

SUMMARY

A. Yu. Balakin (*St. Petersburg*), **A. S. Bodrova** (*St. Petersburg / Moscow*). 'A Police Letter as a literary source' (to the Creative History of *The Fountain of Bahchisarai*).

The article introduces a previously unknown source of Pushkin's knowledge of the legend of Bahchisarai Palace; this source was available to the poet in the final stage of his work on the idea and the text of the poem. It is a letter written by a Bahchisarai police officer I.A. Ananich. Pushkin forwarded this letter to Viazemskii as a material for the introduction to *The Fountain of Bahchisarai* ("Бахчисарайский фонтан"). The information provided by Ananich considerably improves our knowledge of the creative history of the poem. Among other things, we can affirm that, during his work on the poem, Pushkin was aware of the historical falsity of the legend, WHICH IS about the Crimean khan's love for a Polish slave girl from the Potocki family and about the fountain as 'a memorial erected by the enamoured khan'.

A. A. Karpov (*St. Petersburg*). Forgotten Stories about Pushkin.

The article introduces M. S. Skuridin's and N. I. Grech's recollections of their meetings with Pushkin, published in *The Northern Bee* ("Северная пчела") in 1857. The first story extends our knowledge of the young poet's social contacts and provides some biographical information on the memoirist himself; the second one improves our knowledge of Pushkin's attitude to N. I. Grech's linguistic works.

L. A. Timofeeva (*St. Petersburg*). Pushkiniana 1998.

This is a traditional annotated bibliography of Pushkin studies published in 1998.

E. O. Larionova (*St. Petersburg*). Trivia on Pushkin.

The author specifies the date on which Pushkin wrote the poem *To a Portrait of Zhukovskii* ("К портрету Жуковского"). The author argues that this poem, traditionally dated 1818, had been actually created in 1817. The author also proves that the poem "There, on the Bank, Where the Sacred Forest Slumbers" ("Там, на берегу, где дремлет лес священный...") should be excluded from the body of Pushkin's texts. Finally, the article raises a question about the place of Pushkin's oral improvisations in collections of his works.

V. A. Koshelev (*Novgorod the Great*). On the Autographs of the Poem "Two Feelings Are Wondrously Dear to Us"

The article deals with the problem of indentifying the main text of Pushkin's poem "Two Feelings Are Wondrously Dear to Us" ("Два чувства дивно близки нам..."). According to a new textological solution offered by the author, the main corpus of Pushkin's works should include the Boldino final draft of the poem without its unfinished later corrections.

S. A. Fomichev (*St. Petersburg*). “It Was Not for Nothing That You Appealed to Me.”

The author argues that the text of Pushkin’s unfinished poem “It Was Not for Nothing That You Appealed to Me” (“Не даром ты ко мне воззвал...”) (starting from the verse “My bard, that’s not what I am proud of...” [“Не тем горжусь я, мой певец...”]) should be considered not as Pushkin’s personal confession, a response to V. F. Raevskii’s epistle written in the Tiraspol fortress, but rather as a monologue of the Tiraspol prisoner addressed to Pushkin.

N. N. Mazur (*St. Petersburg / Moscow*). Pushkin and Helvetius: on Possible Sources of “the Philosophy of haphazard”.

The author argues that Pushkin’s views on the role of haphazard in science and in history are deeply connected with the philosophy of Enlightenment, especially with the oeuvre of Helvetius. Considerations on the role of haphazard in his treatises *De l’Homme* and *De l’Esprit* contain striking similitude with Pushkin’s unfinished poem “How Many Wonderful Discoveries” (“О сколько нам открытий чудных...”), his so-called note on *The Count Nulin* (“Граф Нулин”), and other texts in some way connected to the philosophy of haphazard.

K. Depretto (*Paris*). A Gascon or a Boaster: on the Translation of a Draft of the Introduction to *Boris Godunov* (“Борис Годунов”).

The article deals with Pushkin’s French letter addressed to N. N. Raevskii Jr. and devoted to *Boris Godunov* (“Борис Годунов”). The author specifies the meaning of the word “gascon” used as the impostor’s personal characteristic and analyses Pushkin’s parallel between this literary character and Henry of Navarre (Henry IV).

V. V. Kostiukova (*St. Petersburg*). On the Picture Drawn by Pushkin in a Copy of *Clarisse Harlove* from the Library Collection at Trigorskoe.

The article deals with the problem of attribution of Pushkin’s picture drawn on a flyleaf of the first volume of S. Richardson’s novel *Clarisse Harlove* from the library at Trigorskoe. The author argues that the profile portrait of a woman with a shawl on her shoulders represents an idealized image of P. A. Osipova in the likeness of Clarisse.

T. I. Krasnoborod'ko (*St. Petersburg*). On Pseudo-Pushkin’s Autograph of the Poem “If Life should Deceive You” (“Если жизнь тебя обманет...”) from N. O. Lerner’s Collection.

The article considers the history of one document from the authoritative Pushkinist’s collection. This document was published in the book *In Pushkin’s Hand* (“Рукою Пушкина”) as the poet’s previously unknown album entry. The annotation provided by M. A. Tsiavlovskii was very brief, and the document was never mentioned in later editions (including the 2nd volume of the academic edition of Pushkin’s complete works [1949]). Therefore, it was very difficult to determine

its present-day location. Archival documents and unpublished correspondence of Pushkinists during the first half of the 1930s have made it possible to identify the manuscript kept in the Manuscripts Department of the Institute of Russian Literature (Pushkin House) (f. 244, arch. register 4, No. 234) since 1959 and to solve its “mystery.” It had been excluded from the list of autograph sources of Pushkin’s poem long before the 2nd volume of the academic edition was published, and IT appeared in the book *In Pushkin’s Hand* due to the unfortunate error made during the editing process.

A. V. Koskello (*St. Petersburg*). A Rare Edition of Pushkin and Its Designer.

The author examines the edition of *The Tales of the Late Ivan Petrovich Belkin* (“Повести покойного Ивана Петровича Белкина”) (Prague, 1944) which is not present in the collections of Russia’s greatest libraries. The article also provides biographical information on the designer of this edition, N. V. Zaretskii, a Russian immigrant artist.

M. V. Stroganov (*Tver*). Pushkin Studies in Tver.

The chronicle describes scientific and social events connected with Pushkin’s name that have taken place in Tver for the last five years. The author examines the activities of Pushkin museums in Bernovo and Torzhok and the works of S. A. Fessalonitskii and G. Ia. Khodakov (Pushkin scholars from Tver). The author also pays attention to the long-lasting debate regarding Pushkin’s visit to Pogoreloe Gorodishche.