

## THE NECESSITATE OF STUDDING THOMAS MOORE'S CREATIVE WORKS IN RUSSIAN LITERARY

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**Abstract. Objectives:** The article is devoted to the study of literary-critical responses to Thomas Moore and his works published in Russian periodicals of the second half of the 1830s – 1850s. The dynamics of the transformation of ideas about the Irish poet and his creative works in Russia are shown in the article. **Methods:** The study is based on methodologically significant works of such leading Russian literary scholars as M.P. Alekseev, Alexander N. Veselovsky, V.M. Zhirmunsky, Yu.D. Levin, Yu.M. Lotman, B.V. Tomashevsky, V.N. Toporov, E.G. Etkind, as well as works on comparativistics, theory and history of literary translation, intercultural communication. Cultural and historical, comparative research methods are used, as well as methods of integrated analysis. **Findings:** The end of 1830s – 1850s is characterized by the appearance in the Russian press of a significant number of responses to the works of Thomas Moore, in which the poet's invaluable contribution to the development of English literature was noted, and his work was correlated with the literary activities of such contemporaries as G. G. Byron, V. Scott, P. B. Shelley. Many critics, along with the erudition and artistic and poetic talent of Thomas Moore, noted his resilient civil position, unwillingness to put up with the surrounding reality, which was clearly reflected in the lyrical cycle of «Irish Melodies». The death of Thomas Moore caused the publication of obituaries, the authors of which, expressing regret for the incident, published fragmentary biographical information about the poet, presented elements of the analysis of some of his works. **Novelty:** In general, despite the non-systemic nature of the appeals of Russian criticism to the works of Thomas Moore, fans of Russian literature in the second half of the 1830s – early 1850s. Had an idea about Moore as an outstanding figure of English romanticism, the author of talented works, a man of interesting, bright destiny.

**Keywords:** Russian-English literary and historical and cultural ties, poetry, romanticism, tradition, reception, allusion, comparative science, artistic translation, intercultural communication.

### 1. INTRODUCTION

In general an experience of understanding Thomas Moore's compositions by Russian critics in the late 1830s – 1850s can be considered insignificant, but a number of publications can be distinguished among the general background, which deserve special consideration. In «Readings about the Newest Elegant Language Arts» in 1835, D.O. Wolf noted the erudition of Moore as the artist: «...he has an extraordinary, marvelous reserve of knowledge, and this reserve is not harmful to him; as by the touch of Midas everything turned into gold in front of him, so in front of this true poet everything serves poetry» [1, p. 162]. Among the

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characteristic features of Moore's poetry, D.O.Wolf noted tenderness, sincerity, richness of bright colors. However, not all the works of Thomas Moore were highly appreciated by D.O. Wolf. Thus, «The Loves of the Angels», although filled with artistic details which are peculiar to Thomas Moore's works, however, is noticeably worse in comparison with «Lalla Rookh» in «both external and internal richness», because when creating the poem the author «was not quite the authoritative owner of his subject», – as a result, «The Loves of the Angels» «does not have true self-acting force», and the feelings of the fallen angels in it «are too responsive to the present century and, therefore, false, unnatural» [1, p. 171, 173].

The views of V.G Belinsky on the work of Thomas Moore were transformed together with the attitude to the Irish bard in the Russian society. In early articles, V.G. Belinsky invariably mentioned the name of Moore next to Byron among those persons who achieved the greatest prosperity in English literature: «After the great genius of Byron, the talents of Moore, Wordsworth, Southey are glittering and luxurious» [2, v. IV, p. 432]; «Lyrical poetry reached the highest development in the character of Byron, Thomas Moore, Wordsworth and others» [2, v. V, p. 13]. Belinsky ranked Moore's poems as «the richest treasury of lyric poetry» [2, v. V, p. 51], and, at the same time, resolutely did not pay attention to the lyrical cycles of the Irish bard, including the poetic cycle «Irish Melodies» that provoked many Russian translations. Subsequently, Belinsky's attitude to Moore's poems became grudging, and the characteristic oriental flavor, noted earlier among the merits of the works of the Irish bard, led the Russian critic to comment on «not quite a natural fake of Eastern romanticism» [2, v. VII, p. 210].

