

## Artículo de investigación

## THE POWER MOTIVE IN HISTORIOSOPHIC POETIC DISCOURSE OF M.V. LOMONOSOV

МОТИВ ВЛАСТИ В ИСТОРИОСОФСКОМ ПОЭТИЧЕСКОМ ДИСКУРСЕ М.В.

ЛОМОНОСОВА

MOTIVO DE AUTORIDAD EN EL DISCURSO POÉTICO HISTORIOSÓFICO M.V.

LOMONOSOV

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Written by:

**Yekaterina A. Lomakina**<sup>147</sup><https://orcid.org/0000-0003-3303-2984>**Angelina I. Dubskikh**<sup>148</sup><https://orcid.org/0000-0001-7367-6093>**Olesya V. Kisel (Corresponding Author)**<sup>149</sup><https://orcid.org/0000-0001-8503-9948>**Anna V. Butova**<sup>150</sup><https://orcid.org/0000-0002-8357-6069>**Aleksandr L. Soldatchenko**<sup>151</sup><https://orcid.org/0000-0002-4828-4917>**Abstract**

The article defines the role of M. V. Lomonosov as one of the founders of the Russian state poetic historiography of the XVIII century. It is concluded that Lomonosov odic works were focused on the reflection of the rapidly changing present, on glorification of the people who carry the idea of enlightened autocratic power and on popularization of the concept about Russian statehood progressive development. It is emphasized that the main historical character of Lomonosov odes becomes Peter I, who acquires the status of a mythologeme, a cultural hero, the figure that stands between the ancient and new history of Russia. It is concluded that in Lomonosov solemn odes there was created the political historiography about Russian government for a quarter of a century - from the end of Anna Ioannovna reign to the beginning of Catherine II reign. The picture of "Imperial happiness" emerging in the poet's mind was formed on the basis of mythologism, naturalistic and secularized providential historicism. Lomonosov

**Аннотация**

В статье определяется роль М.В. Ломоносова как одного из создателей российской государственной поэтической историософии XVIII века. Заключается, что одические произведения Ломоносова были ориентированы на отражение быстротекущего изменчивого настоящего, на героизацию носителей идеи просвещенной самодержавной власти и на популяризацию концепции прогрессивного развития русской государственности. Подчеркивается, что главным историческим персонажем ломоносовских од становится Петр I, который обретает статус мифологемы, культурного героя, той фигуры, которая стоит как бы между древней и новой историей России. Делается вывод о том, что в торжественных одах Ломоносова создана политическая историософия российской власти за четверть века - от конца царствования Анны Иоанновны до начала правления Екатерины II. Возникающая в

<sup>147</sup> Nosov Magnitogorsk State Technical University, 38 Lenin Avenue, Magnitogorsk, Russia.[https://elibrary.ru/author\\_items.asp?authorid=708399&pubrole=100&show\\_refs=1&show\\_option=0](https://elibrary.ru/author_items.asp?authorid=708399&pubrole=100&show_refs=1&show_option=0)<sup>148</sup> Nosov Magnitogorsk State Technical University, 38 Lenin Avenue, Magnitogorsk, Russia[https://elibrary.ru/author\\_items.asp?authorid=692782&pubrole=100&show\\_refs=1&show\\_option=0](https://elibrary.ru/author_items.asp?authorid=692782&pubrole=100&show_refs=1&show_option=0)<sup>149</sup> Nosov Magnitogorsk State Technical University, 38 Lenin Avenue, Magnitogorsk, Russia[https://elibrary.ru/author\\_items.asp?authorid=785927](https://elibrary.ru/author_items.asp?authorid=785927)<sup>150</sup> Nosov Magnitogorsk State Technical University, 38 Lenin Avenue, Magnitogorsk, Russia[https://elibrary.ru/author\\_items.asp?authorid=688004&pubrole=100&show\\_refs=1&show\\_option=0](https://elibrary.ru/author_items.asp?authorid=688004&pubrole=100&show_refs=1&show_option=0)<sup>151</sup> Nosov Magnitogorsk State Technical University, 38 Lenin Avenue, Magnitogorsk, Russia[https://elibrary.ru/author\\_items.asp?authorid=440117&pubrole=100&show\\_refs=1&show\\_option=0](https://elibrary.ru/author_items.asp?authorid=440117&pubrole=100&show_refs=1&show_option=0)

made the concept of progressive development for Russian statehood and culture of the XVIII century and it was assimilated by all the authors of odes and epic poems for the second half of the century.

**Keywords:** poetry XVIII; Russia; M. V. Lomonosov; historiography; mythology; ode; topos power; the myth of Peter I

сознании поэта картина «имперского счастья» складывалась на основе мифологизма, натуралистического и секуляризованного провиденциального историзма. Созданная Ломоносовым концепция прогрессивного развития русской государственности и культуры XVIII века и была усвоена всеми авторами од и эпических поэм второй половины столетия.

