

UNFORGETTABLE AND STILL RELEVANT LITERARY FIGURES IN THE SERVICE OF PRESTIGIOUS RUSSIAN DIPLOMACY OF THE 18TH AND 19TH CENTURIES

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Abstract:

In terms of the development of Russian diplomacy, the 18th and 19th centuries were very specific, as prominent representatives of Russian verbal culture of the time, with which the establishment, consolidation, expansion and international prestige of the Russian empire is linked, also held important diplomatic posts and positions at home and in various parts of the world. These personalities include, first of all, professional diplomats-writers such as Alexander Sergeyevich Griboyevich (the 230th anniversary of his birth will be commemorated in 2025) and, above all, Fyodor Ivanovich Tyutchev, whose 220th anniversary of his birth was commemorated in December 2023. One cannot fail to mention literary personalities of the calibre of D.I. Fonvizin /in this year, 2024, we will celebrate the 280th anniversary of his birth, although some critics mention the year of his birth as 1745/, K.N. Batyushkov, D.I. Dolgorukov, D.V. Venevitinova, A.K. Tolstoy, N.P. Ogarev, K.N. Leontiev, A.S. Ionin and others. It will certainly be interesting to examine whether and how their literary activities influenced the positions they held in the domestic and international structures of the time, and also the very fact of the retrospective impact their diplomatic posts had on the further development of their artistic work.

We will especially focus on the literary work and, in addition, on the diplomatic activities of the currently jubilating professional diplomats of the F.I. Tyutchev /1803-1873/, A.S. Griboyedov /1795-1829/, and also on the jubilant original literary man and translator in the “College of Foreign Affairs of Russia” D.I. Fonvizin /1744-1792/. This study also commemorates the Day of Diplomatic Workers, which in the Russian Federation every year, more precisely since 2002, is solemnly, exceptionally and with dignity revived on February 10.

Keywords: literary production, poetry, dramatic production, comedy, satire, tragedy, elegy, translation, journalism, diplomats-literati, Russian empire, international diplomacy.

Peter I. Alekseevich the Great /1672-1725/, undoubtedly influenced the development and direction of Russian history in a significant way. Since his accession to the Russian throne in 1682, he created in a grandiose way the fundamental, all-round conditions for the existence of a powerful, competitive and, for the time, internationally respected Russian Empire. We are thinking of the years 1721-1917. For the sake of illustration, we will mention some of the milestones of His Imperial Majesty: In 1692 the first military ship was launched, in 1696 the fighting and conquest of Azov began, in 1698-1699 his successful tour of Europe was made, in 1700 he signs a peace treaty with Turkey, Denmark and Poland, a year later he defeats the Swedes /in 1709 he defeats the Swedes again and in 1721 he signs a peace treaty with them/, in 1703 he lays the foundations of the fortress of St. Petersburg /a year ago we commemorated the 320th anniversary of the founding of this city - the “Venice of the North”, which for 201 years was the capital of Tsarist Russia and the entire Russian Empire / in 1721 the Holy Synod is formed, and in 1723 the war with Persia /today’s Iran/ begins. Peter the Great carried out a revolutionary reform of state management built a powerful navy and educated a whole plethora of memorable military commanders and diplomats.

It is very interesting to note that prominent Russian writers, playwrights, poets, translators and publicists were also very actively involved in the process of creating an effective, valuable and prestigious Russian diplomacy of the period in question. This circle undoubtedly includes the professional diplomat and poet Fyodor Ivanovich Tyutchev /1803-1873/, who lived to the age of 70, and whose 220th anniversary of birth was commemorated in December 2023. From a historical point of view, this was a period when the reins of the Russian Empire were held firmly and for many years /understandably, the longest in power in Russia was Catherine the Great, who was in power for a full 34 years, i.e. from 1762 to 1796/ by the emperors: Alexander 1st Pavlovich-Blessed /in power for 24

years/, Nicholas 1st-Pavlovich /in power for 30 years-1825-1855/ and Alexander 2nd. Nikolaevich-the Liberator /in power 26 years-1855-1881/, (Karamzin, 2010).