In the first issue of «Domestic Notes» for 1846 year in the section «Biographies of famous contemporaries» a long article, entitled «Sir Thomas Moore» appeared, which was written on the basis of foreign informative sources that remained inaccessible to the Russian reading public. In general, the article had a biographical orientation and contained information about the poet's social background, gave detailed descriptions of Thomas Moore's studies with R.-B. Sheridan's former teacher Samuel White, his participation in home theaters, peculiarities of his student years at The Dublin University, and it was also mentioned about the involvement of the poet into the organization «The United Irish». Revealing the details of Moore's biography, the anonymous author gave some insight into the originality of his artistic creativity: «...Moore's name is one of the most brilliant literary names of the present century; the extraordinary flexibility of his talent, practicing in all kinds of poetry, from anacreontic ode, elegy, ballad, epic poem to political satire, in which he once gained great success, brought him, not to mention his prosaic writings, many of which were very wonderful, popularity, based on the approval of the different minds» [3, p. 2]. Emphasizing the origin of the Thomas Moore's works to the Irish literature, the author of «Domestic Notes» described in detail the events of the Irish history of the end of the XIII century, which had a significant impact on the formation of the creative preferences of the poet.

## 2. LITERATURE REVIEW

An interest to the study of Russian - English relations, in particular, to the subject of «Thomas Moore in Russia» is quite large. A academician M.P. Alekseev turned to the Russian reception of Thomas Moore's works in the article «Thomas Moore, his Russian interlocutors and correspondents», published in 1963 in the collection of scientific works entitled as «International Relations of Russian Literature»; some interesting facts are established, in the article, close attention is paid to Moore's contacts with A.I. Turgenev. A scientific thesis and a number of articles written by A.N. Girivenko, who first compiled a bibliography of Russian translations of Irish bard's works, are devoted to the problems of translation and literary – critical understanding of the heritage of Thomas More. In recent years, the introduction of previously unknown and unpublished materials, complementing the understanding of the

Russian reception of Thomas Moore (L.V.Korukhova, A.A.Dirdin, Yu.B.Orlitsky, etc.) is still continuing.

### 3. MATERIALS AND METHODS

The material for the study was literary-critical articles about Thomas Moore and his work, published in Russia in the second half of the 1830s – 1850s. In addition, journalistic and literary-critical articles, as well as materials of aesthetic, critical, philosophical, documentary content are used. The research methodology is based on the historical-literary approach, combined with the comparative-historical and formal methods of analysis of literary works. The study is based on the works of such prominent Russian scientists as Alexander N. Veselovsky, Alexey N. Veselovsky, V.M. Zhirmunsky, M.P. Alekseev, Yu.M. Lotman, Yu.D. Levin, V.N. Toporov, A.V. Fedorov, E.G. Etkind, whose works are devoted to the issues of comparative studies of literature and cultures, Russian-English literary ties, theory and history of literary translation.

### 4. RESULTS

In 1847, an educational book entitled as «Outlines of English literature: for the use of the Imperial Alexander Lyceum» was published in St. Petersburg [4], the author of which, Thomas Shaw, after receiving a bachelor's degree in humanities at Cambridge University, moved to Russia in the summer of 1840, where he worked first as an English teacher in A.Vasilchikov's house in Moscow, and then, from the beginning of 1842, began to perform the duties of assistant professor of English literature at the Tsarskoye Selo Lyceum. In ordering the book to his students, Thomas Shaw draws their attention to Moore's works as «examples of the most sophisticated classical English language» and thus leads to the idea that a thorough analysis of the writer's style is needed. According to L.M.Arinshtein, «the first qualified lectures on English literature in Russian educational institutions», were read by Thomas Shaw, an acknowledged expert on historical, cultural and literary development in England, «helped to draw a lot of attention to the interest of this subject in Russia» [5, p. 120–121; see also: 6, c. 149]. The textbook, which was methodically correctly built on the basis of a lecture course, unwittingly became a landmark event in the study of Moore's creative work: actual material about the poet was borrowed by the authors of articles published in Russian periodicals in the 1850s; finally, Thomas Shaw's textbook was reprinted in England and in the USA, which indicated its significant importance [6, p. 124].

