

P.A.VYAZEMSKY: A COMPLETE SET OF POETIC WORKS (SOURCES AND TEXTOLOGY)

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ABSTRACT

The article comprehends the problems of systematization of the poetic heritage of the Russian writer P.A.Vyazemsky (1792–1878), who was a notable figure in the literary process of Pushkin's time. It notes that a significant part of his works remains unpublished and stored in Russian archives and libraries. Special attention is paid to the poems that were lost in Russian periodical of XIX century, as well as in epistolary and notebooks of Vyazemsky. The problems of attributing of anonymous and pseudonymous works to the writer are being considered. The creation of Vyazemsky's complete set of poetic works will help to clarify the ideas about the uniqueness of his creative work.

Keywords: P.A. Vyazemsky, Russian literature, textology, poetics, tradition, bibliography.

INTRODUCTION

The preparation of the complete collection of poetry by P.A.Vyazemsky causes considerable difficulties due to some objective circumstances. The poet was not publishing any of his author's collections until the 1850's. Three of four of his lifetime books – «To arms» (1854), «Six Poems» (1855), «Abroad» (1859) – are insignificant in volume, while the collection «On the Road and at Home» (1862), published by M.N.Longinov, was not unambiguously assessed, since there is an opinion, supported by Vyazemsky himself, that his authorial participation in the preparation of this book was limited: «...I did not take part in this publication, I was abroad and moped and allowed Longinov to choose and print what he wanted» (Vyazemsky, 1986: 408).

When working on Vyazemsky's collection M.N.Longinov compiled a bibliography of his works (Longinov, 1862: 385–408). It contained 512 texts, including 396 publications of 1808–1861 together with 116 pieces of his new works first appeared on the pages of the published book. Among the listed there are a few poems – «The Exhort» (1811), «The answer to the challenge to write poetry» (1811), the epigraph «Though our comedian Shutovskoy likes to hurt / joke...» (1815) – that were not included either into the edition of 1862 and complete works of Vyazemsky in 1878–1896 or into further collections. And in this case the position of the poet himself did not play any decisive role, about what he exasperatedly wrote on the margins of one of the copies of the collection «On the Road and at Home» concerning his poetic note «She seems as...» (1862): «Why do these publishers want to print this rubbish, but to leave aside the other verses of mine that would not be bad to keep» (Kumpan 1990: 170).

In the second half of the 1870's there started the preparation of Vyazemsky's complete works in twelve volumes (Vyazemsky, 1878–1896), in which the writer himself at first took part. At that time there arose the question of creating a new and more detailed bibliography of his works. This task was accomplished by S.I.Ponomarev, who compiled «The Chronological index of the works of Prince Vyazemsky in verse and prose», that included both published and unprinted works of the poet (Ponomarev, 1879). «The

Complete Collected Works», prepared with reference to the index of S.I.Ponomarev, contains according to the compilers 793 poetic works (all of them are numbered). But actually some of the texts are duplicated, being the parts of the whole or the cycles with independent texts; so it makes a different number of works – 942. The compilers of the «Complete Works» included K.N.Batyushkov's epigram «Pamphylus is funny at the table...» (Vyazemsky, 1878–1896: 3, 94), attributed to Vyazemsky by M.N.Longinov, but absent in the index of S.I.Ponomarev. It also contains the fable «The Wolf(ves) and the Shepherds» by V.L.Pushkin (Vyazemsky, 1878–1896: 3, 215–216), published last in 1812 (Pushkin, 1812: 32–34). In October 19, 1821 Vyazemsky reported in a letter to A.F.Voeikov about the erroneous attribution of some of fables of V.L.Pushkin as follows: «Why do you deprive Pushkin? In “Exemplary” <New collection of exemplary Russian works and translations in verses, published in 1816 – 182. St. Petersburg, 1821> some of his fables are put under my name» (Vyazemsky, 1904: 115). S.I.Ponomarev also attributed the fable «Peacock, Finch and Magpie» by V.L.Pushkin to Vyazemsky, but this text did not enter the «Complete Collected Works». Neither did enter the Vyazemsky's poem «To the portrait» («There is the native beauty to our heart...») from No. 14 of the magazine «Niva» dd. 1879, recorded by S.I.Ponomarev. In this case we can again speak of the inaccuracy of the bibliographer who defined the edited fragment (9–12 stanzas) of the poem «The Conversation of April 7, 1832 (To Countess E.M.Zavadovskaya)» (Vyazemsky, 1878–1896: 4, 147–148) as an unknown poem by Vyazemsky 1878.

For unspecified reason the «Complete Collected Works» (as well as other editions of Vyazemsky) did not include the poem «As in a dream so in reality» from the fifth part of «Collection of Russian poems taken from the works of the best poets of Russia and from many Russian journals, published by Vasily Zhukovsky» (Moscow, 1811); with a very high degree of probability it belongs to Vyazemsky, as it was published under the signature of V. put next to his «Epigram» («Tirsis always sighs...») that is similarly signed. The compilers of the «Complete Collected Works» refused to publish (with the astronim **) the epigram «Characteristic» («Shaved, pale and thin...») from «The Northern Flowers of 1828» and this made S.I.Ponomarev thinks as follows: «Is it his <Vyazemsky>? Both Pushkin wrote under this sign in the almanacs, but there is no such poem in his “Works”» (Ponomarev, 1879: 34). Later N.O.Lerner in his article «The epigram wrongly attributed to Pushkin (“Characteristic”...)» from the series «Notes about Pushkin», published in a separate book in 1913 (Lerner, 1913: 42–43), categorically refuted the timid assumption of C.I.Ponomarev about the belonging of the poem to A.S.Pushkin. And although in the list of N.P.Smironov-Sokolsky «The Russian literary almanacs and collections of the XVIII–XIX centuries» (Moscow, 1965) and in the index of the content of «The Northern Flowers», prepared by V.E.Vatsuro and included in his book «“The Northern flowers”. The history of the almanac of Delvig–Pushkin» (Moscow, 1978), the epigram is not attributed, it can still be represented in the publications of Vyazemsky in the Dubia section.

