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TÍTULO: Sobre la cuestión del texto de Karlsbad en la poesía rusa.

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RESUMEN: El artículo comprende la autoría de un poema anónimo «La vida salvaje que llevamos en Karlsbad ...», distribuido en Rusia en las listas a mediados del siglo XIX. En el proceso de estudio, utilizamos métodos socioculturales, comparativo-históricos e histórico-tipológicos de investigación, así como métodos de análisis comparativo. Los autores exponen la idea de que este trabajo lúdico está escrito por P.A.Vyazemsky, lo que se confirma con los nuevos datos de archivo.

PALABRAS CLAVES: Karlsbad, poesía rusa, cronótopo, reminiscencia, P.A.Vyazemsky.

TITLE: On the question of the Karlsbad text in Russian poetry.

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ABSTRACT: The article comprehends the authorship of an anonymous poem «The wild life do we lead in Karlsbad...», distributed in Russia in the lists in the middle of the XIX century. In the process of studying, we use socio-cultural, comparative-historical and historical-typological methods of research, as well as methods of comparative analysis. The authors put forward an idea that this playful work is written by P.A.Vyazemsky, which is confirmed by new archival data.

KEY WORDS: Karlsbad, Russian poetry, chronotope, reminiscence, P.A.Vyazemsky.

INTRODUCTION.

The Austrian and now Czech spa Karlsbad (Karlovy Vary), located in a picturesque forest canyon, earlier was a favorite holiday destination and treatment of the West European and Russian aristocracy, explored by Prince B.I. Kurakin in 1705 and by Peter the Great in 1711–1712.

This topos also attracted domestic classics, for example, Prince P.A. Vyazemsky, who used to live with his wife, and sometimes with his granddaughter E.P.Valuyeva (Golitsyna in marriage) there in 1852–1853 and later, and who left some diary and poetic traces of his stay in this blessed place: «To the Russian winged squad» (September 1852), «Monument to Peter the Great in Karlsbad» (April 23, 1853), «Although congratulating in absentia...» (Prague, July 1853), «Karlsbad» (1858), «Sketches of Karlsbad» (1858) etc. (Vyazemsky 1878–1896: 4, 377–379; 11, 42, 62, 302–307).

DEVELOPMENT.

Literature review.

Karlsbad pages of life and creativity of P.A.Vyazemsky were touched upon in the monograph by L.S.Kishkin «Czech-Russian literary and cultural-historical contacts», in his articles «P.A.Vyazemsky and the Czech Republic», «Czech motifs in Russian literature» (Kishkin 1973: 103–126; Kishkin 1983; Kishkin 1988: 58–79), and also in V.V.Bondarenko's book «Vyazemsky», published in the popular series «The Life of Remarkable People» (Bondarenko 2014: 535, 551). At

the same time, no special studies devoted to the «Karlsbad text» have been conducted to date in Russian literature in general and, specifically, in the work of P.Vyazemsky.

Materials and methods.

The material for the analysis was the anonymous poem «The wild life do we lead in Karlsbad...», the works of P.A.Vyazemsky and his predecessors and contemporaries, as well as the epistolary, the memoir and critical responses to the current literary process of the mid-19th century. In accordance with the subject of study, we used socio-cultural, comparative-historical and historical-typological methods of research, the methods of complex, problematic, aesthetic and comparative analysis, allowing us to look at the facts and circumstances in terms of the historical, literary and cultural experience.

Results.

Sad lyrical notes of the aging muse of P.A.Vyazemsky in the poems of the Karlsbad cycle, and in other works of his mature years, are juxtaposed with humorous, and often mischievous chords. So, when recalling the arrival in the resort of the an aide-de-camp, the director of the Foreign Trade Department, M.V.Pashkov (1802–1863), his wife, M.T.Pashkova, nee Baranova (1807–1887), their son and six daughters – Alexandra, Catherine, Maria, Julia, Leonilla, Olga (Fedorchenko 2005: 171; Vyazemsky: Unknown and Forgotten: 2013, 174–176, 548), he writes: «Merry circle of happy youth, / Beauties! A comely live wreath / of fresh roses! On the feast of spring / Young guests with a clear and carefree / Smile, with a cheerful heart, / a bail of heart calm! / A winged squad of free Birds (here and below boldface is ours. – N.V., D.Z.). / A young flock of bright, sweet dreams, / Life, joy, brilliance, poetry, and painting, / Magic world, world of songs, a flower world!»; «And you are not here now! Karlsbad has orphaned; / Karlsbad fell silent, emptied without you»; «And your Karlsbad! Was a live scene, when you were here, / When Petersburg, Paris, Athens, Vienna, / Berlin and London

were in the Russian style / They echoed you – your brilliant Karlsbad / Has turned to hospital again,
 / Where, sadly remembering the previous life, / We drink Schlosbrunn salted water / To your and our
 health» («To the Russian winged squad»). Cf. a later entry relating to 1853: «<June> 12–14. Pashkova
 has come with her winged squad, with her husband and son. They came from Paris and her son –
 from St.Petersburg» (Vyazemsky 1878–1896: 10, 56).