Considering that Moore was one of the first, after Walter Scott, writers who took steps in the romantic direction, Thomas Shaw started to evaluate the Irish bard as a separate and generally inaccessible figure in English literature. In the chapter «Moore, Byron and Shelly», giving Moore one of the most significant places in national literature, Thomas Shaw pointed out that the Irish bard's main achievement was the discovery of «new and fresh sources of original life, first in the inexhaustible East, and then in the national identity of his native Ireland» [see: 4, p. 469]. Thomas Shaw described in detail the satirical works of Moore, this fact was, in many respects, a revelation for the Russian reader, because, for censorship reasons, the satire of the Irish bard did not receive wide distribution in Russia. As the highest creative achievement of Thomas Moore, the author of the textbook rightly considered «Irish melodies» created within the framework of the national tradition, which skillfully combined the penetration of folk music and the severity of the literary form. Analyzing the «Eastern Tale» of «Lalla Rookh», Thomas Shaw focused on the composition of the work, however, few but valuable remarks were made concerning stylistics and poetics. Other Moore's works were shortly reviewed by Thomas Shaw, without thorough analysis.

The death of Moore in 1852, significant for Russian literature as the year of the loss of V.A. Zhukovsky and N.V. Gogol, caused the appearance of obituaries in «Moskvityanin», «Sovremennik», «Otechestvennyye zapiski» and «Journal of the Ministry of Public Education».

The obituaries that convey sincere regret for the death of the great Irish writer contained sufficiently complete biographical information and a completely objective assessment of Moore's contribution to the world literature and culture. Objectivity in the perception of the heritage of the romantic writer was largely due to the actual completion of his career in the mid 1840s. It is known that Moore's consciousness was gradually fading away after the death of the closest people, five children. Thus, a small but significant historical distance appeared, according to which the perception of the poet's heritage was substantially objectified.

For the first time in the obituary of «Notes of the Fatherland» magazine, referring to the English journal «Athenaeum», it was reported about the preparing for publication of the Thomas Moore's diary, who had been writing it for many years: «...the diary is three thick volumes of very small writing and will <...> published by Mrs. Moore with some other important documents» [7, p. 258]. The publication of the memoirs of Thomas Moore, carrying out since 1853 by John Russell, provoked strong public interest – all eight volumes were bought by the Imperial Public Library».

Describing Thomas Moore as «the last of the brilliant galaxy of poets to which Byron belonged», the author of the obituary in «Notes of the Fatherland» emphasized the particular addiction of fortune to the Irish bard: «All his literary enterprises, with the exception of two or three minor troubles, were successful; until his death, he enjoyed the glory of a great poet and an extremely intelligent man, he was famous, at last, as a musician and as a singer of his own ballads» [7, p. 258]. Comparing Moore and Byron, the author of «Notes of the Fatherland» emphasized that two powerful talents were differed in their perception of reality, which largely explains their different fates.

Moore's perception as a symbol of the past is also peculiar to the obituary in «Moskvityanin», where the Irish bard is characterized as a «great poet», faithful to his life convictions, with his death «the last connection that connected the present generation with a bright constellation of brilliant people who glorified England in the beginning of this century disappeared» [8, p. 15]. However, judgments about the specific works of Moore were very strict and even harsh. Here, for example, the author of «Moskvityanin» evaluated the poem «The loves of the Angels»: «In Paris, he wrote his poem «The loves of the Angels», which is still talked about sometimes, but which is read very little at all» [8, p. 17]. The obituary is focused on Moore's uncommon destiny, closely connected with Byron, Walter Scott, Shelley, Campbell, Rogers, who traveled with his heroes to many countries and continents.