METHODS

Methodologically the work relies on research in the field of textology, historical poetics, in particular, on the fundamental works of Alexander N.Veselovsky, V.M.Zhirmunsky, M.P.Alekseev, M.I.Gillerson, V.E.Vatsuro, on the research of creativity of Vyazemsky and other poets of Pushkin time (Wytrzens, 1961; Kauchtschischwili, 1964; Vasilyev, Zhatkin, 2016: 22–24; Mersereau, 1967; Mitchell, 1966: 51–65; Lo Gatto, 1959; Meynieux, 1966; Simmons, 1937; Vickery, 1968) on the problems of intercultural communication, dialogue and «some other's word», and semiotics (Davidson, 2013; Jonson, 1982: 33–61; Kristeva, 1980; Miner, 1990; Rosse, 1962; Škulj, 2003: 142–151; Levy, 1968). We have carried out the analysis of memoirs, notes and letters of the poet to V.F.Vyazemskaya, A.I.Turgenev, A.S.Pushkin, P.I.Bartenev, V.A.Zhukovsky, K.N.Batyushkov and others; We took into account the publications of his works in various anthologies and collections, the data of bibliographic directories and indexes of the content of the periodicals of Pushkin time, and systematized information on handwritten materials preserved in the leading libraries and archives. In the process of analysis we used the cultural-historical,

comparative-historical, historical-typological, historical-genetic approaches, as well as methods of problematic, comparative analysis of works of art.

RESULTS

Poetry of Vyazemsky is included in the 3rd, 4th, 11th and 12th volumes of the «Complete Collected Works». Though this edition reflects the relatively complete set of poet's work (only «Star on the Volga» and «Another Road Mark» from the collection «On the Road and at Home» were omitted) it actually does not have any scientific apparatus containing censorship bills, blank lines and misprints. It is characterized by the following: some texts are absent, a number of author's notes have been lost, the choice of the names of certain works is arbitrary, some archaic words and their forms have been adapted to the new language requirements. In addition due to carelessness of compilers the same works were printed with different dates of their creation. Thus, you can see two editions of the poem «True story» (Vyazemsky, 1878–1896: 3, 298–299; Vyazemsky, 1878–1896: 4, 6–7), the first of which was published in the cycle of «Notes» dated 1823 without the title, while the second – under the name «True story» – among the verses of 1828; The late edition (compared with the early one) contains the texts where 11 words have been replaced and a prosaic note of the author added. In v. 3 on pp. 305 and 403 there are two editions of the same fable «The Donkey and the Bull» – the first under its own name, and the second – as one of the fables of the cycle «Fables (from Polish from Krasitsky)». The same thing happened to the fable «Shepherd and Sheep», printed in volume 3 on p. 265 and on p. 403 as one of the fables of the named cycle. The poem «To Remembrance» is placed twice in volume 3 (on pages 319 and 356) with a different interpretation in the eighth verse: «Hopes are dumb for me» – «There is no hope for me». The polemic replica «We act and think differently with them...» («We act and think differently with them / Not because we are offended by their enmity: / The trouble is not that they write menacingly, / These gentlemen write indecently») is printed on p. 376–377 of volume No. 11, as the 4th note of the cycle of «Notes» dated 1861; It has been repeated on p. 163–164 of the volume No. 12 as the 7th note of the cycle of «Notes» dated 1864 with some discrepancy in one word (*with mud* instead of *indecently*). The poems «Charm» (1849) and «Prayer (To Princess Vera Arkadyevna Golitsyna)» (1850), which appeared in volume No 4 on p. 350 and p. 356, were included in full (in the second case – with minor adjustments) in the text of the epistle «To Princess V.A.Golitsyna», created in 1853 and printed in volume No 11 on p. 28–30. The poem «Evening» («A lovely evening, in sweet charm...») was published twice: in volume No11 on p. 379–380 and in volume No 12 on p. 238–239, with the first case referred to 1861, and the second – to 1865.

Some of Vyazemsky's poems were placed in the «Complete Collected Works» outside of four poetic volumes, for example, a fragment of his childish poem «Oh Muse, chant the lofty song...» and an early epigram of A.F.Merzlyakov called «Conversation» are included in the text of «Autobiographical introduction» (V. 1). In volume 8 («The Old Notebook») the following poems are published: «After Retirement» («Friends, Again I'm Yours, I'm Not Serving Any More...»; p.226) (for the first publication see Vyazemsky, 1874: 489); «<Charade>» («What is my *first*? Perhaps some kind of sack...»; p. 227) (for the first publication see Vyazemsky, 1874: 490); «Spring, spring, the soul of nature...» (p. 236, early edition see: Russian State Archive of Literature and Art (RSALA), file 195, item 1, unit 903, sheet 15-15 cover); «Among the former rhymers he is not 1...» (p. 359); «Why? / Is Luka Lukich no longer a fool?...» (p. 360); «Nobody broke anything of decency...» (p. 393, a parody and humorous play of lines from «The Dangerous Neighbor» by V.L.Pushkin); «The Nature here is sad and severe...» (p.410, presumably a sketch of the poem «Who will say that fate was severe for Perm?...»), «The one who can be unspeakably consoled...» (p. 412); «All of the mortals are equal: this is the law of nature» (p. 486), the cycle of «Charades» dd. 1830, which includes seven texts (p. 474–476, manuscript see: RSALA, file 195, item1, unit 875a, sheet 1–3 cover), and the attributed to Vyazemsky «Logographs» (1. «A few letters are there in

me: only four». 2. «As for me in full I'm a writing creature...») (p. 335–336). The fragment of a poem «With a wonderful, light-winged leg...» (p. 64) saw the light in volume 10 («The Old Notebook»).

After the release of the work of S.I.Ponomarev no bibliographies of Vyazemsky's works were being compiled. Nevertheless some of his unpublished and forgotten texts were being revealed, archival investigations were being conducted, and the previously printed works were being released from censorship interventions, etc. The work of textologists with the first publications of poems in magazines was of special significance. It was complicated by the fact that many of these publications were revised by the author and became generally unrecognizable. The fragments of some works became part of others. Two editions of the same text (in particular, satirical) turned out to be independent works, each of which fulfilling its own aesthetic task. In this connection we should note the authors of the collections of Vyazemsky of Soviet time, they are as follows: V.S.Nechaev (Vyazemsky, 1935), L.Ya. Ginzburg (Vyazemsky, 1936; Vyazemsky, 1958), M.I.Gillelson (Vyazemsky, 1982) and K.A.Kumpan (Vyazemsky, 1986).

