within the story', the 'theatre within the theatre', decorative excess add to the aesthetics of the irregular, disproportion, in which a decisive role is played by asymmetries, oblique lines and the mechanism of deformation, disharmony, dissonance, disproportion, contradiction, equivocal and paradox. Beside the oblique line, Baroque appeals to a series of optical deformations through the (broken) glass. By multiplication and deformation, the mirrors wipe out the limits between reality and illusion, increasing the impression of multiplicity and generating a world without a centre. Contrast, as a typical means of this trend, can be detected in all compartments of the art. An elaborated, cultivated style, the literary Baroque records an agglomeration of surprising metaphors, paradoxes, equivocal, of contrasting images rendered by antithesis, oxymoron, hyperbole.

The second chapter of this paper, *The Baroque in a historical and typological perspective*, mostly theoretical, includes an applied component which connects to the following two chapters.

The historical perspective reveals the chronological limits of the Baroque as an artistic movement in Europe, the end of the 16th century and the first half of the 18th century, and designates the period which followed after the Renaissance. Major opinions on the starting point of the Baroque are presented: Italy (Ph. Minguet, J. Rousset, J. Martin), Spain (H. Hatzfeld), German (F. Strich); Portugal (E. d'Ors); Romania and Portugal (E. Papu). Some scholars (Dan Horia Mazilu, René Wellek) believe the literature of the Baroque appeared at the same time in several countries in Western Europe and created an 'international style' which propagated through the whole of Europe and changed specifically in each country. Some exact periodizations of the Baroque are analyzed in the subchapter *Historic moments of the Baroque*. The historical approach also evidences the causes which have contributed to the emergence and crystallization of the Baroque as an artistic trend and style: ideological (the Counter-Reformation), political (the crisis of religious wars, the Thirty Years war), social-economical, aesthetic (lack of measure and harmony, disbalance of the declining period of any style). Specifically geographical causes add to the common generally valid causes.

The second subchapter, *Typological approaches*, presents various theories which perceive the Baroque as a recurrent manifestation as discussed by Henri Focillon, Eugenio d'Ors, George Călinescu, Adrian Marino and Edgar Papu.

The third subchapter, *The Russian and European Baroque*, sets a *typology* and includes the Russian Baroque within the larger context of European culture. I have focused my attention on the Italian Baroque, which served as a model for the Baroque in many countries, Russia included. Through the Polish-Ukrainian connection, and then by direct contact, in the early 1700s Italian architects were invited by Tsar Peter I to build the city of Saint Petersburg. The Dutch and French Baroque, as well as the Polish and Ukrainian ones have been also taken into consideration.

Comparative analysis has evidenced as a general-European feature the preference of the Baroque in the Slavic space for certain modes of writing which require virtuosity and originality: the emblem poetry, epigrams and many subspecies of 'figurative' verses. The following can be mentioned as elements of differentiation: moralizing actions introduced by proverbs and sentences, the imprint of the tradition of Byzantine literature and the relationship with the folklore.

The third chapter, *The Baroque in the Russian culture. Specific features of the Russian Baroque*, presents, in the first subchapter, the inner *Cultural context of the Russian Baroque*. It focuses on the seventeenth-century Russian culture, seen as a period of transition to a new type of culture, which assimilated European elements and the cultural type of Old Rus, as a stage which contains the elements which favoured the emergence of Baroque in this space. The lack of a Renaissance period in Russian culture was completed by the Baroque (which gave it its optimism, moderation, humanism). The gradual secularization of the Russian culture can be seen both on a thematic level, literature did not approach only social, but also characterological and generally human problems, painters chose topics of official inspiration such as the portrait, while architecture mirrored the interest in secular buildings in the residences of the tsars or top dignitaries. The modes of expression can be contradictory: the subjectmatter is treated not only in the register of grace, but also with irony, satire and humour, in the so-called 'democratic literature' or in icon art. The 17th century shows an ornamental delirium in religious and secular architecture. Individuality in creation, the distancing from Medieval traditionalism, the acquisition of scientific and technical knowledge, the specialization and professionalization of all aspects of creation, the secularization of culture contributed to the emergence of Western forms of culture in Russia. This happened particularly in the time of Petrine reforms.