**Ключевые слова:** поэзия XVIII; Россия; М.В. Ломоносов; историософия; мифологема, ода; топос власть; миф о Петре I

## Resumen

El artículo define el papel de M. V. Lomonosov como uno de los fundadores de la historiografía poética estatal rusa del siglo XVIII. Se concluye que los trabajos de Lomonosov se centraron en el reflejo del presente rápidamente cambiante, en la glorificación de las personas que tienen la idea del poder autocrático ilustrado y en la popularización del concepto sobre el desarrollo progresivo del estado ruso. Se enfatiza que el personaje histórico principal de las odas de Lomonosov se convierte en Pedro I, que adquiere el estatus de mitólogo, héroe cultural, la figura que se encuentra entre la historia antigua y nueva de Rusia. Se concluye que en Lomonosov, durante un cuarto de siglo, se creó la historia política del gobierno ruso, desde el final del reinado de Anna Ioannovna hasta el comienzo del reinado de Catalina II. La imagen de la "felicidad imperial" emergente en la mente del poeta se formó sobre la base del mitologismo, el historicismo providencial naturalista y secularizado. Lomonosov hizo el concepto de desarrollo progresivo para la estadidad y cultura rusa del siglo XVIII y fue asimilado por todos los autores de las odas y los poemas épicos de la segunda mitad del siglo.

**Palabras clave:** poesía XVIII; Rusia; M. V. Lomonosov; historiografía mitológica; oda; poder topos; el mito de Pedro I.

## Introduction

XVIII century can be called a turning point in the historical fate of Russia, it is the time of the Russian Empire formation, the era marked by reforms of Peter I (1672-1725) and Catherine II (1729-1796). In the spiritual and intellectual fields, it is the age of formation the secularized thinking and establishment of the Enlightenment ideology.

The key figures of the cultural poetic historiography of the Russian educated society in the Enlightenment era within general and individual poetic research, in particular, were the figures of Russian male and female rulers. A good example of creativity of this kind is the solemn odes. Odeic word allowed to appeal directly to the monarch, to express loyalty, simultaneously articulating the aspirations of the nation and defining the horizon of social expectations (Zaitseva, Petrov, 2015).

The main purpose of the article is to analyze how historiographical socio-political and socio-cultural problems were solved in Russian

literature of the XVIII century. A small number of proper philological studies, focusing on the historiographical poetic discourse of the XVIII century, determine the relevance and novelty of this work.

The most important components of the historiographical poetry of the VIII century in Russia are considered to be an idea of State with its pathos of the state arrangement and an idea of the "Golden age" as a progress and an inevitable better future, which can be approached and built within the correct understanding of the historical process M. V. Lomonosov was one of those who, not being a historian by profession, in the XVIII century created the historical science of Russia. To him, as well as to other historians of the era (V. N. Tatishchev, M. N. Shcherbatov, and at the beginning of the XIX century N. M. Karamzin), there were no firm boundaries between literature and history as ways of writing (Zaitseva, Rudakova, Slobozhankina, Skvortsova, Volkova, Kolesnikova & Savelev, 2018). The narration about the events of the past as a bright,

emotionally rich story, a mandatory moral assessment of the actions made by historical persons, empathy to the heroes and an explanation of the events that lies more in the psychology plane than in the search for regularities – all these are common features of the historiosophical odic works of the era (Soloviev, 2017).

Ode XVIII was a conglomerate of political, journalistic and artistic discourses, which was not only an opportunity to express the author's attitude to the monarchs, but also the way to identify some personal private positions when describing the goals, objectives and forms of power manifestation (Abramzon, Petrov, 2017).

The genre of the solemn ode, in which Lomonosov reached the heights in Russian literature and unconditional recognition from his colleagues and patrons, demanded the correlation of the modern events to the great achievements of the past and deeds of the ancestors. The odes were created first and for most to the monarch "glorification", getting "official status as a cultural fact" (Bukharkin, 2011) and, therefore, as a document, retaining the power intentions for society.

The meaning of the "solemn" ode, its traditions were laid down by Pindar in the V century BC, was in the "canonization" of the historical action that took place in the eyes of the poet, in the translation of the present into the eternal (Gasparov, 1980; Maslov, 2016). Thus, the author of the ode had the power of "legitimization of meanings" through naming the event, act, character and story about it (the narrative) (Lyotard J.-F., 1998). E. A. Poghosyan called this function of the odic poetry a "political emotion", which recorded how "this or that political event had to be experienced by the subjects of the Russian monarch" (Poghosyan, 1997). The actions of the sovereign, celebrated in the ode, are perceived as correct (legitimate) and power behavior. Standing in the pose of a historical narrator, the author of the ode lost the subjectivity. The ode "was an expression of the general opinion; the voice of the odic poet turns out to be a national voice" (Bukharkin, 2011).

Another odic tradition, coming from Horace, is of considerable interest to a greater extent in this study. It is a tradition of political odes. It is quite important for historiosophical poetry of the XVIII century and for M. V. Lomonosov in particular.

Lomonosov created a number of important political historiosophical themes, which are as

following: 1) "Peter I – the founder of the "new" Russia", 2) "since the Peter's epoch of the young Russian state progressively develops", 3) "enlightened monarchs, the successors of Peter on the Russian throne, contribute to the development of culture, especially of the Sciences." Each of these ideologemes has some minimized "history" or "historical myth" – the story on the past which flows into the future. The presence of the time dimensions within this "myth, coupled with the author's interpretation of the events makes it a historiosopheme.

Of course, there might exist some constant historiosophemes and ideologemes in Lomonosov mind, which were mostly gleaned from the General Fund of philosophical, historical and political knowledge of the time. The three described above component parts of the "myth" about Peter I are such constants (and, consequently, they do not belong to Lomonosov as the author) and therefore migrate from one job about his work to another. However, analysis of the Lomonosov od led us to believe that many of them developed individualized historiosophical concept related, of course, to a preceded one. Here, first of all should be called the ode 1741, 1742, 1745, 1752, 1754, 1761 and 1763 If to give a complete description of the odic historiosophy, created by Lomonosov for twenty-five years, only in its historical development.