Textual principles of the publications prepared by V.S.Nechaeva raise serious objections: assuming that printed texts of Vyazemsky have traditionally been distorted by censorship, the compiler preferred to use manual versions of texts, even in cases when it was clear that they were the early versions and were later revised by the author. The editions prepared by L.Ya.Ginzburg, M.I.Gillelson, and K.A.Kumpan basically correspond to modern textological principles, but in many respects they duplicate each other and include only a quarter of the amount of Vyazemsky's poetic heritage. Most of the collections of the Soviet era (with the exception of that of V.S.Nechaeva) contained the works that did not conflict with the official ideology. For example, texts of 1810–1830-ies that corresponded to the main line of literary development associated with the name of Alexander Pushkin were welcomed, while the works of the late Vyazemsky, who switched to «protective» position, that were characterized by the interest in religious themes and respect of the royal family, satirical comprehension of the activities of V.G.Belinsky and his followers, were hushed up. Vyazemsky's poetic responses to social and political events, numerous poems containing motifs of the extinction of human life and the impermanence of earthly existence were presented extremely sparingly and fragmentarily.

V.S.Nechaeva revealed and published a significant number of new texts of Vyazemsky: «Who will say that fate was severe for Perm?...», «To Batiushkov» («You're on the way back!...»), «From the realm of secret...», «To Zhukovsky» («Zhukovsky, a friend of Muses and a friend kind to my heart...»), «To Knyazhnin» («Knyazhnin, in the house of repentance...»), «Vasily Lvovich, dear! Hello!...», «Memories from Boileau», «No, no, I do not want, and it does not flatter me at all...», «And I'll tell you so: the fire is most dangerous...», «Everything is boring, palling and disgusting for me...», «No, I can no longer see my Ostafievo home...», «Khlestakov», «Who is the leader of our ignoramuses and pedants?...», «Funeral. In memory of Zhukovsky and Count Vielgorsky», «God gave insomnia, but he gave chloral too...», «Happy and smart», «Why the Themis face sculptors, poets...», «Call it as you want...», «Between the past and the future...», «The prowess, and two pens, and two hands...», «Stupid taunts of yours...», «To maim the persons of the past and the stories...», «Artist Burnashev – whether the second Pypin?...». Archival finds were not limited to the listed works. V.S.Nechaeva did not consider it possible to print much of the findings. She reported about this in the preface: «...we did not seek to introduce everything unpublished and recently found into the new collection, since many of the new poems are considerably weaker than the previously published ones. Having selected the most interesting and finished works, we brought them to our collection; But we did not put weak epigrams, puns in verse, sentimental and pseudo-folk songs that we found in the archive» (Vyazemsky, 1935: 60).

A poem of Vyazemsky «It seemed to me: now I can serve...» was first published in the collection of «By Pushkin Hand» in 1935; In No. 5 of «Zvezda (Star)» magazine dd. 1941 there appeared the epigram of Vyazemsky «Bulgarin, having seen that abuse does not sting him...» with the erroneous indication of the

authorship of V.K. Küchelbecker. In 1962 in the collection «Pushkin and his time» S.S.Landa published a poem «In the name of the charter, freedom...» from the manuscript, preserved in the archives of the Turgenev brothers in The Institute of Russian Literature (Pushkin House). When examining the «Russian Archive» of 1874–1877 and the collection «From the old notebook» L.Ya. Ginzburg in 1958 focused on poetic texts, presumably belonging to Vyazemsky, and published a poem «Life is so disgusting to me, I suffered so much and still suffer...» on the poet's autograph. In 1969 M.I.Gillelson published poems «A nice meeting on my path of life...», and «I do not like Petersburg ...» in the monograph «P.A. Vyazemsky. Life and art». V.E.Vatsuro discovered the poems of Vyazemsky «Crutch» and «Through me the Fortune brings shoes to you...» in the album of Princess Z.I.Yusupova (nee Naryshkina) (Vatsuro, 1979: 31, 73). The 1982 edition included the epigram «Friends, let us not be too strict...», recorded by Vyazemsky on F.N. Glinka's collection «Experiments of «Sacred Poetry» (1826), that was first published in No. 7 of the journal «Russian Bibliophile» in 1913. The epigram of Vyazemsky on P.I.Shalikov «To the old shabby one» found in the archive of K.N.Batyushkov was printed in the Big Series of «The Poet's Library» in 1986 (Vyazemsky, 1986: 444). The editions of 1982 and 1986 included the poem «Buffoon / Bulgarin – that's an exemplary Pole...» that was first published in 1859 and attributed to Alexander Pushkin. The authorship of Vyazemsky was confirmed in 1904 on his personal testimony. In 1930–1980's the compilers took some of poems of Vyazemsky from the five-volume «Ostafiev Archive» (St. Petersburg, 1899–1913), they are as follows: poems «Big fire», «Where do you rush? What shore will you land...» (in 1935, 1958 and 1982 it was published under the title «To the ship»), epigrams «For the degree of nobility Speransky was alien to me...», «Your pen would have dried up fruitlessly...», a parody of the 21st stanza of «The Storm breaker» by Zhukovsky – «The day of experience will rise in the mist...». As you can see among the finds of the XX century there were the most diverse poetry texts of Vyazemsky that, not being literary masterpieces, are still interesting for us both from the philosophical and linguistic point of view.