Each of the above-mentioned Russian potentates was characterized by specific activities within the Russian Empire, as well as international political and military events and anchoring /we are thinking also of the defeat of the Russian army at Austerlitz /today the town of Slavkov near Brno in the Czech Republic, against the army of Napoleon were the troops of Franz II and Alexander I. The operation was led by M.I. Kutuzov. The causes of the defeat in another place/, its subsequent reform, the creation of the Council of State at the office of the Emperor, the beginning of the Patriotic War with Napoleon-1812, the uprising of the Decembrists in 1825, the interregnum also in 1825, the war with Persia in 1827, the Russo-Turkish War in 1828-1829, the beginning of the Crimean War in 1853, and many other events.

In these complex internal socio-political, as well as international conditions, somehow paradoxically, unforgettable dramatic and poetic works were created, which even today, in the 21st century, are an integral part of Russian, European and world spiritual culture. Their authors were immediately at the centre of the action and promptly, often in an incredibly valuable, original satirical and comedic form, responded to the then difficult and contradictory socio-political situation at the highest levels of tsarist power, to the extraordinarily difficult position of the common people, whose only salvation and hope was not once the Orthodox faith, faith in God, which helped them to survive in the harsh conditions of serfdom and feudal rule.

One of the important jubilant representatives of verbal art and diplomacy was Fyodor Ivanovich Tyutchev /1803-1873/, a Russian poet, diplomat and publicist, descended from an old Russian noble family, whose roots date back to the 14th century. His father, among others, worked in the Kremlin, where he was responsible for the condition of all historical monuments. He had a brother and a sister. Their parents created very favourable family conditions for them to receive a good home education. They lived in the Orlov gubernia, in the family residence Ovstug /today Bryansk region/. They often stayed in Moscow, where they had a splendid house. As a result of the start of the Patriotic War with Napoleon in 1812, Tyutchev and his family temporarily moved to the city of Yaroslavl. In the same year, little Fyodor was given a fine home tutor, Semyon Raich, who was an expert in ancient Greek, Latin and Italian. One of Tyutchev's first poems was dedicated to his first teacher, entitled "On the Stone of Life's Destiny" /Na kamen zhizni rogoi/.

Tyutchev read a lot. He was interested not only in art but also in history. He

was inspired by the works of V. Zhukovsky, M. Lomonosov, G. Derzhavin, N. Karamzin, and other Russian literary figures. Later he studied at the Faculty of Verbal Sciences of Moscow University. His personal development was greatly enhanced by contacts with the historian M.P. Pogodin /a prominent Russian historian, philosopher, writer, journalist, translator, collector/, and poet D.V. Venevitinov /young Russian Romantic poet, one of the Russian Schelling poets, died at the age of 21/, and also with writers V.F. Odoevsky /Russian prince, writer, philosopher, musicologist/ and A.N. Muravyov /Orthodox spiritual writer, church historian, playwright, poet, traveller/. To these close people, he wrote a poem entitled “Spring Greeting to the Poets” /Vesenjeje privetstvije stichotvorcam/.

In 1821 Tyutchev completed his studies in Moscow. A short time later he moved to Petersburg, where he lived in the house of his relative, Count General Osterman-Tolsty, hero of the Patriotic War of 1812. It was he who recommended him for a diplomatic mission to Munich /then Kingdom of Bavaria/. Here he spent 20 years of his life. Here he met the philosopher F.W.J. von Schelling /representative of German classical idealism/, the poets J.W. von Goethe /an excellent German poet and playwright, humanist, thinker/ and Ch.J.H. Heine /poet and novelist/. Tyutchev lived in Bavaria for more than 20 years. Already in 1820, he wrote more than 70 poems, from which we select the most famous ones: “The Spring Storm” /Vesennjaja groza/, “Silencium” /Silentium/, “When the ocean embraces the globe...” /Kak okean objemlet šar zemnoj.../. The poet returned to Russia in 1844 (Platonov, 2004).

Let's stop at the intimate lyrics of F. Tyutchev, which represent the essential part of his poetic work. In Munich, he fell in love with Amalia von Lerchenfeld. This relationship inspired him to write the poem “Your sweet look, full of innocent passion” /Tvoj milyj vzor, nevinnoj strasti polnyj/. This relationship caused a storm in the circles of Amalia and her admirers. Fyodor was challenged to a duel, and to avoid scandal, he returned to Tsarist Russia for six months. His feelings for his beloved woman did not grow cold, and he wrote more intimate poems such as: “I remember the Golden Time” / “Ja pomnju vremja zolotoje” I met you, and all that was /Ja vstretil vas, i vsjo byloje/”.