The appearance of the first volumes of T. Moore's memoirs attracted the well-known Russian critic A.Druzhinin, who stated in the second letter of the cycle «Letters about English Literature and Journalism» in 1853: «One of the most interesting events in British literature and journalism in recent months must be considered «Notes» of the dead poet Thomas Moore and a number of articles generated by this work, published in the light of the writings of Lord John Rossel, Moore's friend and his executor» [9, p. 290–313]. Perceiving Moore's popularity as a peculiar response to his ability to «value other people's heart and strength of character», A.V.Druzhinin came to a significant conclusion: «Moore did not produce any unprecedented heroic acts, didn't bring any special sacrifices to anyone, did not surprise the universe by unheard actions; but he enjoyed common love and cherished her» [9, p. 313]. On the whole, A.V. Druzhinin spoke «about the attractive personality of the poet, who presented European literature with so many brilliant judgments» [9, p. 313].

A.V. Druzhinin was the only Russian critic who addressed in the first letter of the cycle «Letters about English literature and journalism» to the tendency, which appeared in England to diminish the creative merits of Thomas Moore by the Leukists Wordsworth and Southey. Unconditionally taking the side of Thomas Moore, the Russian critic described the Leukists as «minor poets, poor in life experience, tormented by dissatisfied self- esteem» – they could not achieve the desired simplicity of the image, «gave rise to a pile of insignificant

poems that were aged during the period of twenty years» [9, p. 290]. According to the observation of A.V. Druzhinin, in their opposition to Scott, Moore and Byron, «the Leukists overlooked many important circumstances: they forgot, firstly, that the literary world is large and can accommodate two schools; secondly, that the microscopic image of trifles is not yet simplicity, and thirdly, that their own powers were nothing before the strength of Moore, Scott and Byron» [9, p. 290].

Among the papers of A.V. Druzhinin in RSALI, there was an unpublished note about the third interpolated tale «Lalla Rookh» entitled «The Fire-worshippers», which is a detailed retelling of the plot of the work, accompanied by emotional remarks of the critic: «...the poet stops, glances at the destruction of his beloved creatures, on the destruction of happiness, describing that he had lost so many gorgeous flowers of his poetry, and, is full of burning lateness to the traitor created by him, pronounces a fierce curse on the monster who sold his brothers, his tribe, his faith, his leader and his graceful mistress! Moore does not find the words to express his indignation; the whole picturesqueness of the eastern syllable cannot express the future that he promises to the traitor» [10, shit 1]. In the understanding of A.V.Druzhinin, «The Fire- worshipers» were the clearest example of the «poetic passion» of the «hot Irishman», which produces a powerful effect, «combining with the overall charm and transparency of his poetry» [10, shit 1]. A.V. Druzhinin subtly caught the main idea of the Moore's work, built on the pathos of an implacable struggle against violence over proud human nature.

In another perspective, the life and work of Thomas Moore is discussed on the pages of the fourth book, «Son of the Fatherland» in 1852, in I.P. Kreshev's biographical sketch, largely based on French literary criticism materials, which often allowed conflicting judgments. Comparing the creative works of Moore and Byron, I.P. Kreshev concludes that «always tender, sympathetic, full of charming charms» poetry of the Irish bard can be characterized as «the poetry of the imagination», while the deep, «terrifying the heart» Byron's poetry is «The poetry of passion»; if Byron's work is like «a Milton pine, singed by heavenly fire and proudly raising its head in the upper layers of air», then Moore's work is «a flower without thorns, luxurious, brilliant, spreading fragrance» [11, p. 122, 123]. In these words, one can see the desire for anesthetization of Moore's creative work, the desire to present him as an artist describing virtue in sugary salon verses and completely bypassing the «pictures of suffering and vices». Obviously, I.P.Kreshev was not aware of such civil works of the Irish poet as «To the Death of Sheridan», «The Petition of the Irish Orange», «Irish Slave». Considering Moore «the most skillful colorist among all British poets», I.P. Kreshev at the same time typifies the realities represented by the Irish bard: «Beautiful creatures of nature, silvery, fragrant wings, flowers, rainbows, the blush of virgin, a kiss, sometimes tears are companions of Thomas Moore» [11, p. 123]. The statement that Moore «has neither human images nor picturesque effects» [11, p. 123], is contrary to the entire content of the article, could be uncritically borrowed from some French source, especially since much of the French critics preferred to emphasize Moore's abilities, to admire the external form of his poems, without going into such details as ideological orientation, connection poems with Irish folk poetry, freedom-loving motifs, etc. A good knowledge of I.P. Kreshev of Western European materials about Moore testifies, in particular, the use of the statements of Sheridan and Byron about the Irish poet and his creative works.