The idea of «complete» Vyazemsky was significantly supplemented by texts already known at the time of the publication of the «Complete Collected Works» but for some reasons not included into it. Perhaps these texts (mostly of an epigrammatic nature), included in the notebooks and letters of the poet, were consciously omitted by the compilers. So in No. 6 of the magazine «Russian Archive» of 1866 Vyazemsky published the epigram «Nevzorov...»: «One day I dropped in Zhukovsky and not having found him at home, in order to let him know of my visit, I wrote on the book <...> of the magazine <«A Friend of Youth»>: «Nevzorov, / Stop writing so much nonsense. / Believe me, no one will stop the glances / directed onto the book with the sign: written by Maxim Nevzorov» (Vyazemsky, 1866: 877). M.I.Nevzorov, publisher of the magazine «A Friend of Youth» 1807–1815, was a mason and engaged in moral and religious propaganda that was alien to Vyazemsky in those years. In 1866 «The Russian Archive» published the parable «Gluttony» – the late edition of the epigram «What are the benefits, – says the prudent Swine...» – not included in the «Complete Collected Works», two «inscriptions to portraits» («A scoundrel <copyright variant – N.N.>, fidgety by nature...», «Kuteikin, in cassocks and with a calotte...»); In 1874 the named «Russian archive» published an epigram «Knyazhnin! The charter of destinies was strict to you...», which, thanks to archival research, is now known in two editions. And in 1875 – one more epigram «She is a beautiful medal of the past days...» (with the author's note «Here is the quatrain, although of later production, but reminiscent of Sumarokov's epigram»). In 1879, after the death of Vyazemsky, – an epigram on N.A.Polevoy «There is Karamzin, there is Polevoy...». Publications in «The Russian archive» testified that Vyazemsky was perceived as a representative of a bygone era in the history of Russian literature and social thought.

Compilers of Soviet-era editions eliminated the numerous censoric bills from Vyazemsky's «Complete Collected Works». The poem «Comparison of Petersburg and Moscow», withdrawn from the third volume of the «Complete Collected Works» by the censor, was restored. It is known that it was already printed and then taken out from the proof-sheet at the request of the censor N.A.Ratynsky. Instead of the text of

the poem there appeared the following note of the originator on a blank sheet of white paper: «The comic poem under this title was never intended for printing and was not preserved in collections and other papers of the late Prince P.A.Vyazemsky» (Vyazemsky, 1878–1896: 3, 289).

The completely thrown out 6–7, 9–10 stanzas have been restored in «The pothole». The poem «St. Petersburg (Excerpt) (1818)» was supplemented with the concluding part, consisted of 45 poems, which was omitted at the request of censors. In the text of the «Russian God» the missing stanza was restored: «God of hanging breasts and asses, / God of bast shoes and plump legs, / Of bitter faces and cream of sour, / Here he is the Russian God». In the «Epistle to M.T.Kachenovsky» two censored fragments were included with a total volume of 10 verses. In the epistle «To the Count Chernyshev to the Village» four fragments were restored, including in total 18 verses. A number of censorship softening was eliminated in the epistle «To Zhukovsky (Imitation of Satire III Deprio)», for example: «Derzhavin longs for writing verse, but Kheraskov will *squeeze through*! (censored – «get»))» (it is symbolic that in the text of «The Autobiographical Introduction», published in the first volume of the «Complete Collected Works», on page XLII this line was cited correctly – «Kheraskov will squeeze through»); «Coward will be known as Mars, and a *slave* of the tsar (censored – «flatterer») as Cato»; «Free of any worries and like a fatty *hegumen* (censored – «sloth»); «I do not know the passages in the *Winter Palace* (censored – «Grand Chambers»)). Several fragments of the poem «Indignation» (22 verses), which were not retorted by the censor N.A.Ratynsky, were excluded by the son of the poet P.P.Vyazemsky, who held the post of a chairman of the Petersburg Committee of Foreign Censorship. There were also small censorship bills in the «Complete Collected Works», in particular: «And the *Creator* himself (censored – «Zeus»)), gave free rein to prosper / To the wicked and kind, to hops and nettles» («That or this»); «The country roads are hell on earth! But the *Russian god* (censored – «our perhaps») is great! / Great are – there is nothing to say – both our coachmen» («Russian country roads»). It should be noted that censorial exceptions were made mainly in Vyazemsky's texts of the 1820s-1830s, when the poet was particularly critical of the socio-political situation in Russia.

In the editions of the Soviet period the omissions of stanzas done by the compilers of the «Complete Collected Works» both for censorship reasons and because of the lack of access to individual manuscripts were eliminated. «The epistle to I.I.Dmitriev, who sent me his works» was first published in full in 1982 (Vyazemsky, 1982: 93–96) thanks to the research of M.I. Gillelson in the fund of the Turgenev brothers in the Russian Branch of the Institute of Russian Literature, where he found a list with two additional fragments in volume of 10 verses. The text of the poem «Parent's House» was supplemented by the 15th stanza, omitted in the «Complete Collected Works»; the work of the compilers in the archive also allowed finding two more stanzas, excluded by the author at the first publication. It is significant that the compilers of the «Complete Collected Works» have restored the quashed texts of poems significant for Vyazemsky's late work: «All of my coevals have long retired...» ((The first stanza has been published, the second one has been omitted), «Having thoroughly studied my catechism...» (the third stanza, beginning with the words «Life is imbued with the tart bitterness up to the bottom ...» is published, the rest of the text – stanzas 1, 2, 4 – is omitted), «A wicked lot bypassed him...» (Only stanzas 1–4 of a work consisting of six stanzas have been printed). These works of the poet testify that at the end of his life he departed from religious ideas, which were vividly reflected in his poetry of the 1850s–1860s; apparently for this reason the compilers of the «Complete Collected Works» deemed it necessary to remove many lines, for example: «You know God from books and devotions, / But I recognized him from my own sufferings / And where I looked for my father, I met the executioner there» («Having thoroughly studied my catechism...»).

With the search of textologists some poetic texts published in the «Complete Collected Works» began to be perceived as parts of organic whole. Thus the poem «The Lipetsk Waters» (p. 86), placed in Volume 3, is now considered as the ninth part of «The Poetic Wreath of Shutovsky...» (p. 84–85). Part 3 contains the

following publications done in a wrong order: «<A fragment from the poem «The Village»>» («You, whose art...») (p. 143–145), «Byron (Excerpt) » (p. 423–426) and two poetic fragments («The Library», «Yes, I hear, I hear your eloquent call...» under the general title of «<Village. Excerpts>» (p. 439–444), that, according to V.S.Nechaeva and K.A.Kumpan, are parts of one large unfinished work. They are presumably located in the following order: «Yes, I hear, I hear your eloquent call...», «Byron (Excerpt) », «The Library», «You, whose art...». Following V.S.Nechaeva the publishers of works of Vyazemsky began to perceive the first and second stanzas of «The Inscriptions to the Soldier» («With the Russian Eagles flying...», «The Artist here is true with nature...») as two separate texts, placed on p. 246 in volume 3, pointing out that the second inscription is addressed to S.A.Neyelov. As K.A.Kumpan established, the poems «Our Cottages are good...» (p. 284–285) and «Even though from the bowels of the Earth...» (p. 286), published in Volume 4, constitute a single text entitled «Caricature», the latter of the poems being the initial stanza of the combined text, placed in the «Complete Collected Works» with of one of the stanzas omitted.