Ja vstretil vas – i vsjo byloje
V otživšem serdce ožilo;
Ja vspomnil vremja zolotoje
I serdcu stalo tak teplo...

Я встретил вас- и всё былое
В отжившем сердце ожило;
Я вспомнил время золотое -
И сердцу стало так тепло...

Kak posle vekovoj razluki,
Gljažu na vas, kak by vo sne, -
I vot - slyšneje stali zvuki,
Ne umolkavšije vo mne...

Как после вековой разлуки,
Гляжу на вас, как бы во сне,
И вот - слышнее стали звуки,
Не умолкавшие во мне...

After writing these poems, Tyutchev, for several reasons, decided to marry quickly. However, he took as his wife not Amalia, but Eleonora Peterson, the widow of the Russian diplomat Alexander Peterson. But he married 4 children, and they had three of their own - little girls. In 1838, Tyutchev's mission in Turin began. The journey there was made by a ship, which was engulfed by a huge fire. Fyodor's wife was experiencing tremendous fear, especially for the children. Thankfully, nothing more serious happened to them. In August of the same year, Mrs. Eleonora died suddenly.

Paradoxically, our poet Tyutchev, an admirer of women, remarries a few months after this event, and Ernestine Durnberg, whom he had met in 1833, appears on the clocks of his loves. With her, he had 5 children. He dedicated the following poems to this relationship. "I love your eyes, my friend..." /*Љjublju glaza tvoji, moj drug...*/, "Remembrance of 20 March 1836" /*Vospominanie o 20 marta 1836 goda*/, "O, how murderously we love" /*O, kak ubijstvenno we ljubim*/, "Human tears, o human tears" /*Slyozy ljudskije, o slyozy ljudskije*/.

To the women's collection, F. Tyutchev added another person close to his heart - Yelena Denisyeva, whom he met at the Pitch Institute in St. Petersburg in 1840. He and Yelena had three children. For 15 years he lived in parallel with his lawful wife and Y. Denisieva. And now a little bit of certain factual information from his intimate life, which we bring only to give a brief idea of the possible sources of Tyutchev's intimate work: he was the father of eleven children, four of whom he married off.

We remind you that the work of F.I. Tyutchev was also appreciated by such prominent representatives of Russian literature as Nikolai Alekseevich Nekrasov /1821-1878, his work is mainly associated with the so-called natural school/ and Ivan Sergeyevich Turgenev /1818-1883, a famous Russian writer, author of the novel "Fathers and Children"/, who in 1854 prepared his first collection for printing.

In 1862 at the head of the Russian Foreign Ministry was a loyal friend of A.S. Pushkin, the priest Alexander Mikhailovich Gorchakov /1798-1883/. Only fleetingly. Who was Gorchakov? An all-European renowned diplomat, the last Chancellor of the Russian Empire, he was in charge of foreign policy affairs under Alexander II - the Liberator /in power in 1855-1881/. With him, our jubilant

poet discussed the issues of relations between Russia and the West, especially the issues of Slavophilia. Russia is following its specific path and is cardinally different from the history of Western European states. From this period are important Tyutchev's poems "The East Doubtfully Silent" /Molchit somnitelno Vostok/, "Only by Reason You Will Not Understand Russia" /Umom Rossiju ne poňjat/, "To the Slavs" /Slavjanam/.

In the 1870s, Tyutchev's health began to fail. Just before his death, he wrote the poems "Insomnia" /Bessonica/, "Everything has been taken from me, imprisoning me by God..." /Vsjo otňjal u meňja kazňjaščij Bog.../.

Another star of Fyodor's appears on the scene - Yelena Denisyeva, whom he met at the Smolny Institute in 1840. For 15 years he lived in parallel with her, and with his lawful wife. With Yelena, they had 3 children. The conclusion of his intimate world: he was the father of 11 children, 4 he married off. We approach this intimate world of his, of theirs, only to understand more deeply the sources of Tyutchev's intimate lyricism.

Tyutchev lived in Bavaria for more than 20 years. Already in 1820, he wrote more than 70 poems, the most famous of which are "Spring Storm" /Vesennjaja groza/, "Silencium" /Silentium/, "When the ocean embraces the globe" /Kak okean objemlet šar zemnoj.../.