Russian culture was receptive to the evolution of the Baroque principles, supported by the excessive expression over measure and harmony. Architecture, for instance, exhibits this tendency to becoming Baroque as early as the 16th century, when the Vasili Blazhennyj Cathedral was erected in Moscow. The abundance of decorative elements of this cathedral makes it unique by the combination of the geometrical nature of architecture with free figurative suggestions from the vegetal area and shows the immance of Baroque elements in Russian culture.

The second subchapter gives an *Overview of the Russian Baroque*. The contradictory nature of the Baroque becomes evident on different levels: from the world vision to the stylistic level. The contradiction includes the sphere of behaviour. The people of the Russian Baroque tried to harmonize their ascetic and hedonistic drives and promoted the principle of a 'double life' (Peter himself was a 'Baroque man', characterized by contrasts, a temperamental, enigmatic person).

From a chronological perspective, scholars (A. Panchenko, *Russkaia kul'tura v kanun petrovskikh reform / Russian culture before the Petrine reforms*, in *Iz istorii russkoi kul'tury/ From the history of Russian culture*, vol. 3, Moscow, 2000, pp. 223 - 233), have identified two stages of the Russian Baroque: the end of the 17th century and the Petersburg period (the first half of the 18th century). Typological criteria point to three forms: the Naryshkin, or Moscovite, Baroque; the Petrine Baroque; the Elizavetan Baroque, which differed mainly in architecture. The

chronological and typological perspectives establish the same data for the process of genesis of the Russian Baroque: a symbiosis between an autochthonous cultural substratum and foreign influences filtered through the Polish and Ukrainian cultures. The influence of the Dutch-Flemish, Italian and French Baroque. The 'Moscovite' Baroque was mainly literary, while the Petersburg Baroque involved all arts.

The Russian Baroque develops three major thematic and stylistic lines: *the state panegyric, didactic Enlightenment, philosophical meditation*. They can be approached either separately or in a combination, as in the work of Simeon Polotski, the most important figure in the trend. The panegyric component can be found in poetry and sermons and in architecture. The decorations on arches of triumph echoed those to be found in the panegyric and oratoric poetry: the triumphant vulture, a symbol of Russia and Peter I, the defeated lion, an image of Sweden and of Carl XII, Peter I seen as a 'new Hercules', 'a second Jason', 'a second Jupiter'.

The Baroque equates the creator of the universe and the artist. Polotski feels dominated by his faith in his apostolic mission and sets himself the task to educate the public. In his *Vertograd mnogotsvetnyj*, he gives a complete image of the world and a philosophical meditation on it. Reality is painted in the Russian Baroque works from more points of view than in the previous period. Human beings presented in their relationship to the personal and social environment: they have a name, but do not disclose their private lives as in the Western Baroque. Russian Baroque literature, humans are introduced in a frame of ideas and art, moral teachings.

The third subchapter, *the Russian Baroque in architecture, painting, sculpture and in the art of gardening*, presents and analyzes, in chronological order, Russian Baroque art, with a stress on the architectural style of the Naryshkin, Petrine and Elizavetan Baroque (asymmetrical planes, galleries, staircases, bulb-shaped towers, white-stone decorations, statues of saints and angels, inscriptions in verse in Latin and Church Slavonic), as created by Iakov Bukhvostov, Ivan Zarudnyj, Piotr Potapov, Osip Startsev, Mikhail Chioglov.

The Petrine Baroque (1700 - 1720) reunites the individual manners of Western architects called in by Peter to erect the new capital. More austere and less decorative, it corresponds to and soldierly nature of the life led by the first constructors of Petersburg, but also to the new Dutch model, such as administrative and religious buildings by Domenico Tresini: the Cathedral of Saint Peter and Saint Paul, the Summer Palace, the Twelve Colleges in Saint Petersburg; Kunstkamera, conceived by Peter as a laboratory for natural sciences and curiosities and built in the sombre-austere style of the Northern Baroque by architects Georg Johann Mattarnovy, Gaetano Chiaveri and Mihail Zemtsov.