In subsequent editions the omissions of individual verses, made by the compilers of the «Complete Collected Works», were eliminated, for example: «Under the canopy of trees with Horace in his hand» («Message to <Zhukovsky> in the Village», 22nd verse); «Under the secluded shelter» («To a friend», 22nd verse); «But, sadly I admit, it can not be reliable» («To my pen», 93rd verse); «Let the fate together with happiness / Spin your days full of silk» («Moscow on December 29, 1821», 52–53rd verse); «And I wait: whether I can catch the dream with my hand?» («Station...»; 106th verse); «Or a mortgage letter» («Epistle to A.A.B<ashilov> when sending a portrait»; 83-d verse); «To the sacred activity of the cherished drink» («Samovar», 120th verse). Working with manuscripts allowed to eliminate minor though annoying typos made in the «Complete Collected Works», in particular: «And the **chain** <instead of the erroneous *steppe*> of empty, orphaned fields» («Epistle to Zhukovsky from Moscow, at the end of 1812»); «My blood burns to spite the **doctors** <instead of *enemies*>» «The Poetic Wreath of Shutovsky...»); «**Joking** <instead of *jester*> he deigns to compose» («To Neelov»); «Oh, give me, friends, under a serene **canopy** <instead of a *shadow*>» («To friends»).

The editions of Vyazemsky's works did not include the vaudeville «Who is the brother, who is the sister or the Cheating for deceit», written in collaboration with A.S.Griboyedov in 1823: «We agreed on some basic principles. He <Griboyedov> took on all the prose, the location of the scenes, conversation and so on. I took all the poetic part, that is, everything that should be sung. Griboedov owns only one verse: “He loves the novelty / Eros the Boy”, etc.» (Vyazemsky, 1878–1896: 7, 336). Vaudeville was included in the collection of works of Griboyedov (Griboedov, 1999: 158–192), while the latter was associated with another poetic fragment – the romance of Roslavlev-the elder «Can it be that her blood never...». The rest of the poetic fragments (they are 28) belong to Vyazemsky; note that the «Complete Collected Works» included, as independent works, two of them – «The Song of the onlooker» and «The Couplets of Pan Chizhevsky».

In general, Vyazemsky's poetic drama is unknown to the modern reader. Since the first publication in 1816 the comic one-act opera by P.Villiers and A.Gouffe, «The Singer and the Tailor» translated by Vyazemsky has not been republished (Villiers, Gouffe, 1816; see Arapov, 1861: 221; Elnitskaya, 1977: 458); In the funds of the St.Petersburg State Theater Library there were preserved the never published plays «The landowner without an estate» (a one-act comedy-vaudeville by J. Imber and F. Wagner in the translation of Vyazemsky and V.L.Pushkin, 1824; see Elnitskaya, 1977: 508) and «Baldonsky Waters» (comedy with the couplets of O.E.Skrib translated by Vyazemsky, 1825; see: Arapov, 1861: 373; Elnitskaya, 1977: 455). According to the data of S.I.Panov, f. 64 of Research Department of Manuscripts of the Russian State Library holds couplets from «the playmaker» written by P.A.Vyazemsky and V.L.Pushkin for the home performance «The Country Festival» (Pushkin, 2005: 287; Panov, 2007: 219).

It was introduced to the audience in 1816 on the birthday of E.V. Apraksina (née Golitsyna), the wife of General S.S. Apraksin, the inveterate theatergoer.

It should be mentioned that some publications that took place during or immediately after the release of the «Complete Collected Works» were left unnoticed by Soviet and modern publishers of Vyazemsky's heritage. In the third volume of «The Compositions» by K. N. Batyushkov, published in 1886, there is a letter to N.I. Gnedich, written by him on December 29, 1811, where he quotes the poem of Vyazemsky «Shikhmatov writes unclear...» (Batyushkov, 1886: 172). In the «Tatev collection of S.A. Rachinsky» (St. Petersburg, 1899) there is a poem «No, no, not for me with songs and fun...» by Vyazemsky (1838) (Rachinsky, 1899: 105). A compilation of Vyazemsky's letters addressed to AM Gorchakov, which appeared in No. 1 of the «Russian Archive», 1900 (Vyazemsky, 1900: 307–308), included the poems «To Prince A.M. Gorchakov» (1. «To you for your good cigars...»; 2. To him («And all our life is a dispatch!)), and «To the album» («You wished – so here I write ...»). One of the works – «And all our life is a dispatch!» – was preserved in the writer's archive (RSALA, file 195, item 1, units 911, sheets 4–5) under the name of «Dispatch to Andrey Fedorovich Hamburger» (1876) with significant discrepancies. It is the archive version that can be considered the most complete. In No. 5 of the «Russian Archive» dd. 1907 there was published the poem «To Princess V.F. Vyazemskaya» («Accept, Grandmother, my friendly word...»), 1876 (Vyazemsky, 1907: 136).

Some increments to the set of texts of Vyazemsky appeared in the «genre» volumes of «The Library of the Poet»: «Table and Turnip» (V.P. Stepanov, N.L. Stepanov, 1977: 456), parables (Morozov, 1960: 293–302), epitaphs of the «To the exemplary spouse, mother and the loved one ...», «The fate spared the bloom of his youth in the battles...» (Nikolaev, Tsarkova, 1998: 229; see also Saitov, 1899–1913: 2, 490), «To magazine twins», «How to argue with Polevoy, when this sensitive critic...», «That's, having read his "Notes" ...», «He keeps the journal of the Montaryar...» (Vasiliev, Gillelson, Zakharenko, 1975: 281, 286, 292, 293), «Parents, listen, I beg you!», «Where can I get away from you, oh Latvians...» (Gillelson, Kumpan, 1988: 202, 231).