In the three-part «Sketches of Karlsbad» the poet describes the beautiful autumn landscapes of the
 town, after which he dissects the everyday routine resort boredom: «Life in Karlsbad is carefree /
 Flowing like a quiet stream; / Vegetative and animal / Life we lead here in Karlsbad. // Every day is
 like another, / You rarely notice them: / Legs and stomach wander, / But not the head. // There are no
 tasks to think of, / There is no place to work and struggle; / Thought of modest size, / Is silently toiling
 in itself. // Quietly, carefully and piano, / Comfort cuddles us; / Early to bed, get up early / Then to
 the watering place. // Drinking Mühl-brun or Sprudel: That's the problem! and then / You are, like a
 swallow or a poodle, / Having no care at all. // You boldly roam on the tops, / If your legs have wings;
 / If not – then you every now and then measure Wiese (Alte Wiese, or Old Louka, street in Karlsbad.
 – N.V., D.Z.) / along and across // Monotonous as it can be, / Every day here brings / Poetic idleness
 and / Contemplative laziness».

Vyazemsky's lyrical revelations about the high-society resort life, being too personal to become
 aesthetically and universally valid and to find consonance with the writers-democrats, especially in
 the epoch of the «sixties», caused a parody reaction of the «Iskra-ists».

V.S.Kurochkin in his sarcastic «review» of the anniversary collection of the poet «Away and Home»
 (Moscow, 1862) ridiculed the venerable author: «We in advance know that we will travel with
 comfort, as people of good taste travel. First, we drop in Europe... <...> We repeat we will travel
 like people of good taste, subtly developed and prepared by European education and Russian humility

to sympathetic enjoyment of the beautiful God's world. This is how the best Russian people travel – the aristocracy of the mind, the meekness of feelings and talents.

In his book, our poet has expressed in verse, now fragrant, and then spicy, all the moral world of these privileged people. The only pity is that our poet is somewhat long in his creation. In our opinion, the whole overseas section of the book, which is a good hundred pages, could be placed on some four or five pages, in ten to twelve stanzas, like the stanzas of "Eugene Onegin": «<...> Ah, how nice and carefree / We, Russians, live in Karlsbad, / So vegetative and animal ... / Does our life flow in a quiet stream. / When awoke, drink Mühl-brun or Sprudel, / Then walking like a poodle, / After the sunset, sleep at home ... / In the morning again on the watering place... / Bathing in the life-giving moisture, / I felt so lazy, / That suddenly I sent a poem to the "Day". / About what?.. about Prague, I seem ... / And wishing the strength to gain, / a Slavophile in Karlsbad I became»; «When traveling from Karlsbad by train I looked at the comet. The thought carries me back to the sweet Karlsbad. Admiring, on the one hand, the dear Karlsbadians, on the other – the comet, I even composed a poem»; «Benediktov himself is likely to envy the following two lines: "Where the braid of the Virgin of Fire / is shaggy gold"»; «When a pretty little girl was gazing at the comet, I tried to penetrate the childish dreams of a Karlsbadian with my mind's eye»; «In Karlsbad there is a monument to Peter the Great. I wrote a poem in honor of the monument. I know, what will I get from the Slavophiles in Moscow for this, but what am I to do – only to write this»; «Oh, what kinds of women are there in Karlsbad! / So many misses and ladies! / Forgetting Mühl-brun, I drink a healing balm / From every look of them / Calling all of them as, / "The Winged Russian Squad", – / Because Russians they are, / And this is most joyful for me! / Madrid, Athens, Vienna, London / Everybody here is in Russian style: / Everybody speaks French / Such a Russian tone they give here. / Karlsbad, captivating Karlsbad, / You are Russian women's heliport!»; «He sent a business card-portrait with verses to a Russian-Karlsbad lady. He asked to rewrite the verses, sending them to Moscow to "Our Time" for printing».