Experience of such a description will start with the, perhaps, most historiosophically oriented and occurring in almost every ode of a topos, which scientists have repeatedly drawn attention and which can denote historical succession of the monarchs in the Russian throne. O.V. Alekseeva considers it as its fundamental for that "concept of history" and that "experiences of time", which were presented in the genre of a solemn ode by Lomonosov and his followers (Alekseeva, 2007).

In the period of the Peter reforms historical consciousness of the Russians has been set to the new coordinates. It was necessary to understand the situation of "the gap of ages" – that was external, imposed from "above" an opposition of the past and the present (as value "minus" and "plus") and the inescapable feeling of their internal, uninterrupted connections. It is believed that finding ways to overcome this duality became one of the key (thus historiosophical in its basis) problems of Russian culture of the XVIII century and the literature as a part of it [Serman, 2005; Stennik, 2004]. However, lucid solutions to this problem, including its theoretical understanding, are to be found only in the literature of the last three decades of the XVIII

century. A.V. Petrov argues that in the mass historical consciousness the "turn" to the past, his "discovery" was made before the publication of "Experience historical dictionary of Russian writers" ("Opyt istoricheskogo slovarja o rossijskih pisateljah") by N. I. Novikov and also his publication of "Ancient Russian Vivliofika" ("Drevnej Rossijskoj vivliofiki") (Petrov, 2007), that is, in the first half of the 1770s. During the preceding seventy years the historical consciousness of Russians (there meant, of course, the upper classes) was focused on just understanding the "novelties" and submitting the present as a kind of integrity, in order to associate it at least with the recent past. This was made possible, perhaps, only in the Elizabethan era, and the method of communication was raised within the public consciousness by supreme power. It was, especially in the first years of the reign, in proof of Elizabeth the legality of her claim to the throne by appeals to the power authority of the parents. While this authority was built by Elizabeth and "the theme of Peter the Great" within Russian culture was born as a result of the joint "revive" efforts of politicians, historians and writers in 1740-50's.

### Materials and Methods

The system analysis of poetic works takes into account the context of literary, historical, socio-philosophical, cultural and theological knowledge. In methodological terms, the study is based on the works of V. V. Kozhinov, who considered the entire Russian history as the "history of the Word", developed and applied the method of "philological criticism" of historiographical sources by L. A. Trubina, who introduced the category of "historical consciousness" into literary circulation and developed an approach to the artistic text taking into account the interaction of two factors – historiosophical problems and a style dominant of works. In addition, there were partially involved the works on the history and theory of culture by M. M. Bakhtin, Y. M. Lotman.

Methodological basis of the article was also made out of the professionals' position whose interests lay in the field of studying M. V. Lomonosov creativity and Russian literature of the XVIII century as a whole (I.e., Abramson, P.A.V. Petrov, E. E. Prikazchikova, etc.), history of Russia of the XVIII century (E. V. Anisimov, V. O. Klyuchevsky, R. Wortman, etc.), history of Russian literature (Yu. Tynyanova, L. V. Pumpyansky, N. Yu. Alekseeva).

### Results

First among writers who responded to the changes in political life were the German academics. In the eulogy by J. J. Staehelin, dedicated to the day of the enthronement and birthday (December 18) of the Empress, there already found the topos of historical continuity – comparison of Elisabeth with her parents. The Eulogy was composed by Staehelin in the coming days after November 25 and urgently translated into Russian language by M. V. Lomonosov. Both versions (German and Russian) were published on 8 December 1741 in "Notes to statements", and thus, just in two weeks after the coup the public, got its mythopolitical and historiosophical interpretation. Looking at them, the focus will primarily be on the topos of interest and its constituent subtopos.

Central to the odes Staehelin-Lomonosov is the question of the right of Elizabeth to the throne. The answer is given in the reminiscences of the key formulas of the November manifest:

Dostojna na prestol vstupi,  
 K prisjage my gotovy vsi.  
 Otdaj krasu Rossijsku tronu  
 Po krovi, pravam i zakonu (Lomonosov,  
 1959), –

refers to Elizabeth in "the Paternal land of love." The paraphrase "paternal land" can be interpreted as "earth father" (that is Peter) and as "the land of the ancestors" (including Peter). The most important reason of receiving the throne is recognized in the ode is the continuity of the blood. So, Elizabeth is very similar to her parents, from whom she inherited many advantages; Peter and Catherine literally, had been held in his daughter:

Zhelaet kto Petra smotrit'  
 Ili Ekaterinu chtit'  
 I ih dobrot divit'sja cvetu,  
 Vozrit pus' na Elisavetu (Lomonosov,  
 1959).

The coup, the birth of Elizabeth "heroic thought" explained by the fact that "In Love Petrova's blood <...> To Your subjects inflamed", that is almost genetically fixed (inherited, clear as a day, from Peter's) love for his subjects.

The ode ends with to the topos of the "return to customs", which receives further mythopolitical development, meant as it seems, in manifests and decrees, but not verbally expressed.

Likuj zhe svetlo, hor nauk,  
 Otkryl chto Petr s Ekaterinoj,  
 Chtob slyshen byl veseloj zvuk,  
 Sej den' vam shhastija prichinoj.  
*Velikij Petr chto zachal sam,  
 Elisavet vosstavit nam.  
 Elisavety dolgi leta  
 Pribavjat Otchej slave sveta (Lomonosov,  
 1959).*

1. Topos, which is in the decrees and manifestoes of 1742.
2. Development of topos in the ode.

So, the historiosophical-mythopolitical plot is built in the ode of 1741 as follows: Russia had been long waiting for the return to the throne of the direct by blood heirs, and therefore, according to the law of the heirs of Peter I and Catherine I; the voice of the blood drove their daughter to take the throne; with her revive- Peter and Catherine themselves and their strengths were revived; Elizabeth was not only to restore the country's "The golden age", which was the former under Peter, but also would promote the glory of her father and her ancestors (Aleshkin 2016; Bezlepkin, 2018).