The publication of Vyazemsky's diary and epistolary materials made it possible to draw attention to the poet's individual texts, which had never been published as independent works, but remained on the pages of letters, notebooks. Most often, these were some small responses «on the topic of the day», verses written «on the occasion»; they did not have any particular artistic value, but supplemented the ideas about the public preferences of the poet, his civic principals and his relations with contemporaries. The largest number of such texts is contained in the volumes of the «Ostafiev archive»: «But I haven't got that letter ...», «Sometimes, in Italy, basking the belly in the sun...», «Batyushkov wants to keep anonymous...», «Disgrace adjoins the glory», «In my soul I recognize the price of pious words...» (cf. A letter of Vyazemsky to A.S. Pushkin on April 30, 1820: Pushkin, 1994–1997: 13, 16), «Botvinia, the home-made food!», «At the end of January...», «The frozen steam of Warsaw rot...» (Saitov, 1899–1913: 1, 17, 36, 132, 162, 263, 270, 3, 213) etc. – total 52 works.

A lot of poetic treasures can be found on the pages of Vyazemsky's «Notebooks» of 1813–1848, published in the series of «Literary Monuments»: «The time in the village somehow...», «Into your cool embrace...», «Könga, the boot and the leg», «What the hell...», «A muzhik on a gray horse from behind Moscow...», «Our chatterbox, to Warsaw...», «Not for me did morning sweetness breathe...», «So! Time will in its turn bring <materiality>...», «Within an hour she will not be among us...» (Vyazemsky, 1963: 13, 14–16, 101, 102, 117–118, 188, 190, 337).

Separate poetic texts (most often couplets and quatrains) are found in the scattered publications of letters of Vyazemsky – to K.N. Batyushkov («Tsidulka to a long-unseen friend», late 1811 – early 1812; Vatsuro, Ospovat, 1994: 214), to I.I. Dmitriev («<To D.I. Khvostov>», 1820, «I would like to have your portrait, my Count ...», 1825; Karamzin, 1866: 296, 403; see also: Sukaylo, 2010: 477–478, 630–631), to

V.F.Vyazemskaya («I'm always glad to prefer coquetry to love ...», 1828, Bogaevskaya, Dobrovolsky, Erofeev, 1952: 77), to P.I.Bartenev («Prince Vyazemsky, / The writer of Russian land...», 1874; «You say I kick...», 1876; Kumpan, 1990: 171; Bondarenko, 2014: 659).

G.V.Zykova suggested that the cycle of seven anonymous playful miniatures, published in No. 4 of «The Herald of Europe» in 1809, was written by Vyazemsky, they are as follows: «Weirdness», «Cowardice», «Seniority», «To the Tearful Verse maker», «Fekla Trifovna», «Honesty», «Ancient and New» (Zykova, 1994: 45–47). Two of them («To the Tearful Verse Maker», «Ancient and New») were included in the «Complete Collected Works» (Vyazemsky, 1878–1896: 3, 50, 51). However, the poem «To the Tearful Verse Maker» belongs to the poet of the XVIII century A.A.Rzhevsky (see: Makogonenko, Serman, 1972: 259), and differs from the version of printed in «The Herald of Europe» and in the collection of works of Vyazemsky with insignificant lexical details.

N.A.Popkova attributed to Vyazemsky the works, printed in «The Moscow Telegraph»: «Excessive payoff» (1825) and «Eternity» (1826) (Popkova, 1984: 59, 78). The bibliographer noted that the poem «Fantasy» in No. 9 of «The Moscow Telegraph», 1825 also belonged to the poet (Popkova, 1984: 35), which is doubtful. At the same time, referring to the poem «Genius» («Whether clouds obscure the dark vault of the heavens...») printed in No. 9 of «The Moscow Telegraph», 1826, which S.I.Ponomarev attributed to Vyazemsky, N.A.Popkova proposed another attribution, i.e. N.A.Polevoy (Popkova, 1984: 80). While S.I.Ponomarev considered the epigram «The journalist Figlyarin and Truth», printed in No. 9 of «The Moscow Telegraph», 1827 as a work of Vyazemsky; N.A.Popkova confined herself to indicating «unsigned» (Popkova, 1984: 121). The main argument in favor of Vyazemsky's authorship is the publication of the work together with his own epistle «To Illichevsky». The page-by-page viewing of «The Moscow Telegraph» allows one to focus attention on the anonymous poem «Indian Cock» in No. 7, 1826, that echoes Vyazemsky's epigram «At Kachenovsky's *servants' room*...» (1824), where one can find the similar images and rhythms («At Kachenovsky's *servants' room* / He's bravely fighting like a cock: / Let it be! But if he's a cock, then surely the Indian one»), as well as the sketch of «The Indian Cock...» found by us in the RSALA (file 195, item 1, unit 917, sheet 7).

A full list of the content of the journals of the first quarter of the XIX century undertaken by the staff of the National Library of Russia (Sokolinsky, 1997–2015) allowed finding the works of Vyazemsky in a number of editions, information about which was not known to the writers of Vyazemsky bibliographies and subsequent researchers. Thus in 1809 «The Epigram» was published in «The Herald of Europe» (part 44, No. 6, p. 97) («A miserable rhymers, the unfortunate Dorimon...»), and in 1823 in «The Ladies' Journal» (p. 1, No. 3, page 110) there appeared a poem «To the portrait of c. Yu.S.B ... ya», the intended addressee of which is the Countess Yu.S.Bobinskaya.

M.P.Alekseyev cited (in incomplete form – 14 lines) the text of Vyazemsky's poem «To V.P.Davydov» («I hear your reproach, your anger, your threats...») from the letter of the poet to V.P. Davydov dd. May 24, 1842 (Alekseev, 1982: 323). The poem is addressed to V.P.Davydov-Orlov (1809–1882), the nephew of D.V.Davydov, who by the way studied at the University of Edinburgh and was closely acquainted with W. Scott; referring to the book of M.P.Alekseev it is kept in the Research Department of Manuscripts of the Russian State Library (file 219, cardboard 43, units 6). However, the archival reference is inaccurate: this storage unit includes Vyazemsky's letters to V.P.Davydov-Orlov in French and refers to 1834. After the archival work we have found the exact place of storage of the letter with the above poem – it is the Research Department of Manuscripts of the Russian State Library, f. 219 (the Orlovs-Davydovs), a cardboard 101, unit 13.