In 1829, S. Raich began publishing the magazine "Galatea" in Moscow, in which F. Tyutchev also published his works, such as "Calm" /Uspokojeniye/, "Spring Waters" /Vesenniye vody/, "The Last Cataclysm" /Poslednij kataklizm/. When in 1835 a friend of Tyutchev's, Ivan Sergeyevich Gagarin /1814-1882/, returned to St. Petersburg, he found that he was virtually unknown in Russia. The latter promptly collected all of Fyodor's available works and took them to his acquaintances Peter Andreyevich Vyazemsky /1792-1878/ and Vasil Andreyevich Zhukovsky /1783-1852/. They passed on the work of Tyutchev to the famous A.S. Pushkin, who published his verses in the magazine "Sovremennik". A short time later Pushkin died after a tragic duel with d'Antes /Georges-Charles de Heeckeren, a French diplomat in Russia/. Tyutchev reacts to the death of the brilliant poet with the poem "January 29, 1837" /29-oy janvarja 1837/.

In 1844, Tyutchev became acquainted with Alexander Bekendorf, who was the head of the search and gendarmerie at the Imperial Majesty. It was to him that he showed his philosophical works and reflections on the fate of Russia and the West. The material in question came into the hands of Emperor Nicholas I himself. /in power 1825-1855/. The emperor positively evaluated the works of Tyutchev, who wanted to change the attitude of Europeans towards Russia, and wanted to publish his articles in well-known French and German journals.

From 1848, Jutchev became one of the chief censors at the Foreign Ministry. He was to control articles on foreign policy. At that time he published his articles in French, such as "Russia and Revolution" /Rossija i revolyutsiya/, "Russia and Germany" /Rossija i Germanija/, "The Papacy and the Roman Question" /Papstvo i rimskij vopros/. Tyutchev also had in progress a historical treatise "Russia and the West" /Rossija i Zapad/. Unfortunately, he did not finish it (Chagin, 2004).

Umom Rossiju ne poňjat,	Умом Россию не понять,
Aršinom obščim ne izmerit:	Аршином общим не измерить:
U nej osobennaja stat' -	У ней особенная статья -
V Rossiju možno tol'ko verit.	В Россию можно только верить.

As mentioned above, the poet Tyutchev lived in Germany for more than 20 years, and therefore it would seem that he was inclined primarily towards German literature. This was not true, as he also meticulously mastered the poetry of G.G.N. Byron, the eminent English Romantic poet, who read and was inspired by W. Shakespeare, the English novelist, playwright and actor. Tyutchev was well acquainted with French Romanticism /Jean Jacques Rousseau, Victor Hugo, Alfred de Musset, Alphonse de Lamartine, Francois de Chateaubriand, Alexandre Dumas Sr., and others/, Realism /Honore de Balzac, Gustave Flaubert, Gui de Maupassant, Stendhal, by his name Henri Beyle/, and also French historical science. After Munich and Bavaria came his short mission in Turin, Italy.

In the 1870s, Tyutchev's health began to fail. Before his death, he managed to write some interesting poems, such as "Insomnia" /Bessonica/, "Everything has been taken from me, imprisoning me by God..." /Vsjo otňjal u menja kazňjaščij Bog.../

Another of our jubilarian, Denis Ivanovich Fonvizin /1744-1792/, a great prose writer, playwright, and translator, whose exceptional 280th anniversary of birth we commemorate in 2024, is undoubtedly one of the outstanding phenomena of Russian and world literary culture /we should add that some literary sources mention 1745 as the year of his birth/.

Who was D. Fonvizin? The Northern Moliere, as he was called by literary critics, was the father of Russian comedy, the most important Russian playwright of the 18th century, a skilled linguist, a state councillor who significantly influenced not only Russian culture, classical and translated literature, but also Russian diplomacy /he was the secretary of the Minister of Russian Diplomacy/.

Fovizin was German by ancestry. The available information goes back to Baron Peter von Wiesen, who fell captive during the Livonian War /1558-1583/, during the reign of the Great Priest and Tsar Ivan the Terrible /reigned 1533-1584/. Only

in the middle of the 19th century, a new variant of his surname /instead of “Fon-Vizin”/ begin to appear officially - Fonvizin.