As for the Genesis of the considered topos, it is likely that acceptance of the present (now the reigning ruler and his reign) through the prism of "family time" was traditional in European (the same in German) panegyric literary culture. From the original ancient sources that could be known to Lomonosov, one should indicate those historiosophical concept of the middle ages, which highlighted the importance of a strong secular power in the regeneration of the Russian land (Mil'kov, 1997; Novikova, Sizemskaya, 1997). The European source of this tradition should be considered, apparently, biblical texts, and in particular the genre of genealogy. The lists of names in the old Testament (for example, in "Genesis") was intended to adopt the idea of the "unity of mankind"; the genealogy of Jesus Christ in the Gospels emphasized faith in His messianism. Genealogy "of the Romanovs" is still formed in the ode on the local material (parents – children) but at the same time it conducted ideas that are included in the above-described "the historiosophical- mythopolitical plot".

The story of Staehelin ode is purely secular: there is no God among heir, and other missing links of the new, but still creating a political-historical myth would appear after two months in the next, original Lomonosov's ode "To the arrival of Holstine and on the birthday of His Imperial

Highness the Sovereign Grand Duke Peter Feodorovich 1742 Feb 10 day."("Na pribytie iz Golstinii i na den' rozhdenija Ego Imperatorskago Vysochestva Gosudarja Velikago Knjazja Petra Feodorovicha 1742 goda fev-ralja 10 dnja").

Odic genre was undoubtedly carried out, some of the functions of the media at that time (Abramzon, Rudakova, Zaitseva, Koz'ko & Tulina, 2016). From official sources it became known of the heir on 22 January, 1742, and on his arrival in St Petersburg on 5 February, the ode was written. In the the odic characters, perhaps, because there are not any appeals to Him in manifests. Still there is not any presence of the heir to the throne in ode of 1741 that is the character, which did not then exist in both political and historical sense. And the Almighty, and the first stanza Lomonosov creates a "support structure" of a political myth that would develop in the 1740-50s. Ideological patterns, which are few and meanings would become more numerous, are: 1) God's Providence saves Russia from troubles and misfortunes – 2) Elizabeth restores "Golden summer" – 3) Peter's generation continues to govern the country. Here sounds an interesting word of the Manifesto:

Krasujutsja Petrovy steny,  
 Chto k nim Ego prihodit vnuk,  
 Prekrasnoj Annoj dnes' rozhdennyj  
 (Lomonosov, 1959).

The cycle of generations (from a grandfather to a grandson) is closed, and one can talk about the continuation of the tribe-generation associating this event with the Divine plan – restoration "good" (according to the mythopoetic views) related to time:

V sie *blagoprijatno* vremja,  
 Kogda vseshhedryj nash Tvorec  
 Vosstavil nam *Petrovo* plemja  
 I nashej skor'bi dal konec (Lomonosov,  
 1959).

mediately appear the options subsequently very productive, to this "blood-and-blood" mythopolitical phraseology:

*O plod ot korene preslavna,  
 Drazhajshaja Petrova krov'* (Lomonosov,  
 1959).

In the ode of 1742 there finally happening the resurrection of both the Progenitor, and even his children that would look very strange in the manifestos and decrees:

Ty zrish' Velikago Petra,  
Kak feniksa, voskressha nyne;  
Drazhajshaja Tvoja Sestra  
Zhiva v svoem ljubeznom syne  
(Lomonosov, 1959).

Opportunities of the odic genre allow to make a bold excursion into the past, it is also unthinkable in official documents, to claim that at birth of Peter Feodorovich, the Russians were "burned" to him with love as to "a dearest fruit from the root". The appearance of the heir, and even the grandson of Peter I, naturally involved into the current historiosophical discourse one another dimension – the future. Here some popular Bible historiosophemes, organically, arose in the mind of a former student of the Slavonic-Greek-Latin Academy. Vision of the future was inspired by, on the one hand, "Genesis", on the other "Revelation", those are the texts that describe the beginning (creation) of the world (earth history) and its end. In publishing of 1742 Lomonosov directly relates himself to the prophet ("The prophet spirit suggests an idea ") in the 11th stanza and, therefore, an odic word wants to be the inspiritual one.

What appears before "spirit" and "eye" of the Spirit-bearer poet?

Ja Devu v solnce zriu stojashhu,  
Rukoju Otroka derzhashhu  
I vse strany polnochny s nim  
(Lomonosov, 1959).

In the edition of 1742, the last line contained more than transparent political image, "And the whole of Russia jointly with Him." "Maid" and "Boy" were undoubtedly associated with Elizabeth and her nephew, especially as the "odic" virgin is depicted warlike ("Reeks down with his Perun / Chasing the contraries and troubles"), while the apocalyptic maiden flees from the dragon into the wilderness. In the 12th and 13th verses drawn the image of the implemented future, which in a way merged the variants of the same archetype: Paradise/the promised land/the New Jerusalem:

I vechnost' predstoit pred Neju,  
Razgnuvshi knigu vseh vekov,  
Kljanetsja nebom i zemleju  
O shhast'e budushhih rodov,  
Chto Rossam budet nepremenno  
Petrovoj krov'ju utverzhdanno.  
Otverzlas' dver', ne viden kraj,  
V prostranstve zabluzhdaet oko;  
Cvetet v Rossii krasnoj raj,

Prostert vo vse strany shiroko  
(Lomonosov, 1959).