(Kurochkin 1957: 558, 561–563). Cf. the real circumstances, concerning V.A.Golitsyna, nee Stolypina – the addressee of Vyazemsky’s letter (circa 1820-1853) – sister of the poet’s daughter-in-law: «15 <June 1853>. Yesterday I learned of another sad death. Poor princess Vera Golitsyna died in Berlin. When I sent her my portrait with verses from Dresden on the eve of the Bright Resurrection, I had a momentary feeling, that all of this would not reach her in time. And in fact, all this came to Berlin when she was already desperately ill and, it seems, she had not seen either my portrait or the poem. How long had she been in Constantinople in the full bloom of health, strength and beauty? Our Russian priest also died in Berlin and, and so a priest from Paris had come to princess Golitsyna» (Vyazemsky 1878–1896: 10, 56).

More subtle associations – random or nonrandom – with Karlsbad motifs of Vyazemsky’s creativity are contained in the parody poem of the «New Poet» I.I. Panayev «Far-niente» (1855): «He’s been living in Valuyevka village for thirty years, / Drinking medicinal herbs every appointed hour / Regularly eating three times a day / With his wife Fedosya Ermolavna. / He usually smokes after a meal, / Invariably following the habits for forty years; / Yawns, coughs, blows his nose, spits, / Raises – and goes to sleep... // Having covered his fat face from the restless flies, / He plunges into a huge down-bed/ And sleeps until evening. Thus the life flows so smoothly... / Fedosya Ermolavna will come to wake him, / He will rise; pointing with a swollen hand / to a glass of cowberry water / He drinks it in one gulp; then he will scratch his back / Lazily going to the porch, / To refresh his swollen face... / Meanwhile, the cattle is driven to the watering place, / The sun is going down – and sometimes / suddenly the smell of mowed grass comes from the garden. / The sunset fire glitters through the dark grove, / And every leaf shines and joyfully flutters...» (Poets of 1840–1850-s 1972: 375–376).

It is known that Vyatzmsky’s son-in-law was a count, a statesman, and a writer P.A.Valuev (1815-1890), who was visiting the Vyazemsky couple together with his daughter in Karlsbad (Baskakov 1989: 387–389). Cf. «2 <July 1853>. <...> All these days, i.e. before the current 8th, there was

nothing special, except for the arrival of Lisa Valueva and her father. After spending two days with us, he went back to his Mitava Voivodeship. This meeting with them aroused many feelings and sad memories in me <...>» (Vyazemsky 1878–1896: 10, 64).

Meanwhile, Vyazemsky as a singer of overseas resort life had many predecessors and adherents among contemporaries, including very distinguished ones, for example: «Seek health and freedom in a foreign land, / But it is a sin to forget the North, / So listen: hurry to drink Karlsbad waters, / So that to again drink wine with us» (A.S. Pushkin. To N.L. Kiselev. 1828); «Or do you hurry to Karlsbad your health to refresh / By idling, air-breathing and walking?» (N.M. Yazykov. To P.V. Kireevsky. 1835). However, there were also some ironic poetic statements, besides those mentioned earlier, for example: «Having lost my money to the Germans on the road / In a game of chance – I will wander to Karlsbad on foot: / There, exhausted, I'll plunge right into the bath / And, sitting in the bath, in a strong impatience / I will wait for income from my estate to come» (B.N. Almazov. Tourist. 1859); «Two hundred years ago / the Tsar deigned to be born... / Once, after arriving in Karlsbad, / he decided Sprudel to drink» (A.N. Apukhtin. Concerning the jubilee of Peter the Great. 1872); «Let the chocolate sour at your gaze, / Let the day fade away, let the poodle die, / We only pray – do not go to Karlsbad – / for we are afraid that the Sprudel will dry out» (A.N. Apukhtin. Prayer of the sick. 1872); «One day in the face of the host / Of Bohemian mountains / There was a dispute between Mühl-brun / and the brave Sprudel» (A.N. Apukhtin., Dispute. 1872). M.I. Tsvetaeva also did not pass the Karlsbad «chronotope»: «– To Moscow! – To Karlsbad! / My back sags» («Ratcatcher», 1925).

One of the noteworthy works, related to Karlsbad as a notable place, where dolce vita and far niente were cultivated, was the humorous poem «The wildlife do we lead in Karlsbad ...», which authorship for some time now needs justification and comments.

In 1880, an official of His Imperial Majesty's own office for the Kingdom of Poland, in combination a historian and bibliographer, N.N. Golitsyn (1836–1893), published a collection of information about their noble family. There, among a small list of dilettante works of his father-in-law, the husband of Eugenia Alexandrovna Golitsyna (1852–1919), one of the daughters of A.S. Golitsyn from the second marriage (The history of the families of the Russian nobility in 1885: 1, 191) – Prince A.S. Golitsyn (1789–1858), he quoted the poem «The wild life do we lead in Karlsbad ...», (1853), «the autograph of which is in the Imperial Public Library. (Its report of 1870, St. Petersburg, page 134)» (Materials of the complete genealogical list 1880: 143–144):

The wildlife do we lead in Karlsbad!