An excessively enthusiastic description was given by I.P. Kreshev of Thomas Moore's «Eastern Tale» «Lalla Rookh», which granted «Eastern poetry the right of citizenship in Europe». Moore, whose talent «enjoys and plays in the atmosphere of the night, as in his native environment», was able to show vividly in his work the dazzling luxury and «tender fragrances» of the oriental world. According to the Russian critic, Moore's poetry «glitters and sparkles», «borrows rays from the stars, colors from the flowers, pearls from fountains, play of colors from rainbows», thus creating a delightful world in the imagination of the

reader, full of unprecedented beauty, extraordinary sensations. «The action of the poem takes place in Asia, – writes further I.P.Kreshev, the land of poets, which gives them their flaming heart, diamond mines, shores dotted with coral cliffs, militant and love legends, and all sonorous names. Such a brilliant material belonged rightfully to Thomas Moore – and he autocratically seized the treasure» [11, p. 108]. Presenting the fourth interpolated poems of the eastern tale «Lalla Rookh», entitled «The Light of the Harem», I.P. Kreshev called it «a garland of rays, colors and songs», constituting a «worthy crown» of the whole «Oriental Tale». In an effort to clarify what was said, the critic quoted the song performed by the fairy as an illustration, «weaving brilliant flowers and leaves in a mystical order» [11, p. 111].

More objective can be considered I.P.Kreshev's analysis of «Irish Melodies», which are unequivocally associated with the national epic, historical events and, ultimately, with the national liberation movement of the Irish people: «In these charming works the whole character of Irish people was reflected, passionate and tender, dreamy and sad» [11, p. 113]. I.P.Kreshev noted the close connection of «Irish Melodies» with folk music, which is extremely important for Thomas Moore: «When "Irish Melodies" were published without music, under the influence of which they originated in the poet's mind, Moore felt some sadness: he saw only the skeletons of his creatures, without own flesh and blood, without the fullness of life» [11, p. 113]. The article also touches upon the question of the translators of the «Irish Melodies», two of them – I.I. Kozlov and M.P.Vronchenko (M.V...ko) are named by name. These poets created, according to I.P. Kreshev, the best translations from Moore's works, unfortunately, very few [11, p. 114– 115]. I.P.Kreshev reproduced one translation by I.I. Kozlov («When the sad hour of the evening silence strikes...») and two interpretations of M.P. Vronchenko («The moon may be reflected in the water mirror...», «The time is dear to me when the flame of the day turns pale...»), and the translations of M.P.Vronchenko were quoted from the text of their publication in «Northern Flowers» for 1829.

