

...vity of cognition; and not in the last place, social anchoring and commitment of historical investigation itself, a conscious acceptance of social obligations and the ensuing dialectics of an inherent social and political functioning of scientific methods.

Historical transformations in Soviet artistic thinking are, on the one hand, a crystallization of the Marxist world outlook in a special sphere, a concretization of its basic theses where this world outlook had not been processed in detail by classics of Marxist-Leninist philosophy, on the other, they are an application of these basic theses under concrete socio-historical conditions. The history of the Soviet science on art is, therefore, the history of dialectical relations between a setting up of a Marxist outlook in the special science on art, and an actual, historically changing incorporation and commitment of art. Its themes, circuits of interest, problems to which its attention was centred at one epoch or another, as also the modes of their solution resulted then also from the development of their society, from the claims made on the science on art by their different stages, therefore, also from a conscious and direct social and political functionality of the science on art.

An important role is here played by a permanent and penetrating criticism and self-criticism of the Soviet science on art which characterizes all its developmental stages. It may rightly be understood as a dialectical balancing of constants, as a feedback mechanism that makes corrections in the overall orienting towards scientism. It is a factor that ensures art's being bound to social transformations, removes the danger of becoming isolated in an "ivory tower". It sees to a renewal of adequacy of scientific solutions towards social requirements, ensures its affirmative social functionality. Hence, it provides the scientific thinking with its inner dynamism, on the one hand, and on the other, prevents it from shutting itself up in its autonomous development (to

which every creative work inclines at a certain point of its development), guaranties a constantly renewed contact between the science on art and social changes. An immediate contact with the life of the society, its development, a direct participation in the latter, a penetration of the socio-historical functionality directly into the explicit shape of scientific methods and the objects of investigation and research problems, all this belongs to the fundamental specificities of the Soviet science on art.

Hence, not immutability has been a characteristic trait of Soviet artistic thinking during the 60 years of its existence, but a dynamism of constancy: a Marxist and materialist base and a direct social bond. The former stimulates concretization and hence, an incessant search; the latter imparts history with dynamism by bringing the science on art constantly face to face with new problems and tasks. The inner dialectics of the development of Soviet artistic thinking resides precisely in a mutual dialectical relationship of these two elements: orientation towards scientism (in the sense of endeavours toward a definitive concretization of Marxism) and a concrete historical social anchoring and functionality of scientific problems and methods as such. Consequently, efforts at setting up a firm system of Marxist science on art take place in the dialectics with the solution of concrete problems brought in by the dynamism of social development. The historical dynamic constancy of Soviet science on art derives precisely from this dialectics, its ideational and societal anchoring.

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The present study is an attempt at reconstructing the transformations of Soviet art historical methodology, at an identification of the primary content, inner dynamics and trends of various stages of its development.