With Polka going to bed, with Polka getting up,

Early in the morning, drinking hot drinks.

Down with all cares and mental torture!

A prince, a merchant, a baron, an artisan, a marquis,

Different patterns of peoples and estates, –

Are seeking one thing: health and health!

There's only one thing that occupies our mind:

We climb the mountains to go down to the rear,

Wandering three hours to go down once for hour!

A.S. Golitsyn was one of the younger sons, sung by Derzhavin in the poem «Autumn during the Siege of Ochakov» (1788), of Catherine's time prince S.F. Golitsyn and his wife. He was G.A. Potemkin's great-nephew (on the maternal line), a pupil of I.A. Krylov, he was familiar, in particular, with A.S. Pushkin, K.F. Ryleev, S.A. Sobolevsky. According to N.N. Golitsyn, he was on friendly terms with Vyazemsky: «In the papers of Prince A.S., we found a rare lithographed portrait of Prince P.A. Vyazemsky <...> with the following lines: «Witzleben, your bold pencil has wonderfully / surpassed

the Nature in a close imitation. / Nobody will give a pfennig for an old original, / Everyone admires your good work. // Dresden. March 1853. K. Vyazemsky» (Vyazemsky 1878–1896: 11, 27); «Signed: In memory of our olden times To K. Alexander Golitsyn. Karlsbad. July 6 (18) 1853 <...>» (Materials of the complete genealogical list 1880: 143–144). In a note to this small work in Vyazemsky's Complete Collected Works, it is said: «The facsimile of this poem was placed under the portrait of the author, written by Witzleben and appended to the X volume of his Complete Collected Works. Under the verse there is a note: "Dresden, March, 1853." It was first printed in The Citizen, 1878, No. 35, p. 619» (Vyazemsky 1878–1896: 11, 464). Vyazemsky's portrait, drawn by Witzleben, with a facsimile of the poet's autograph, opens the 10th volume of the «Complete Works» of Vyazemsky.

Vyazemsky and Golitsyn were really familiar, at least from 1818, when they were both serving in Warsaw. The first was recalling in his notes: Let us conclude our long mensal chronicle with a story about a dining adventure that could have ended both tragically and comically. One day, Pyotr Mikhailovich Lunin was traveling to Russia from abroad through Warsaw. He was very famous in the Petersburg and Moscow societies from the beginning of the century and earlier. They loved him, being often amused by his weaknesses. Among them was his passion for embroidering the basis of his stories with different fantastic colors and incredible patterns. But all this was innocuous. Once Lunin, being long acquainted with N.N. Novosil'tsev (1761–1838), a statesman and a vice-president of the provisional council in 1813–1815, the Duchy of Warsaw administrator, later the representative of Alexander I at the Council, administering the Kingdom of Poland, since 1821 the adviser of the viceroy of the Kingdom of Poland and confidant of the Grand Duke Konstantin Pavlovich – N.V. D.Zh.), drove to him. He invited him to dinner. "Willingly, answered Lunin, but under one condition: my friend and uncle travels with me (Lunin was already very old then), let me take him too". He turned out to be an old French chef, seemingly named Aimé, who had long been practicing in

Petersburg and not without dignity. Novosiltsov laughed at this strange request; but, of course, agreed to it. At dinner there were only a few Russians, among them Alexander Sergeevich Golitsyn (one of the younger sons of the famous Prince Sergei Fedorovich), a colonel of the Guards Ulansk regiment. He was known as redheaded Golitsyn. He was loved in Warsaw both by the Poles and by fellow countrymen. He was distinguished by some Russian valor and wit, he could drink a lot, but he never got drunk; but only, according to his dear drinking companions, you see the steam, rising from his red head.

This Golitsyn cracked a joke directed at Louis XVIII. This happened in the first year of Restoration. The chef gets up from his chair and speaks loudly: The scoundrel (so we translate the strongest French phrase, used by the cook) is the one who dares insulting the sacred person of the King. I am ready to confirm my words, where and any way you like. It is not the first wound I will get for my King". And then he takes off his coat, rolls up the sleeve of his shirt, pointing to his arm. Whether this wound was obtained from a kitchen knife or from a sword is not known for certainty; but the challenge was made in a formal order. You can imagine everybody's surprise and embarrassment. Golitsyn accepts the challenge. It took a lot of efforts for Novosiltsov and some of those present to pacify this storm and settle the matter without bloodshed.