The residential ensemble, i.e. the urban or suburban palace becomes, beside the monastic buildings, the main type of buildings during the Elizavetan Baroque (1730 – 1760). A preference for the overweight plastic expression and decorative exuberance can be noticed then.

Dutch and Central European Baroque (München, Dresda, Viena, Praga) elements influenced Russian Baroque architecture, resulting in an original synthesis by insertions of Old Russian architecture (the Greek-cross plan, the belfires in monastic ensembles) can be found in the works by Italian (the Rastrellis) and Russian architects (Ivan Michurin, Dmitri Ukhtomski, Ivan Zherebtsov, Fiodor Argunov)

New, Baroque elements in painting (the perspective, chiaroscuro, oil painting, realism) transform the icon from a cult object into an art object, as shown in the analysis of Simon Ushakov's work. The art of gardening completes the image of the Russian Baroque by its ample scope, expansion of the decorative, exploration of complementarity of arts, exotism, theatrical nature, elements detected in the analysis of the Summer Garden in Saint Petersburg and of Petershof and Tsarskoe Selo. The Summer Garden in Petersburg embodies the didactic elements

meant to stir curiosity and wonder: the sculptures present subjects from Aesop's fables or from the Greek and Roman mythology. Baroque sculpture, less represented in Russia, mostly in gardens, includes some representations by Carlo Rastrelli: a bust of Peter the Great and natural-sized statue group of empress *Anna Ioannovna with a little Arab boy*.

Chapter IV, *The Baroque in Russian literature*, the largest in this paper, follows the elements specific to this style in 17th-century literature and of recurrent manifestations in the 18th, 19th and 20th-century literature.

The principles and features of the 17th-century Russian Baroque are studied in Simeon Polotski's work. Polotski's privileged position at the court of Tsar Aleksei Mikhailovich gave him time to create a monumental work: didactic and moralizing (*Vertograd mnogotsvetnyj*), panegyric (*Rifmologion*), dramatic verse (*Tragedija o Navhodonosore tsare, o tele zlate i o treh otrotseh, v peshchi ne sozzhennyx / The Tragedy of King Nabucodonazzar, the golden idol and the three youths who did not butn in the fire* and *Komidia o pritchi o bludnom syne / Dramtized parable of the prodigal son*), sermon (two collection, *Obed dushevnyj / The Soul's Banquet* and *Večerja dushevnaja / The Soul's Supper*).

The Baroque features of Polotski's work, as shown by the thematic and stylistic analysis, reveal some typical aspects of the trend and style: the inconsistency of the world, its changing nature, the quick flow of time and relativity of existance. Modelled by the moralizing and didactic tendency and by the Christian imperative of perfection and humility, the perception of the ephemereal nature of human life lack the tragic, pessimistic nature of the Western literary Baroque. Polotski's work illustrated the Baroque fusion and surpassing of forms and species and generates new stylistic forms, such as: the fable, Biblical teaching, short moral history and parable, built on the principle of *argudeza* ('quickness of the mind'). Although he cultivates other specifically Baroque figures of style (antithesis, hyperbole, chiasm, paronomasia), Polotski uses in his rather descriptive work, the comparison and concrete metaphor. The absence of *surprise* is compensated by Polotski's mastery in anagrams, achrostich, figure-poetry and emblems.

In his *Garden*, the Baroque principle of the cultivation of variety can be found both in the author's sources of inspiration: the Bible and authorities of Greek and Byzantine Christian literature (Saint John Chrisostomos, Augustine), the writers of Antiquity (Homer, Aristotle, Vergil), exact sciences and his own experience; and in the themes (social-political, elements of social satire, historical topics - universal history, geography, zoology and mineralogy, explication of etymology of some terms, didactic, ethic, moral, cognitive), as well as of the genres involved (processed fables which suggested an analogy to visual elements, teachings, parables, short moral histories).