A widely spread in the 1860's poem of Vyazemsky «The echo of the Russian on the verses of the Russian to H<is> Ex<cellency> Prince Suvorov» (1863) is being preserved in the RSALA (file 195, item 1, units 901, sheet 5–7). The first publication of it (without a title and without the word *our* in the first line) one

can find in the April issue of «The Russian Antiquity», 1883 with the indication «M.V.Bykov reported» (Berg, 1883: 209–210). It can be assumed that Vyazemsky's poem was not published because it did not correspond to the public attitudes towards the identity of Muravyov-the hangman (see: Chukovsky, 2004: 316–317).

E.M. Blinova analyzed the attribution of individual publications in «The Literary Gazette» to Vyazemsky. Following S.I.Ponomarev, she attributed the poem «Characteristic» («Diligently spoiling the paper...», published in No. 16 of «The Literary Gazette» of March 17, 1831 to the works written by Vyazemsky (Blinova, 1966: 196). As to the «Epigram» («You want to assure the whole world...») found in No. 5 of «The Literary Gazette» of September 18, 1830, also included by S.I.Ponomarev in the index of Vyazemsky's works, she noted that «the authorship of Vyazemsky has not been finally proved» (Blinova, 1966: 180). A. Delvig in his memoirs wrote that its author – «seems to be» O.M.Somov (Delvig, 1930: 141). The poem «The Singer» from No. 57 of «The Literary Gazette» dated October 8, 1830, attributed by M.N.Longinov (Longinov, 1862: 391) to Vyazemsky, E.M. Blinova considered to be the work of V.I.Tumansky (Blinova, 1966: 182), referring to the table of contents of the second volume of the publication, which states: «By Tumansky (V.I). The singer» (Somov, 1830: 295). Let us note that S.I.Ponomarev placed the poem in his bibliography, although he noted that in the table of contents of «The Literary Gazette» the author named as V.I.Tumansky (Ponomarev, 1879: 36).

L.S.Kishkin has introduced into the scientific circulation the poem of Vyazemsky «We are having wild life in Carlsbad...» (1853) (Kishkin, 1973: 121). This work was preserved in «The Old Notebook» of Vyazemsky in a recording dated July 4, 1853 (RSALA, File 195, item 1, unit 1122, sheet 34 cover), and also in the Fund of M.I.Zhikharev, P.Ya. Chaadaev in the Research Department of Manuscripts of the Russian State Library (file 103, cardboard 1034, unit 4, sheets 1–1 cover).

When preparing the «Dictionary of the Poetic Language of P.Vyazemsky» (Vasiliev, Zhatkin, 2015) we have verified the names of the poems, identified censorial, editorial and other lacunas, «other versions and variants», lexical and graphic discrepancies, misprints, etc. (see also: Zhatkin, Vasiliev, 2008: 15–27; 2009a: 90–103; 2009b: 841–845). As a result it was possible to use more than 1100 texts of the poet – from epistolary miniatures (one verse, couplets) to cycles in the form of «barcaroles», «fables», «notes», «excerpts», «essays», «parables», «conversations», and «epigrams» as a dictionary base. In the appendix of the dictionary there are published poems and sketches from the writer's archive in the RSALA (f. 195): «An hour of midnight beats and portends to my heart...» (item 1, unit 854, sheet 1), «To the one who with the lyre, awarded by Apollo...» (item 1, unit 854, sheet 2 cover), «To the gentle half of my inner being» (item 1, unit 854, sheet 3), «His Imperial Majesty the Emperor Nicholas Pavlovich (when he was a Grand Duke) to his portrait» (item 3, units 19, sheet 2), ««Burime»» («It's a joy for Pushkin to write...»; item 1, unit 866, sheet 9), «Riddle» («I am a tree and I bear the fruit of tender love...», op.1, unit 915, sheet 3), «Charades» (1. «The first syllable: begins the alphabet order...»; 2. «Being the first it is impossible to give a run back...»; 3. «Be my first bravely...»; item 1, unit 915, sheet 3), «Charade» («first, I can be proud of right things...», file 1, unit 1291, sheet 2 cover), «Logogriph» («Reader, I am a disease, but, without fearing me...», file 1, unit 1291, sheet 2 cover), «Charade» («Reader, what would your bold pencil show...», file 1, unit 1291, sheet 2 cover), «Riddle-homonym» (item 1, unit of 1291, sheet 3), «I have the honor to inform you...» (item 1, unit 1291, sheet 4–4 cover), «On four legs, but not a quadruped...» (item 1, unit 917, sheet 8), «To Princess S.A.Urusova» (item 1, unit 917, sheet 22), «Eyes» (item 1, unit 915, sheet 7), «From the “West-Eastern Divan” (imitation of Goethe) » (1. Submissive (meek) < illegible>. 2. Singer, item 1, unit 915, 7 cover), «To the Voice *Over the mountains, over the dales...*» (item 1, unit 915, sheet 8), etc. – 47 in total.

One of the reasons that a significant part of heritage of Vyazemsky remains unpublished is the poet's extremely illegible handwriting (especially in the last decades of his life). Nevertheless we prepared other previously unknown works of Vyazemsky found in the Research Department of Manuscripts of the Russian State Library funds for publication: «A passer-by, do not be amazed looking at this mug...» (f.

129 – the Kiselevs, cardboard 20, unit 4 – album of S.A.Neyelov, sheet 80), «On Prince A.A.Shakhovskoy» («younger brother of Aristophanes...») (f. 231 / III – M.P.Pogodin, cardboard 3, unit 12, sheet 1 – a copy made by an unknown person), «The Blessed day! The shrine of marriage...» (f. 359 – the collection of the A.A. Bakhrushin museum, cardboard 8228, unit 15 – the poet's autograph), as well as several texts from f. 195 in RSALA – epigrams on M.F. De Poole, created, according to the author's note, in June, 27, 1869 in Peterhof («In the literary craft...», «De Poole, de Poole...»), the epigram «Good advice» («Literary tavern...») with a pun, characteristic of the poet, based on the semantics of the brothel and the antonymy (*intimate – public*), poems and their sketches of the 1870s: «From the book of life...», «In our old age we live in our memory...», «Tell me who do you visit...», «There are two of the Gradovskies: here is the sign of both...», «Prince Gorchakov – another is Chernyaev...», «I am bored of your Eastern question to death...», «My tricks» (item 1, unit 1138, sheet 26, 39, 1139, sheet 16 cover, 18; 1140, sheet 66 cover, 119 cover, 124–126). In the album of S.Neelov (Research Department of Manuscripts of the Russian State Library, f. 129, cardboard 20, unit 4, sheet 117–118) there is the text of the co-authored poem by Vyazemsky and V.L.Pushkin «Kubanka is better than all other streets...», the first two stanzas of which (12 verses) are recorded by the hand of Vyazemsky, and the next five stanzas (30 verses) – by the hand of his co-author; Under the poem there is the signature: «Par deux amateurs» (French «Two amateurs»).