By the way, where was Livonia? It was a historical territory and state in the territory of today's Latvia and Estonia. A certain part of this territory was given to German knights at the beginning of the 13th century. It was then that Russia lost its influence in the Baltics. Fonvizin met, among others, with M.V. Lomonosov /1711-1765/, a renowned naturalist, chemist, painter, writer and founder of the contemporary Russian written language, and in St. Petersburg also with the first director of the Russian theatre, A.P. Sumarokov /1717-1777/, an Enlightenment poet, brilliant dramatist and literary critic. In 1761 he was admitted to Moscow University, and at the same time, from October 1762, to the College of Foreign Affairs in the function of a translator, later entering the cabinet of one of Catherine II's ministers, to the literary scholar I.P. Yelagin, who was one of his secretaries.

During this period D. I. Fonvizin translated the German fables of Ludwig Holberg /1684-1754/, the novels of the French writer Jean Terrason /1670-1750/, the tragedies of Voltaire /Voltaire - 1694-1778/, by his name Francois-Marie Arouet, and also the works of Ovid /by his name Publius Ovidius Naso, one of the great men of literature of ancient Rome/. Fonvizin also adored the philosophical works and writings of J.J. Rousseau /1712-1778/, an admirer of the French Enlightenment. In Russia, however, Fonvizin's comedy “Brigadier” /Brigadier/ was a grandiose success, which he read in Petrodvorets to Empress Catherine II - the Great (Brokgauz, Jefron, 2007).

This comedy premiered in 1772. It was the first Russian original comedy based on morals, and manners, condemning imitation of everything foreign. The main characters were provincial landowners - a retired professional soldier with a high military rank /something between a colonel and a general/, and a former judge, with their families and children. There is talk of the false morality of unfaithful men, among other things, and also of the historical conditioning of rapidly declining morality. D.I. Fonvizin also denounced in the work the saturation of the Russian language with French linguistic elements, furthermore the moral depravity, when everything foreign took precedence over the Russian, the domestic. He also denounced herdishness, rudeness, blatant ignorance, stupidity and ignorance.

Fonvizin made many personal friends in St. Petersburg, especially valuable and intimate was his friendship with Nikita Ivanovich Panin. In 1774 Fonvizin married well, and his material position improved considerably. Fonvizin's superior powers of reason and observation, and his ability to navigate swiftly through the tangle of political, foreign policy, social, and economic issues, enabled him to

create in artistic form a historically truthful picture of feudal-absolutist France.

Among the prestigious works of D. Fonvizin we can mention the Russian comedy “The Outgrowth” /Nedorosl/, which was of great importance for the development of Russian theatre and which influenced to a great extent the work of the famous fabulist I.A. Krylov /1769-1844/, N.V. Gogol /1809-1852/, A.N. Ostrovsky /1823-1886/, a brilliant Russian playwright, and last but not least A.S. Griboyedov, who will be discussed in the next part of the present study.

This comedy, “The Outgrowth,” is a satirical portrayal of the morality of the provincial nobility, who are incorrigible in their mistakes and ignorance, despite all the legal and educational efforts of the government. A critique of the cultural policies of Empress Catherine the Great is also presented in this sense. The main character of the play is Mrs Prostakova, in whose behaviour the comic and the tragic are beautifully combined. A form of justice in the play is represented by the government official Pravdin. In the monologues of Starodumov, one can feel the decline of the morality of the Russian nobility since the reign of Peter the Great, i.e. after 1725 (Rassadin, 2008).

D.I. Fonvizin in his comedies fiercely criticized serfdom (although he did not consider its abolition, but suggested some softening of the laws, as he potentially saw in Russia the possibility of new peasant revolts, as it was during the uprising of J. Pugachov /1742-1775/, the primitiveness of the rural nobility, the lordly superiority and cynicism of dishonest officials. He also ridiculed the uncritical admiration for everything French.