It should be noted that this Paradise is for the chosen people (Ross), and it created here on earth, with specific monarchs – "Petrov blood."

Mlekom i medom napoenny,  
Tuchnejut vlazhny berega,  
I, jasnym solncem osveshheny,  
Smejutsja zlachnye luga (Lomonosov,  
1959).

In the embodiment of 1742, even "cloud manna" "told" the Russians.

In fact, here, time and history end, and the historiosophical plot of the ode exhausts itself. The only desire of "save Russia", "when seeing the golden age," to

Izvolil vyshnij utverdit'  
Prestol Petrov chrez vechny leta  
(Lomonosov, 1959).

By the end of the 1740s the topos of "historical continuity" and composition of its subtopoi "freeze". However, from time to time their living spirit got back, for example, when the very political life of brought ode writer a chance to "refresh" the usual contents of the formulas. Such "cases" can be attributed to a birth, a birthday, a wedding among the members of the Imperial family, highlighting the renewal of "Petrov genus". Odic historiosophy was enriched at the same with mythological and political futurology.

"Ode on the feast day of His Imperial Highness States, giving the Grand Duke Peter Feodorovich 1743" (June 1743) ("Oda na den' tezoimenitstva Ego Imperatorskago Vysochestva Gosudarja Velikago Knjazja Petra Feodorovicha 1743 goda") followed two objectives: 1) to describe the coming deeds to the Great Prince (mostly military victories) and 2) to offer him as a model ruler the figure of Peter I. Lomonosov again used the topos of the "revival of Peter the Great to his descendants (a grandson)" (4th stanza), but understanding that it is impossible to surpass Peter's "works", ask the Creator:

Javi siju shhedrotu s nami,  
Da prevzoidet Ego letami  
Naslednik imeni i del (Lomonosov,  
1959).

In the same ode of Lomonosov produced the well-known panegyric to Peter the Great (Butorina, 2017).

The following Lomonosov ode was also devoted to the heir of the throne – his marriage with the "Empress Grand Duchess Ekaterina Alexeevna.", held on 21 August 1745.

1. Lomonosov chliastic impulses find here the most complete and perfect embodiment: the reality of heaven on earth manifested in its fullness in magnificent artistic images of love and happiness, created by the poet-visionary.

2. In ode 1745 for the first time there was a "resurrection" of Peter I with Catherine I made: the key repetition in the present of past bliss is the coincidence of the names of the spouses with the names of the "forefathers" (Rudakova, Abramzon, Kolesnikova, 2018):

Se paki Petr s Ekaterinoj  
Vesel'ja obshhago prichinoj.  
K utehe Rosskago naroda  
Petra s Ekaterinoj vnov'  
Schetaet shhast'e i poroda,  
Prigozhstvo, mladost' i ljubov'  
(Lomonosov, 1959).

Gradually the figure of each newborn Grand Duke/Duchess became realigned with the image of Peter I, which is symbolically and mythologically and politically meant continuous growth (in the odes "update") of happiness of Russian citizens and the glory of Russia under the rule of "Petrov house". Linear-progressive vision of this process is usually combined with cyclical: the growth of "happiness" and "fun" associated with the "revival" of Peter I and Catherine I, their daughter Anna Petrovna and the like mythological and political wonders, finally – with the return of "Golden age" (Abramzon, 2016). This, in particular, is the pathos of odes "at birth" of great-grandsons and great-granddaughters of Peter I Paul Petrovich (1754) and Anna Petrovna (1757). The formula "Peter's house", which fixes the emergence of a new political "organism" appears in these odes (the first "kinship blood-to-blood" formula, remember, was "the Petrov blood").

Repeated mechanical use of the topos of "historical continuity" naturally led to the loss of its historiosophical substrate, if more specifically the author's faith in the "update" and the artistic immediacy in its expression. This is the ode 1757, dedicated, in addition to the main event of "the celebration of the birth of Her Majesty," and "joyful birth of the Empress the Grand Duchess Anna Petrovna". Finding it difficult to ascribe a nursing infant any merits, except that Anna is "a Divine breed of the depths", Lomonosov,

"foretells" her a "Hero Husband" by the mouth of the Nymphs, and

Gerojskih vseh Potomkov plod.  
Proizoshlib zemny vладыki,  
Rodilis' by Petry veliki,  
Chtob prosvetit' ves' smertnyh rod  
(Lomonosov, 1959).

The function of the Grand Duchess thus clearly defined. The wishes to the Grand Duke in 1754, had a different focus. As we know, Pyotr Feodorovich in ode 1743, was denied the opportunity to catch up with Peter the Great in "his deeds". Before his son there opened other prospects:

Rasti, rasti, rasti, krepisja,  
S Velikim Pradedom sravnisja,  
S zhelan'em nashim voshodi.  
Veliki sut' dela Petrovy,  
No mnogie eshhe gotovy  
Tebe ostalis' napredi (Lomonosov, 1959).

The works that expected Paul "first and foremost", Lomonosov historiosophical thought connected directly with the acts of his ancestors:

V svoih uvidish' predkah javny  
Dela veliki i preslavny,  
Chto mogut duh prirode dat' (Lomonosov,  
1959).