Poems on various topics create, in a specifically Baroque manner, a panoramic versified narrative which represents a model of the world, with life scenes illustrating varying degrees of perfection. In its double movement of vision, *Vertograd* exhibits the characteristic tendencies of Baroque art: it undoes the world and analyses its various aspects and puts together these fragments in a whole. The tendency of Baroque poetry to create comprehensive pictures, to paint the world in its fullness joins the processing of the peculiar features and small aspects of reality. This generates the mannerism of the Baroque in its cataloguing and ennumeration of objects and events.

The medieval and Renaissance world-as-a-book *topos* is integrated into the Baroque picture/plastic/painting and literary texts. Polotski's book *Mir est' kniga (The World Is a Book)* resorts to an alphabetic, encyclopedic structure and many symbols: the shape of the composition on the alphabetical principle is symbolic, as it echoes encyclopedic nature of its contents and the richness of significance of divine creation, suggesting that the work as a whole is an image of the

world as a Christian universe. A synthesis of the rhetoric of sermons and the poetics of the literary *gardens*, Polotski's *Vertograd* (as mentioned in his preface) addresses the reader by means of exempla and 'models'.

Argution (quickness of the mind), a Baroque principle of construction, operates with figures of thought, with allegorical-symbolical constructions, parables, conceptualized *exempla*. At the level of discourse, it structures the propensity to sophisticated, pompous syntactic constructions, long periods and a peculiar word order.

Polotski's panegyric poetry (analysed in section 1.1.3), the *Rifmologion*, includes five 'little books' addressed to Tsars Aleksei Mikhailovich and Fiodor Alekseevich and to the members of the royal family, including poetry on the New Year, patron saints' days, marriages, children's birth, deaths, verses addressed to the great and famous of the time, model-verses and exemplifies a species related to the Slavic and East-European Baroque. The main topic of the collection is the Russian state, the political its power and fame. Polotski resorts to cosmic images: Russia-sky, the tsar-sun, the tsarina-moon and peculiar poetic phraseology which can be found in the Russian literature up to the end of the 18th century. Macaronic verse in Church Slavonic and Polish and the *carmina echium* style of poems add to the level of form.

In the spirit of Baroque tradition, Simeon Polotski writes visual and figurative poetry, based on expressive values, not only on the communicative and semantic value of writing, of the *carmina figurata* type (heart, star, cross, sun-shaped), with symbolical meanings.

Simeon Polotski also marks the beginnings of original Russian drama in verse: *Komidia pritchi o bludnom syne/A dramatized parable of the prodigal son* and *Tragedija o Navhodonosore tsare, o tele zlate i o treh otroseth, v peshchi ne sozhennyx /The Tragedy of King Nabucodonazzar, the golden idol and the three youths who did not butn in the fire* analyzed in 1.1.4. The biblical motive gets an original treatment, in the spirit of adventure (a description of the younger son's adventures), specific to the Baroque and court theatre and echoes a state of mind in the upper classes of the time, attracted to forms of Western civilization. What Polotski is interested in is the fact that, instead of a solid aquisition of Western civilization, the Russian youths copy it mechanically and criticize local things. Polotski's play is close to scholastic drama of Ukrainian and Belorussian authors in its simple compositions, dimension and few characters, but differs from it by the absence of allegorical figures (personifications of vices and virtues). Polotski's didactic intention explains some of the play's artistic peculiarities: the action takes place beyond space and time, in a land with no name and location and the charaters have no name.

The second play represents a stage version of a scene from Daniel 3, a subject chosen with a view to oppose the image of the wise and fair tsar (Aleksei Mihailovich) to the tyrant.