Our jubilarians certainly include Alexander Sergeyevich Griboyedov /1795-1829/, an outstanding Russian poet and playwright, and an unforgettable diplomatic personality of the 19th century, whose 195th anniversary of death will be commemorated in 2024. His work represents one of the pervasive highlights of Russian and world classics. We are thinking in particular of his immortal comedy “The Sorrows of Reason” /Gore ot uma/, characterised by its merciless and cruel satire directed at the morally devastated and fractured Russian tsarist society of the time. This play, denouncing unbridled bribery, bureaucracy and ignorance, a ‘metamorphosis’ of the Tsarist verkhusha, which at the same time in an artistic form somehow supported the programme of the Decembrist Uprising / the uprising broke out on 14 December 1825 in the Senate Square in St. Petersburg, which aimed to change the ossified and despotic regime in Russia. The revolt broke out after the untimely death of Emperor Alexander I. Pavlovich/. There was bloodshed, and the leaders of the unfortunately poorly organized rebellion, seeking to reform the constitutional monarchy, were either taken to forced labour in Siberia, imprisoned, or mercilessly executed/. Mainly for these

reasons, Griboyedov was in disfavour, and his masterpiece could not be staged on the leading theatrical stages until 2 years after his death. It was not until 1833 that this biting satirical comedy could be published in print.

Very briefly from the content of the brilliant comedy: The young nobleman Chacky returns to Moscow after three years. He has fallen in love with his love, Sofia, the daughter of the Tsarist bureaucrat Famusov. She, under the influence of her family's conservative mores/backsliding, soullessness, phoniness, sycophancy, heel-licking, and backstabbing/ is secretly in love with his father's secretary, the slimy Molchalin. Sofia, naively loving Molchalin, witnesses this vile snake professing his love to her chambermaid, Lisa. Chatsky tried to open her eyes, alas, to no avail. She declared him insane and cut off all contact with Chatsky. To save himself, Chatsky leaves Russia again because he is incredibly disgusted by the hypocritical society, permeated with petty bourgeoisie, depravity, denunciation and fear, the one in which the truth is passed off as an outrageous lie, and a lie as an irrefutable truth.

Doesn't it remind us suspiciously of something of our current, subverted social reality that we are living today in the 1920s of the 21st century? The satirical comedy "The Sorrows of Reason" turns into a tragedy based on the main character's conflict with the social reality of the time. Let us not forget that this play is one of the highlights of world, European and Russian dramatic creation (Platonov, 2004).

The poetic and dramatic work of A.S. Griboyedov is complemented by other theatrical works he translated, for example, he translated from French the play "Marivo", which he published under the title "The Young Married Men" / Molodye supruzi/, he also created a parody of the work of V. Ozerov's "Dmitry Donskoy" - "Dmitry Nanichhodnik" /Dmitry Drjanskoy/, dramatic works "The Year 1812" /1812 god/, "Georgian Night" /Gruzinskaja noč/, elegy "Rodamist i Zenobija", comedy "Student" /Študent/, "Pretended Innocence"/Pritvornaja nevernost/, "Own Family or Married Bride /Svoja semja ili Zamužnaja nevesta/.

Finally, let us briefly return to the diplomatic work of A.S. Griboyedov. Initially, he was a translator at the College of Foreign Affairs of the Russian Empire. In addition to European languages, he also knew Arabic, Turkish, Georgian and Persian. He worked in the Caucasus, in the Crimea. He was imprisoned for his unproven support of the Decembrist Revolt of 1825, later released, but was under strict surveillance. In 1828 he was minister plenipotentiary for Persia /now Iran/, in Tehran. In 1818 he did not respond to an offer from an official of the Russian mission in the USA. But exactly 195 years ago this Russian diplomatic mission in Tehran was liquidated when a thousand angry religious fanatics attacked the

mission /it had to do with the counterattacks after the Russo-Persian war, when Russia received 20 million rubles in silver/, during which A.S. Griboyedov was tragically killed at the age of 34. His wife had the inscription “Um i dela tvoji bessmertny v pamjati russkoj, no dľa čego perežila tebjja ljubov’moja?” stamped on the monument in Tiflis /today’s Tbilisi, Caucasus, Georgia/.

What to say in conclusion? Perhaps this much, that the supreme poetic and dramatic works that were written in the past centuries lose absolutely nothing of their exceptional topicality and urgency even today, and on the contrary, they are a confirmation that certain socio-political and power processes and their reflection in the spiritual culture and way of life are essentially identical, although they are associated with different historical periods. Masters of the magic word, our jubilarians, F.I. Tyutchev, A.S. Griboyedov and D.I. Fonvizin, have also linked their extraordinary lives with the demanding diplomatic work that has pushed and stabilized the awareness of Russia, its history, culture and Russianness in general, to other bright, forward-looking horizons. We are confident that the masterpieces of the above-mentioned literary diplomats will safely survive for at least another 200 years.

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