It is noteworthy that up to this ode (i.e., to the moment of birth of Romanov new generation of) Lomonosov indications at "origin" ("Petrov genus") were enough for the recognition of dignity of the ruler and his heirs. One might think that the Royal "nature" of the Grand Duke for 12 years of his stay in Russia was something not very much showed that is why it took a most politically engaged literary genre of those years to come up with new "requirements" to the future ruler.

Before becoming a singer of Elizabeth and "Petrov genus", Lomonosov managed to write three original odes, in which he congratulated Anna Ioahnovna (1739), and Joahn Antonovich (two odes of summer 1741) and welcomed their military victories. Since neither the Empress nor the one-year-old Emperor were not great generals, he had to look for them a glorious precursor in the historical past. Thus the (more desirable than real) greatness and power of Russia appeared as the result and continuation of victories in the past and multiply the expected victories in the future, and Lomonosov odic historiosophy gained the first of its characters,

the principles of "selection", communication of the provisional modus, ideological priorities and focus.

The dialogue of Peter the Great and Ivan the terrible in the ode "On the capture of Khotin", has a historiosophical sense. The meaning is: through the victorious wars of the rulers of the ancient and new Russia are doing one historical fact – claim the greatness of the state, increase its political and military power, expanding the territory of Russia and frighten their enemies.

For the national historiosophy, as well as for national history, are of great importance "the evidence of the significant accomplishments from the past": "victory in battles, annexations, architectural monuments, or literary masterpieces, the priority in discoveries and inventions" (Savelieva, Poletaev, 1997). So far, since Russia had not created (or found in the past) any masterpieces of art and had not made any great scientific discoveries, its political authority and historical significance were really manifested only in success on the battlefield. It should be noted that the proof of this idea is entirely in "the First Trophy of His Majesty John III, Emperor and Autocrat of all the Russians, over the Swedes victory, on August 23 1741 in Finland on the high feast day of His Imperial Majesty the August 29 day 1741, in a solemn ode is depicted from a faithful slave" (23-29 August 1741) ("Pervye Trofei Ego Velichestva Ioanna III, Imperatora i Samoderzhca Vserossijskago, chrez preslavnuju nad Shvedami pobedu Avgusta 23 dnja 1741 goda v Finlandii postavlennye i v vysokij den' tezoimenitstva Ego Imperatorskago Velichestva Avgusta 29 dnja 1741 goda v torzhestvennoj ode izobrazhennye ot vsepoddannejshago raba"). Speaking about the courage of the Russian troops, Lomonosov in accordance with the mythological and political concept of the genre and a historical tradition ascribed the victory to the great-representatives – John Antonovich:

Hotja i mlad Monarh u nas,  
No slavny On chinit pobedy,  
V Svoih stupaet Predkov sledy,  
Nedavno chto karali vas;

To Anna Leopoldovna:

Vysokoj krovi Carskoj Dshher',  
Sil'nejshej Chto rukoju dver',  
Otverzla k slavnejshim pobedam!  
Toboju nash Rossijskij svet  
Vo vseh zemljah, kak krin, cvetet,  
Navodit bol'shij strah sosedam.

Tvoja desnica v pervoj god  
Polja bagrit chrez krov' protivnyh,  
Javljaet nam v priznakah divnyh,  
Sozreet kol' preslaven plod;

To Anton Ul'rih Braunshvejg-Bevernsky:

Otca otechestva Otec,  
Vruchil Komu nebes Tvorec  
Hrabrejshu v svete silu pravit',  
Tvoih premnogo skol' pohval,  
Sam nash zavistliv vrug poznal,  
Ne mozhet sam Tebja ne slavit'  
(Lomonosov, 1959).

In these hymns there is some presence of Peter the great, but invisible and unnamed: it is that "Ancestor", which "trail" the young monarch should follow to win the victory over the Swedes; his honorary title learnt in the naming of Ioahn the "Father of the Fatherland".

However, more interesting for the topic is "Ode, which in the solemn celebration of high birth of The Most Blessed Most Powerful the Great Emperor Ioahn, Third, The Autocrat of the All-Russia, Emperor, 1741 Aug 12 merry Russia says" (June 8 – August 12, 1741) ("Oda, kotoruju v torzhestvennyj prazdnik vysokago rozhdenija Vsesvetlejšhago Derzhavnejshago Velikago Gosudarja Ioanna Tretijago, Imperatora i Samoderzhca Vserossijskago, 1741 goda Avgusta 12 dnja vesel'jashhajasja Rossija proiznosit"). Celebrate the "case" and a special character – the subject of speaking ("merry Russia") gave to Lomonosov Poetic thought a historiosophical perspective. The original reason appeared to be the origin (all the same "nature") of a new monarch (as it would occur in the odes, written after the coup of 25 November 1741). Since no one thought in August about the reign of Elizabeth, and John VI was not directly related to "Petrov blood" the poet and "merry Russia" remembered the courage of those two ancient dynasties, to which a one-year-old great-grandson of Tsar Alexei Mikhailovich belonged to by birth:

Vezde vesely kliki slyshny:  
«Monarh Nash – sil'nyh dvuh kolen».  
Oдно moe, chem ja tol' slavna;  
Rossian hrabrost' gde ne javna?  
Drugo Germansko, s koim Rim  
Vojnu edva derzal nachati,  
Ves' svet pobiv, ne mog stojati  
V boju, Tejton, s polkom tvoim  
(Lomonosov, 1959).