The two collections of Polotski's sermons (1.1.5.) are a part of the oratoric tradition in the Slavic space, *Kluch razumeniia / The Key to Understanding* by Ioaniki Khaljatovski and *Mech dukhovnyj / The Spiritual Sword* by Lazar Baranovich. Monumental nature, a multitude of levels and typological richness are characteristic both to *The Soul's Banquet* and to *The Soul's Supper*, structured on the calendar principle. In the latter, the members of the reigning family with saints' names (Aleksei, Ioann, Piotr, Simeon, Fiodor, Natalia, Irina, Sofia, Tatiana) are dedicated a writing, while in the *Soul's Banquet* there are sermons for each important feast. Sermons are complicated by the history, social journalism, geography, natural science, a specifically baroque phenomenon. Specifically Baroque, Polotski's oratoric prose, deeply rooted in ancient rhetoric and centered on reason, lays the ground for classicism.

The eighteenth-century literature is represented by the work of **Gavrila Derzhavin**. Beside specifically Classicism elements (the cultivation of philosophical and solemn odes, the use of

means of classical rhetoric and ancient rhetoric), pre-Romanticism (inspiration as the main source of poetry and the appeal to folk culture), realism (minute description of scenes) Derzhavin uses Baroque elements, such as: a mixture of genres (the elegy-ode, ode with elements of burlesque poem, ode with elements of satire) and different stylistic registers (the solemn and the popular style) and cultivates picturesque descriptions of exotic lands, the amassment of original details and images in figurative, richly-allusive, refined poetry.

Subchapter 2, *Baroque elements in the nineteenth century literature*, the realist work of Nikolai Gogol is presented in its Baroque principles; contrast, visible in the mixture of scenes from everyday life and grotesque (*Ivan Fiodorovich Shponka and his auntie, the Nose*), of laughter and the terrible (*Diary of a Madman, The Sorochintsi Fair*), of satire and the pathetic (*Dead Souls*); the mask principle. Gogol also makes a connection between the seventeenth-century Baroque and the art of the avant-garde by the ramifications of his text, cultivation of the part for the whole, the construction of the text on different stylistic levels (*The Nose, The Overcoat*), cultivation of the grotesque (*Nights in the hamlet near Dikanka, Vii*).

Twentieth century Russian literature begins with the avantgarde movement, an original influence of the European modernism and on the subsequent development of Russian literature. Although the avant-garde does not recognize a model, claiming the break from everything related to previous forms, a careful analysis can detect some Baroque elements in the avant-garde, both on a thematic level (the ephemereal nature of existence, the cyclical nature of life and history, life as a play, the world upside down), and on a stylistic one (hyperbole, grotesque, dynamics, pathetic, metamorphoses, cultivation of details, freedom of form); experiments in the field of graphic (achrostics, inversions, anagrams), sound (echo-poetry), the amassment in the text of words with similar roots, antiesthetism. In its denial and overstepping of the canons suggested by classicist Renaissance the Baroque itself includes an avant-garde tendencies.

The final section of this thesis is devoted to some general conclusions.

A literary trend and a style active from the end of the sixteenth century in almost the whole of Europe, the Baroque came to Russia along with the first signs of secularization. Western Baroque comes into Russia via its forms of manifestation in central Europe, mostly from the Polish-Lithuanian, Ukrainian and Belorussian area, in elements of manner, style, oratorical style, respect for the act of writing and for the Word; but unlike them, they wrote mainly in Russian or Polish. The author begins to have biography, opinions, an individual style, the understanding of the 'submission to the needs of the tsar and the state', that of 'utilitarian translator' and will become a 'professional'.

The European Baroque has a specifically Russian presence and 'face'. Baroque came to supply the absence of the Renaissance in Russia, in a combination of principles, stylistic forms, representations, allowing or rejection the unanimously acknowledged values in other culture zones and diminishing contrasts. The special features of the Russian Baroque include moderation, decency in form and expression, optimism, more humanism and elements of the Christian Orthodox universe.

It is the author's hope that this doctoral thesis, *Historical and typological coordinates of the Russian Baroque*, the first one of its kind in Romania, will give the interested reader a conclusive image on the manifestations of the first trend and style in the Russian culture.