The translations of I.P.Kreshev from Thomas Moore, which constituted a significant part of his biographical essay, were quite popular and subsequently included into the N.V.Gerbel's anthology «English poets in biographies and samples» [see: 12, p. 248]. His two other translations are less well known: «When your loyal friend, when the fan of your days...» (Moore's poem «When he who adores thee...» from the first notebook of «Irish Melodies») and «I saw in the morning in a playful intention...» (Moore's poem «I saw from the beach ...» from the sixth notebook of «Irish Melodies»), published in 1852 in the «Pantheon of Theaters» magazine with an editorial note written by F.A. Koni: «To the translation of these two Moore's melodies the edition's staff is obliged to I.P. Kreshev, who knows so fluently Russian verse» [13, p. 5–6]. These translations were included by the editors into the article «Thomas Moore» written by A.S. Gorkovenko, the translator of the novels of Bulwer-Litten, Walter Scott, Fenimore Cooper, later a well-known meteorologist, vice-director of the hydrographic department. A.S. Gorkovenko was the author of articles about American literature, written under the impression of a trip to this country, and collaborated with the «Encyclopedic Lexicon» published by A.A. Plushar.

The article, written by A.S. Gorkovenko, summarizes the information about Thomas Moore, known to the Russian reader from previous publications. Thomas Moore is characterized as the last representative of the great plead of English romantic poets who lived and worked in a unique historical period, when «genius developed in all branches of fine literature, philosophy, and criticism» «Simple, harmonic songs» written by Moore, in which A.S. Gorkovenko sees neither «stormy passions of Byron», nor «elevated philosophy of Coleridge», nor «dreamy and mystical brilliance of Shelley», nor «boring overextension of Southey», attract the reader that «they are poured out straight from the soul», and «there is so much feeling, beauty and harmony in them that they can rarely not find an echo in any heart» [14, p. 1]. The perception of Moore's «The Love of Angels» as one of his weakest works becomes commonplace for Russian critics: «Moore's "The Loves of the Angels" is generally

found lower than his other writings. Moore's angels are similar the biblical angels as much as the angels of Raphael and even A. Dürer like those whom we see in the biblical dramas of the French» [14, p. 7]. In an article written in a polemical tone, A.S. Gorkovenko expressed a judgment about Moore's lyricism as «an example of the most sophisticated and classical language» [14, p. 6], thereby again bringing the literary criticism of his time to the question of the necessity to study the language and the style of the Irish bard. Another thought arising from the judgments of A.S. Gorkovenko and also interesting to the researchers of the subsequent time is the presence in Moore's verse of a certain predetermined melodic figure that has the ability to form this or that musical-poetic image. By the suggestion of A.N.Girivenko, we can see the fact of A.S. Gorkovenko's new appealing to the personality and creativity of Moore [15, p. 260] in 1854: indirect instructions are found in the obituary stored in RSALI [16, shit 2], they allow us to express an opinion that a brief note about the «well-known» poet which is in the eighth volume of the «Encyclopedic Dictionary» edited by A. Starchevsky belongs to A.S. Gorkovenko [17, p. 295–296].

In 1852, a series of two articles about Thomas Moore was published in «Sovremennik» by N.A.Nekrasov and I.I.Panaev, which contained many little-known and often non-important facts of the biography of the Irish bard, the presentation of which was spontaneous, not aimed at reflection of the processes of creative evolution. «The life of Thomas Moore has a double literary interest», the anonymous author argued, «firstly, by his personality, which played an important role in English contemporary literature; secondly, through his friendly relations with people who are even more popular than he himself» [18, p. 107–121]. In this regard, the article draws fair attention to the creative relationship of Moore with Byron, Walter Scott, Campbell, Rogers. Calling Moore as a «national writer», the Russian critic makes a deep evaluation of the events in Dublin associated with the suppression of the «United Irish» rebellion in 1798 – it is from these events that the Irish bard's creative biography is considered to start. Rapprochement with the London literary environment led Moore to the initial formation of the ways of the development of romantic imagery system, helped to do the experiments on the transformation of already existing lyric genres, as evidenced by the poetic cycle «Juvenile poems» dating back to 1801 – a successful test of creative forces that demonstrated the rich creative possibilities of the young author, immediately deserving careful– favorable assessment and the name of the «English Catullus». The characteristic nationality, on the instructions of the Russian critic, was most vividly manifested in the satirical writings of Moore, created more «in the style of Juvenal and Churchill than Horace and Pope» [18, p. 119].