But then next historiosophical story (13th stanza) developed... "Norman theory". In our science it is usually stated that Lomonosov was the antagonist to normannism, heading the so-called "Russian party" of the Academy of Sciences. There are some references to the controversy 1749-1750 about G. F. Miller thesis, "On the origin of the people and the name Russian" and "Ancient Russian history" ("O proishozhdenii naroda i imeni Rossijskogo", "Drevnjuju Rossijskuju istoriju"), that Professor Lomonosov started writing in about 1751-52. However, in August 1741, Lomonosov the student had another look at "Norman theory":

Razumnoj Gostomysl pri smerti  
Krepil Knjazej sovetom zbor:  
«Protivnyh chtob vam silu sterti,  
Zhivite v družbe, bojtes' ssor.  
K bregam Varjazhskih vod shodite,  
Muzhej premudryh tam prosite,  
Moglib kotory pravit' vas».  
Posly moi tuda shodili,  
Otkuda Rurik, Truvor byli,  
S Sinavom tri Knjaz'ja u nas (Lomonosov,  
1959).

But the most important for further development of the odic historiosophy is the third story, presented in the 14th stanza. Speaking about the glory of the descendants of three Varangian princes, Lomonosov for the first time highlights a few iconic names and events of Russian history and thus denotes the contours of the historiosophical concept:

Neslavnyl' stali ih potomki?  
Velik byl Igor', hot' i mlad;  
Dela ego pri Ponte zvonki,  
Drozhal pred nim i sam Car'grad.  
Ustroil vnuk menja krasnjaj,  
Otkryl mne poldnja svet jasnjae,  
Kumirov mersskih mrak prognal.  
Revniv Donskoj čto Dmitrej deet?  
Tatarska krov' v Donu bagreet,  
Mamaj, kudab ujtj, ne znal (Lomonosov,  
1959).

While it consists of four fragments separated by centuries, but equally "glorious" events of ancient Russian history: 1) calling the Varangians; 2) the campaign of Prince Igor to Tsargrad; 3) the adoption of Christianity by Prince Vladimir; 4) the victory of Prince Dmitry on the Tatar-Mongol at Kulikov field (Petrov, Soldatchenko, Butova, 2018). Neither Ivan the terrible nor Peter the Great – the protagonists of the ode 1739 – are included into protoconcept.

There is no integrity or yet a complete, dominant or unifying idea for the role which they would claim the biblical apocalyptic idea of the progress, the "myth" of Peter – the Demiurge, the "myth" of Elizabeth – a restorer of "Golden age", etc. In 1741 Lomonosov was only looking for some significant milestones in the development of Russian statehood in its historical past. For example, "the Roman period" in Russian history, or rather prehistory, outlined in the story about "Teutonic" ancestors of Ioahn Antonovich.

An important place in Lomonosov's political historiosophy was occupied by the topos "a woman in power". During the 18th century there ruled quite a good number of sovereigns, which could not but be reflected in the poet's work. And to both the creator of the court odes and his recipient was far from indifferent to what sex-role orientation had, for example, the compliment as a very important part of odic poetics and ideology (Petrov, Dubskikh, Butova, 2018). On the one hand, Elizabeth was probably flattered when she was compared to her father and, accordingly, singled out in the style of her control and domineering behavior some masculine power. On the other hand, the Empress liked when compliments were emphasized her female dignity. To be the "Father of the Fatherland" is nice, but to be considered the "Mother of the Fatherland" is double enjoyable to the monarchine. So the ode provided Elizabeth with that possibility, describing how "everyone" spread eyes to her, and direct thought and even

Ditja rodivshih voproshaet:  
"Ne Taja li na nas vziraet,  
Čto Materiju vse zovut?" (Lomonosov,  
1959)

We believe also that in some moment Elizabeth got bored to be the only "Daughter of Peter": after all the time to finish Peter's "great affairs" ("the Great Elisabeth / Petrov Deeds commits") and the autocratic monarchine ought not be just a mediator of his "spirit" orders. Therefore, "silence" set by Elizabeth in Russia was opposed to a "sword" in "Petrov's hands" was, of course, a brilliant gender-mythological and political find of Lomonosov the poet.

If leave aside numerous male compliments to the female Empress in the ode e and then focus on a unique gender-historical excursion from the ode "on the accession to the throne" 1752. Nearly the entire second half (14 verses) is the story of "the Russian Heroines", which preceded by their "glorious deeds" the deeds of Elizabeth, but which, nevertheless, had been exceeded with

their wisdom, dignity and other virtues. It should be added that the deepening of Lomonosov historical vision in this ode was a direct result of his work started on "Ancient Russian history".

The poet immediately sets a gender perspective on Russian history and then transfers into the future:

O vy, Rossijski Geroini,  
Chto v vechnosti prevyshe zvezd  
Sijaete, uzhe Bogini,  
Zemnyh ostavja niskost' mest!  
Vy, pola prevyshaja svojstvo,  
Javili muzhesko gerojstvo  
Chrez slavyja svoi dela.  
Vozzrite s vysoty svjatyja,  
Kol' svetlo v nashi dni Rossija  
Petrovoj Dshher'ju procvela!  
(Lomonosov, 1959)

After this introduction there come a brief description of outstanding Russian women according to Lomonosov. So, he finds the Princess Olga possessing cunning, wisdom, courage, and piety. But Elizabeth, not yielding to Olga in piety, is superior in goodness:

Tvoi v delah svjatyja very  
Daet Petrova Dshher' primery,  
No mstit umerenno vragam.