In different years there were found texts, the authorship of Vyazemsky of which can be considered presumptive and sometimes very probable. This is, above all, the famous poem of the Crimean War period «In a warlike passion...» (Vasiliev, Zhatkin, 2017: 133–145). A separate study deserves another anonymous poem of the same time – «Who is more needed» («And so, this is no longer a fairy tale...»). The work is often attributed to F.N.Glinka, the author of patriotic poems, but the Research Department of Manuscripts of the Russian State Library has two lists of works attributed to Vyazemsky (file 53 – A.V.Viskovatov, cardboard 2, book M6334, sheet 373–374 cover; file 76 – Golubinsky, section I, folder 43, unit 17, sheets 1–2 cover). P.A. Viazemsky printed the «Inscription to the Portrait» («Se – Rosska Flakka zrak!, He who is like him...») with a note: «It is compiled by a society of young lovers of Russian literature» in «The Russian Archive» (1866, No. 3, p. 473–474). However, we can assume that the author was Vyazemsky himself; In favor of this is the autograph of the poet, who inscribed the epigram (with small textual variations) into the album of S.A.Neyelov, preserved in the Research Department of Manuscripts of the Russian State Library (129, cardboard 20, unit 4, sheet 80).

M.N.Longinov attributed the poem «The Song» («Rather, Nineta...» to Vyazemsky (Longinov, 1862: 388), published in the «Well-meaning» (1821. Part 13. 13. № 2. P. 84) with the signature of P.V-y, which is not entirely characteristic of poetry of Vyazemsky. S.I.Ponomarev attributed «The Hussar song» (Ponomarev, 1879: 28–29) to the works of Vyazemsky printed anonymously in «The Nevsky Almanac of 1825» (St. Petersburg, 1825. P. 128–129). Apparently the main argument here was that immediately following it and without a signature there was placed the famous poem «Romance» by Vyazemsky («It's already gone, my spring! »). N.P. Smirnov-Sokolsky attributed to Vyazemsky the poem «The Shadow of the Black Knight», published with the signature of V. in the «The Nevsky Almanac of 1830» (Smirnov-Sokolsky, 1965: 143); It is supposed to be a translation. Vyazemsky is highly probable to be the author of «Logogriphs», included in «The Old Notebook» (Vyazemsky, 1878–1896: 8, 335–336).

S. I. Panov was the first to publish the following: Vyazemsky's poem «Contender! You're a Master Of that science...» (Vyazemsky's epistle to V.A.Zhukovsky on May 12, 1808, preserved in the fund of the latter in the RSALA: file 198, item 2, unit 10, sheet 1–1 cover; Panov, 2016: 183–184), the sketch of the poet «You are a kind person; I like the look of yours! » (From Vyazemsky's letter to A.I.Turgenev on January 8, 1817, located in the Research Department of Manuscripts of the Russian State Library: f. 309 (Turgenev archive), No. 124, sheet 345–346 cover; Panov, 2016: 189), a poetic fragment «I know the place! There is an English club there...» (from Vyazemsky's letter to V.A.Zhukovsky on March 6, 1818

(RSALA, f. 198, item 2, unit 20, sheet 27; Panov, 2016: 195). He also proposed a more complete perusal of the Vyazemsky's archival poem «To the gentle half of my inner being» (after clarifying the non deciphered places) (Panov, 2016: 184), previously published by us (Vasiliev, Zhatkin, 2015: 384).

DISCUSSION

In 2013 there appeared the book «P.Vyazemsky: Unknown and Forgotten: (From the Poetic Heritage) » (Vyazemsky, 2013). The compilers aimed at «returning» to the modern reader of the texts of Vyazemsky that were for various reasons not published in Soviet times. They included, among the new works of the poet, «Imitations of the Spanish seguidilla» (I. «Yesterday, when the cool darkness...»; II. «I'm not afraid of the greedy death...»; III. «Though you are beautiful, even though you are a baroness...»; Vyazemsky, 2013: 153–154) that were first published in the third volume of «The Contemporary», 1836 without the author's signature. They are attributed to Vyazemsky on the basis of his letter to Alexander Pushkin on August 11, 1836 (Pushkin, 1994–1997: 16, 153) (Ryskin, 1967: 11, 54–55). Let us note that in the same issue of «The Contemporary» (pp. 107–108) there appeared one more poem by Vyazemsky, which was not taken into account before: «The Answer» («Do not say, beauty, for ever» (One can learn authorship of the poet from his letter to A.S.Pushkin on August 11, 1836: «You do not need to sign my name, under the verse: “Do not Say, Beauty, For Ever”, but only put Rome» (Pushkin, 1994–1997: 16, 153).

«Complete Collected Works» of Vyazemsky, published almost a century and a half ago, is now quite accessible (it is presented in a digitized form on the Internet). Therefore it is more relevant, in our opinion, to talk about another «unknown and forgotten» Vyazemsky – his unpublished manuscripts, the texts lost in the periodicals of the 19th century, his lyrical insertions in the letters and diaries that have not been included into collections of his writings, etc. This approach will help to collect and comprehend the poetic heritage Vyazemsky in its entirety.

CONCLUSIONS

Preparation of the publication of little-known and unpublished poems of Vyazemsky should be the first step on the way to the academic full collection of his poetry. To do this it is necessary, in particular, to systematize all the poet's texts (an alphabetic index with the necessary bibliographical and textual information), to give relevant historical, literary and cultural comments to previously unknown works of his. Thus will be arranged the textual basis for the further study of Vyazemsky's creative works, of his contemporaries and the «chronotope» of the literary biography of the writer.

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