Needless to say, how much incongruous and wild could be the duel of the Russian Prince, the Russian colonel and the French kitchen master. At first it was not worth laughing; but afterwards we laughed a lot, recalling this dinner quarrel» (Vyazemsky 1878–1896: 8, 376–377). In 1830, and probably, later Vyazemsky and Golitsyn exchanged letters in French; they are preserved in the Russian State Literature Archive (f. 195, inventory 1, unit of storage 5083, sheet 358–360; f. 195, inv. 1, unit of stor. 4138).

There is another mention of Vyazemsky about his old friend in the diary entries of 1853 relating to his stay in Karlsbad: «18 <June>. <...>. In the evening at Wiese, music was celebrating the arrival of Prince Esterhazy, former ambassador to London. There also arrived Count Krasinsky, a Warsaw ruin, and the redheaded Golitsyn, also a fragment of the former Warsaw life» (Vyazemsky 1878–1896: 10, 57).

Let us return, however, to N.N.Golitsyn, who attributed the authorship of A.S.Golitsyn to the poem «The wild life do we lead in Karlsbad...». Such testimonies are unreliable as the misconceptions of relatives of writers that the works, found at home archives in the form of lists, belong to them, can be even taken for granted by the experienced literary scholars; this happened, for example, to S.A.Vengerov, who attributed the popular anonymous poem of the time of Crimean War to the little-known poet V.P. Alferiev (1823–1854) on the basis of his wife's information (Vasiliev Zhatkin 2017: 133–145). Collectors of such information focus their attention on the concentration of biographical and bibliographic information about the particular person, without verifying them, since this is not their main task.

It is quite natural that the newest biographer of the writer A.S. Golitsyn relied on the information of N.N. Golitsyn by concretizing it: «Of the many poems of <A. Golitsyn> "in case" is known «The wild life do we have in Karlsbad...» (1853), recorded on the cover of Vyazemsky's poem "Shrove Tuesday on a Stranger's Side" (the copy is kept in The State Public Library), published in the same year in Dresden, and representing a kind of reduced parallel of the latter» (Dmitrieva-Maimina 1989: 606). Note that the very indication that someone has written down a poem in someone else's book, given to him, rather testifies in favor of the attribution of such a text to the author. But in this case there are some more serious arguments for this conclusion!

The poem, interesting to us, is found... in Vyazemsky's diary entries («The Old Notebook, 1853–1878»), published in «The Complete Collection of His Works» with cuts, as a result of which it remained an archival «artifact» – which slavik L.S. Kishkin drew his attention at: «In the entry of July 4 of the notebook dd. 1853, which reproduces the text of the letter to Tolstoy ((L.S. Kishkin does not comment on who is in question, Ya.N. Tolstoy (1791–1867) – is a writer, an expat, living in Paris, an old acquaintance of Vyazemsky. – N.V., D.Zh.), is interrupted by a comic poem about life in Karlsbad. It was not published, the poet, apparently, was aware of its imperfection. However, this poem to some extent reproduces the mode of life of the Czech spa, the atmosphere, surrounding Vyazemsky, and his mood. Therefore, it seems appropriate to quote it <...>" (Kishkin 1973: 121). Cf: «It's not up to reading here. We have to live the life of an animal, but not mental. <The omitted text of the poem!> With all this, the Tsaregrad affair is also preoccupying us, so we are looking forward to the outcome of the major issue. <...> When I was in Paris, in the office of the embassy, I saw a small French pamphlet about Holy Places, written, as far as I remember, by a clergyman in our favor. Would you send it? I also have itching to write something about this, in response to the pamphlet of Pujul. Soon I will finish my water drinking and then I would start to work. <...> There is your former ambassador, Count Palen, and his brother, the cosmopolitan, here, and many other Russians. The weather does not pamper us very much, but we do not lose our heart, drinking and breaking away in full swing» (Vyazemsky 1878–1896: 10, 58–59).

As you can see, the author of the article is mistaken, having believed, that this poem was not printed before; but she correctly defined its status as a poetic insertion in Vyazemsky's letter, which is absolutely organic and interspersed with prosaic continuation on the same page of the notebook, preserved in the Russian State Literature Archive (f. 195, inventory 1, unit of stor. 1122, sheet 34–36 cover). Note that the researcher inexactly quoted this text from an archive source: «Here is the prince, the merchant, < the baron!>, the artisan, the marquis»; «In different images <?> of peoples and

estates»; «We go three hours to <?> clear out for an hour», and she did not see anything reprehensible in the «comic poem», except for the aesthetic «imperfection»... As, incidentally, did not see also N.N. Golitsyn, who mentioned, by the way, some frivolity of other works of A.S. Golitsyn.