Elena Glinskaya, the mother and coregent to John IV defended Russia from the "apostates" and build "castles" of "among enemies." Elizabeth differs from her predecessor, who "<...> much force in self defense / held enemies anger <...>", so that "rising / To the throne, cast-broke my (Lomonosov, 1959)", and then, giving the country a rest, took account of the cultural construction and frightened enemies alone with her past victories:

I nyne posrede pokoja,  
Prekrasny hramy, grady stroja,  
Rossiju tshhitsja ukrashat'.  
Odne Rossijskih voinstv sledy  
I chudnyja Eja pobedy  
Protivnyh mogut ustrashat' (Lomonosov, 1959).

"Blessed as a wife" tsaritsa Natalia Kirillovna, the mother of Peter I, she is a "great" one in her feminine nature and maternal instinct:

Velika tem, chto ty rodila,  
No bol'she, chto nam sohranila  
Petra ot vnutrennih vragov! (Lomonosov, 1959)

Elizabeth could not boast with the birth of "an incomparable Monarch". However, the "crowned Grandson" was doing even more to continue "Petrov genus": overcoming the machinations of internal enemies, she "returns Peter to Russia"; "secures the inheritance and the marriage"; constantly praying the sky "to provide Catherine with a fetus".

The latter, on Lomonosov account, was a Russian "heroine" Catherine I. She was a faithful friend of the king:

Velikih, slavnyh, nesravnennyh  
Uchastnica Petrovyh del, – (Lomonosov, 1959)

to assume the burden of power at hard time for the Russians ("while He passed away"). Elizabeth had to show the wonders of bravery, on the way to a rightful throne and she did this not for the "comfort" of Russia, but for their salvation:

Chto dolzhno Onoj po nasledstvu  
Gerojstvom vozmogla dotti (sic!).  
Kakomu Ty podverglas' bedstvu,  
Monarhinja, chtob nas spasti.  
(Lomonosov, 1959)

And then Lomonosov described a rare case in the entire poetry of the XVIII century! Those were historical experiences of loyal subordinates, which could not experience himself:

My chas tot nyne predstavljajem;  
Predstaviv, vne sebja byvaem.  
Nadezhda, radost', strah, ljubov'  
Zhivit, krepit, pechalit, klonit,  
Protivna strast' protivnu gonit,  
Gusteet i kipit v nas krov! (Lomonosov, 1959).

The ode 1752 ends with a prayer to the "most high" for the longevity of Elizabeth, combining the dignity of all "Russian Heroines".

Analysis of the ode leads to two important conclusions:

1. Without belittling the importance of Peter I, the former is still the main character of "the Imperial myth" in the ode 1740s, Lomonosov draws in the odes 1751 ("thanksgiving") and 1752 a new and now female ideal of the monarch. Artistically this is achieved, in particular, with the changes in gender accents in the topos of "historical continuity". The July ode 1762 "on the day of the accession to the throne" of Catherine II Actually shows that a male powerful ideal

began to lose its political relevance, and recede in the past. In the first stanza of the ode there resurrected... Elizabeth. However, in the 8th stanza appears Peter, but for the first time he appears in the odic text not as a "merry one" in heaven or a "terrible", "spirit", but as the living dead, "the shadow of the great". The picture turns out to be quite creepy, but one of the meanings of mythological and political symbols is like this: Catherine rose the female person of the ruler, and the male one only awakened for a while worried about the military embarrassment of Russia. Catherine II becomes the third "the goddess" after Catherine I and Elizabeth I, who would also soften the manners and "decorate" the power with victories and peace.

2. Making the great number of Russian women of the past and emphasizing that their dignity was not only concentrated in the Elizabeth, but was surpassed by her, Lomonosov conceptualized in such an unusual way the idea of progress.

### Conclusion

In the early Lomonosov odes of 1739 and 1741, there starts to be a historiosophical concept: current happy state "the fifth part of the whole earth" ruled by "gods" and "heroes" of the Romanov dynasty, due to some events in the past. Among them: the calling of the Varangians, the introduction of Christianity and the victorious war, widening the borders of the Russian state. The historical ties established between Russia and the Roman Empire, at least at the dynastic line and, still implicitly, in the inheritance of the Imperial status and sense of self.

Lomonosov would alter this concept, and quite significantly, over the next twenty years. Thus, the ode of the Elizabethan reign, it would be supplemented with the futurist myth of "the descendants" and a story about the birth of heirs from "Petrov genus" and their alleged glorious deeds (odes 1745, 1754, 1757.). The ode 1746-1751 in particular would develop mythologies of the "Golden age" and "Paradise on earth".

In the ode "on the arrival of Peter Fedorovich" Lomonosov made an attempt to create solid, genre specific historiosophical concept. Its sources were, first, the mythological archetypes of the ancestor and a cultural hero; second, the biblical historiosophemes, especially of the chiliastic nature. Peter the Great becomes an ethonim: it is counting the historical time, it gives the "name" of all "legitimate" Russian monarchs – the "genus/tribe Petrov", who by the will of God are destined to own Russia. Peter I,

sometimes together with Catherine I, is embodied in their children and grandchildren; acts of the ancestors and the parents are also "inherited" and continued by their descendants. For an image of the ideal future as to the state of Russia, its "happiness", which would provide her "Petrov blood," drawn from myths of the "Golden age" and "Paradise on earth". The substantial form incorporates the described historiosophical concept of the odic in the genre, which is designated as a topos of "historical succession of kings to the Russian throne".

So, in his methodological work, Lomonosov offered a public completed historiosophical concept in the center of which was placed the Romanov dynasty and God providence (Zhukova, 2017), connecting so far the history of the earth and the sacred history. Apparently, newly found ideas had great importance to Lomonosov because he found it necessary to create on their basis, alongside substantially expanding, a self-contained historiosophical story.

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