The poem, however, contains immoderate punning subtexts, characteristic of the poetics of Vyazemsky, – as a result, it can be assumed, that it did not become part of the «Old Notebook» at the will of the writer himself or the publishers of his legacy.

First, it was the ambiguous word polka, which was used with the meaning of a fashionable secular dance with the corresponding musical decor in the middle of the XIX century, it was apparently a regular accompaniment of morning mass therapy in Karlsbad, the musicologists were repeatedly writing about: «Being alive and simple in form, this dance won wide popularity in Slovakia, Serbia, Hungary, Austria at the beginning of the 19th century; in the 40s it spread like a ballroom dance across Europe» (Encyclopedic Music Dictionary 1959: 212); «...one of the most popular national Czech dances. <...> Z. Needli assumes that the word "polka" means "Polish" <...>.

According to another point of view, the name comes from the Czech půlka – "half-step" (Lyakhova 1979: 371). Many Russian writers were also talking about the new social dance, for example: «The theater was not the same – / With its the scenery / It was looking into a huge hall, / Poured with light from everywhere, / And its floor, though very simple, / Was not looking like parquet, / But on their easy feet / The ladies could still glide over it, / in a noisy polka...» (A.A. Grigoriev. Meeting. 1846); «Sometimes salon shine, mazurka, polka, tears, / Sometimes a gloomy grotto and a languid moon...» (I.I. Panaev. «In vain they say that I am chasing glory...». 1847); «In the winter, we will go to the Merchant Assembly. Just see us! We'll be dancing polka» (A.N. Ostrovsky. Insiders always arrange. 1849); «But, evenly pounding her feet in the polka / Where is she gazing so intently?» (E.P. Rostopchina. Circus of the nineteenth century. 1850); «The walkers admired the sea and listened to beautiful music. <...> I stopped to listen to familiar motives from operas and unfamiliar polkas,

mazurkas» (I.A. Goncharov. Frigate «Pallada». 1855); «The public borrow thoughts and feelings from overseas, mazurkas and polkas too, whereas people draw their life from their native source.

The public speaks French, whereas people – Russian. The public wears German dresses, the people – Russian. The public has Parisian fashion. The people – their own Russian customs» (K.S. Aksakov. Experience of synonyms. Public – people. 1857). At that time, the lexical homonyms have already started to paradoxically combine: «My wife loves the rites / Of magnificent social ladies, / Buying the outfits during the day, / Wandering around the balls during the night. / First, she was captivated by Polka, / Then the noble Greek came up... / What was to be done?... / Only spit, / As a noble person» (F. A. Koni. Biography of a noble man; 1848).

It is probable that Vyazemsky's poetic pun is not only caused by his Warsaw memories, but also, for example, by the Polish roots of the first and second wives of A.S. Golitsyn – Carolina Stanislavovna Khodkevich, born Valevskaya (1778–1846) and Eleonora Osipovna Zarzhitskaya (1823–1895) (see: Russian Biographical Dictionary 1997: 137) and the Karlsbad environment of both. Cf.: «23 <June 1853 > M-me Sukhozanet came from Warsaw with her beautiful niece» (Vyazemsky 1878–1896: 10, 60). The pun is also based on the expression of getting up/going to bed with the cocks (compare, for example: «...Now we are not celebrating, – / Rich in important works, / We do not sleep long at times, / We get up in the morning with cocks...» (N.M. Yazykov. To W<ulf>, T<yutchev> and Sh<epelev>. 1826)), a saying to go to bed with chickens, get up with cocks. See also in the poem «Sketches of Karlsbad»: «Early to bed, get up early / Then you'll go to the watering place».

Vyazemsky could also be provoked on his ritual wit by the memory of a playful, with a poetic inscription too, letter of A.S. Pushkin to him (about November 7, 1825), who only once (Dictionary of Pushkin's language 1956–1961: 3, 523) used a lexeme polka in his texts: «In the wilderness, tired of the lean life, / Dead with my belly, / I do not soar, but sitting like an eagle / Sick with a diarrhea idleness. // Keeping the stock of paper, / Alien to the strained inspiration, / I rarely go to Parnassus /

Except for a great need. // But your fancy dung / Nicely tickles my nose: / It reminds me Khvostov, / The father of toothy pigeons, / And my spirit again urges / To the defecation of former days»; «Thank you, my soul, I kiss you in your poetic <- - - -> - since I was in Mikhailovskoye, I only laughed twice; when analyzing the new poetics of fables and at the dedication of <- - - -> <- - - -> yours»; «My tragedy is over; I've reread it aloud, alone, and I've clapped and shouted, ah yes, Pushkin, ah yes, son of a bitch! My holy fool, my amusing chap; you have <- - - - -> on Marina – because she is polka and is superb herself <...>» (Pushkin 1994–1997: 13, 239–240).

Secondly, the skatological, bottom associations, present in Pushkin's cited letter, also arise in Vyazemsky's poem: «We climb the mountains to go down to the rear, / Wandering three hours to go down once for hour!». Although the meaning of these lines is not completely clear and artistically unformed, there is a feeling that there is some lyrical prank, a space for guesswork, for example, the assumptions about allusions to digestive and excretory functions of Karlsbad «tourists'» organisms, activated or, conversely, braked as a result of strong «water» procedures, to protracted collective pedestrian travel in conditions of prolonged «abstinence» of natural human needs. («Legs and stomach wander»). Cf., for example, the following ironic remark of Vyazemsky: «13 <May, 1853>. Although it's forbidden to do business on water spa, it's still good to always have the necessary papers in your pocket with you. This stupidity reminds me of Krylov's anecdote, which he himself told me. He was walking or, more likely, was sitting on a bench in the Summer Garden. Suddenly he He grabs his pocket, but there is no paper. There is the place to hide, but not the paper. Fortunately, he sees the approaching Count Khvostov in the alley. Krylov rushes to him: “Hello, Count. Do you have anything new?” – Yes, I have just received my newly printed poem from the printing house; and he gives him a sheet. Do not be stingy, Count, give me 2–3 copies”. Pleased with such unexpected greed, Khvostov fulfills his request and Krylov hurries with his prey to do his work» (Vyazemsky 1878–1896: 10, 46–47).

There is another provocative pun in the poem, related to the ambiguous phrase «hot drinks», imitating in the context of «wildlife» strong liquors and their misuse from early morning to evening; humor is based on the high temperature of curative thermal springs of Karlsbad. In this case, «hotter springs are prescribed to people with high acidity and having irritable bowel syndrome. Springs with a lower temperature are suitable for people with low acidity and suffering from constipation»; «Source number 1 "Geyser" (72° C) is prescribed for the treatment of gastrointestinal tract. In the Geyser Colonnade there is thermal mineral water at a temperature of 30° C and 41° C – it has a laxative effect, 72° C – has a binding effect, 57° C – is universal»; «Source number 8 "Prince Václav II" (58° C) contains a large amount of Glauber salt, having a laxative effect on the gastrointestinal tract» (Sources in Karlovy Vary: URL), which is connected with the above subtexts of Vyazemsky's poem. Vyazemsky's work is at the same time distinguished by the exact details, confirmed by diary entries, concerning the daily routine, walks, social and class coloring of the Karlsbad audience: « Karlsbad, 12 May 1853 г. <...> I got up at 6 o'clock. At 6 1/2 I was at the water source, walking there until 8. Then I set off to the Hirschensprung (the rock of «The Deer Jump» (German), Cf. Yeleniy Skok (Czech) – according to the name of the sculpture of mountain chamois (fallow deer), established in 1851 – N.V., D.Zh.).

Somewhere on the road, there is an inscription, carved in stone: “plutôt être, que paraître”. You can translate this motto into Russian as: “not to seem, but to be”» (see also Vyazemsky's poem «Plutôt être que paraître» («Not to seem, but to be. But in the society, it is often...», 1853) (Vyazemsky 1878–1896: 11, 36–37). – N.V., D.Zh.); «16 <May 1853 >.

In the evening we went through the mountains to Hammer. On the way, I got to talking with the carpenter who lived in the village, an hour from Karlsbad, every day leaving home at 5 am, and returning at 7. He earns 40 crowns a day, of which he pays 3 kreuz to the contractor»; «10 <June 1853 >. In the morning I was at the Baroness Stolzenberg, the morganatic wife of Prince Wilhelm

von Anhalt-Dessau»; «19 <June 1853 >. Marquis of Castelbajac's spouse has come from St. Petersburg» (Vyazemsky 1878–1896: 10, 46, 48–49, 55, 57). He makes jokes both of the socio-therapeutic stratification of patients, and of himself: «15 <June 1853 >. Human vanity sneaks everywhere: I notice that many of those, who drink Sprudel, take a proud over us, who humbly drink Schlossbrunn»; «24 <June 1853 >. I may be over boozy. When sick, Kostya Bulgakov spoke about himself: I'm no longer a man, but an over goosey» (Vyazemsky 1878–1896: 10, 56, 60). Cf. description of the sources in the medical literature: «The main sources are: 1) Sprudel, spouting as a hot jet fountain over the pool at 73°, giving 25,000 hl of water per day, containing 14,000 kg of dissolved salt. <...> 2) (Schloss-brunnen). <...>» (Goldfaille 1930: 371–372).

Let's also give a curious testimony about Karlsbad life, made by another prominent poet – A.A. Fet, relating to the same period of time: «From early morning on, everyone is on their feet. At five o'clock you can make sure that every source has hundreds of people who are worried about restoring their lost health more than you. <...> There are many warm springs in Karlsbad, but the main ones, which have their galleries, are four: Schloss-Brunn, Neu-Brunn, Mühl-Brunn and finally the pearl and pride of Karlsbad – Sprudel. During the five-week treatment, the patient is usually forced to try all the temperatures of warm water, starting with Schloss-Brunn, which is close to the temperature of fresh milk, to Sprudel, reaching up to sixty degrees of heat, which you must manage to drink, without burning your mouth. At first, the water is terribly nasty, but then you get used to it.

From six to seven o'clock in the morning, Labitsky's orchestras play in two galleries – Neu-Brunn and Sprudel (J. Labitsky (1802–1801), Czech conductor and composer. – N.V., D.Zh), and, to be fair, play perfect. After eight, the music stops, crowds of people, walking at the sources, thin out, flower-makers take away their unsold bouquets, sometimes a late patient only drinks hot water, choking with it» (A.A. Fet. From abroad: Travel impressions. 1856; Fet, 2007: 39).

Discussion.

We managed to find two more lists of this poem, also with an indication of the authorship of Vyazemsky (The Research Department of Manuscripts of the Russian State Library, f. 103 – P.Ya. Chaadaev, M.I. Zhikharev <cousin nephew and heir of the archives of P.Ya. Chaadaev>, b. 1034, unit of stor. 4, sheet 1 – 1 cover; Manuscript department of the Institute of Russian Literature of the Russian Academy of Sciences, f. 50 – The Vielgorskis, unit of stor. 214, sheet 1 – 1 cover). Particularly interesting is the second one, which is a note by Vyazemsky, addressed to M.Yu. Vielgorsky (1788–1856), to whom he dedicated in the same years a message to «Count Mikhail Yurievich Vielgorsky. On his birthday» (Vyazemsky 1878–1896: 11, 222–223), mentioned in a diary entry on October 29, 1853 in Venice: «Always was with a huge tie, probably like our friend Vielgorsky» (Vyazemsky 1878–1896: 10, 76). The note said: «To Count Vielgorsky in his own hands on secret. La mère en défendre la lecture à Sa fille, et en demoiselle d’honneur – en gèneral», having the already known to us poem on the reverse side with some discrepancies, with someone’s indication on a permutation of one of the lines:

The wildlife do we lead in Karlsbad!

With Polka going to bed, with Polka getting up,

Early in the morning, drinking hot drinks.

Down with all cares and mental torture!

A prince, a merchant, a baron, an artisan, a marquis, (6)

Different patterns of peoples and estates, –

Are seeking one thing: health and health!

There’s only one thing that occupies our mind:

We climb the mountains to go down to the rear, (5)

Wandering three hours to go down once for hour! (Karlsbad 1853).

The indication of a change in the order of the lines formally corresponds to their ideal pair rhyme, externally making the poem more slender. In this case, however, its semantic structure is violated: «We climb the mountains to go down to the rear, (5) / A prince, a merchant, a baron, an artisan, a marquis, (6) / [...] / Wandering three hours to go down once for hour». Also broken is the elegant parallelism of space and time in the final lines, as well as the figure of one-beginning. Here we have an example of the dialectical overcoming of conservative laws of the form by the paradoxical dictates of the content. «Rhyming» of meanings, as well as lexical and syntactic elements is no less important than the classical pair rhyme.

It can be assumed, that the poet himself was returning to the completion of the playful composition in his mind but preferred to leave this text in a pristine poetic form.

CONCLUSIONS.

The poem «The wildlife do we lead in Karlsbad...» has come out from P.A. Vyazemsky's pen, as evidenced by the poet's letter to Ya.N. Tolstoy; it organically fits in the architectonics of the biography and creativity of the author. As a result of his punning frivolity, the work was distributed exclusively in the friendly, male environment of the writer (A.S. Golitsyn, Ya.N. Tolstoy, M.Yu. Vielgorsky, P.Ya. Chaadaev). The text of this work survived on the cover of the poem «Shrove Tuesday on a Stranger's Side» (Dresden, 1853), Vyazemsky submitted to A.S. Golitsyn, which prompted the relatives of the latter to assign the poetic pranks of one Prince to another.

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