The second article of the cycle is notable for the statement about the existence of an «Irish school» in the dramatic literature of the Three Kingdoms [19, p. 307–323]. Thus, the position of Thomas Moore as the ancestor of the new Irish literature was determined, but many complex issues (in particular, the traditions of the Irish bard in the works of contemporary poets, as well as subsequent writers) remained outside the field of the critic's view. A priori judgment of the mid– nineteenth century. about the «Irish School» found justification in the works of foreign literary scholars of the second half of the 20th century, who established Moore's contextual similarities with Byron, Coleridge, Shelley, Wordsworth, Poe, Keats, Tennyson, Browning. The origins of the «Irish style» of Thomas Moore are rightly seen in the inseparable connection of the best works of the poet with the national musical culture [see: 20].

In the № 3–4 of «Sovremennik», in 1853, the article «The discussions of English Magazines about Thomas Moore and his "Notes"» was published, indicating that the appearance of the first volumes of Moore's memoirs caused a wide public resonance. The publication of individual fragments of memoirs is accompanied by the interpretations of the content taken from the foreign sources, often filled with superficial remarks that cannot reflect the deep essence of the creative world of Thomas Moore. For example, the judgment

about the connection of the Irish poet with the national musical culture, which is very peculiar to the critical articles about Moore of the early 1850s, gets an unexpected perspective in the material of «Sovremennik», completely distorting the idea of a hard-writing writer who could not imagine his existence without literary work: «Music and folk songs were the beginning of the future poet's glory <...>, saved him from the difficult years of obscurity, from the sad need to strip the way through a crowd of seekers of glory and happiness» [21, p. 219].

Apparently, understanding the bias of the above-mentioned article, which relies solely on the opinions of foreign critics, «Sovremennik» tried already in № 5– 6 for 1853 to give a detailed analysis of the first two volumes of the notes of one of the most brilliant poets of the Romantic era. Both in the patriotic works and in the love lyrics of Moore, the author feels a special Irish spirit, closeness to the native land, its customs and traditions, revealed itself and noticeably strengthened from an aesthetic point of view due to the melody and bright imagery of the poetic word. The article once again notes Moore's interest to folk music, which largely explains the aesthetic pleasure that arises when reading his works: «Any melody, folk or created by him, was connected in his mind with a well-known feeling, memory or impression, which were designated either in the first two verses of the song, or in a separate chorus; then he developed his poetic theme, depending on the rhythmic structure of the song» [22, p. 17–51]. In addition to the traditional biography of Thomas Moore, the article in «Sovremennik» contained interesting observations of the «clear style», giving a unique peculiarity to the poetry of the Irish bard, included reflections on the essence of literary mastery, the programmatic significance of a work for the writer's heritage and, ultimately reflected the aesthetic preferences of its time. However, this material of «Sovremennik» was not original, but translated, borrowed from the «Revue des Deux Mondes» [23, p. 813]. «Sovremennik» continued to follow the publication of Thomas Moore's notes, as evidenced by the response to the release of the last, eighth volume, belonging to N.G. Chernyshevsky and placed in the «Foreign News» section in issue № 7 of 1856 year: «The last volume of the biography of T. Moore, written by Lord John Rosselli, appeared» [24, p. 744].

The appearance of the first two volumes of notes and letters written by Moore caused in 1853 the response of «Moscow Gazette», who wrote that «such a literary phenomenon excites a general participation in England», which means, in particular, that not only literary publications, but also «political journals» draws attention to him [25, p. 350]. Obviously, the publication, undertaken by John Rosselli immediately after the death of Thomas Moore, not only provoked general interest, but in many ways helped to accelerate the processes of reassessment of the poet's creative achievements due to the activities of the Leukists. It is by these processes that one can explain the significant weakening of attention to Moore in Russian criticism in the following years.

## 5. DISCUSSION

Periodicals of the second half of the 1850s – 1860s did not give an increment of knowledge about Thomas Moore. The statement of the universal recognition of the creative achievements of Thomas Moore became traditional: «His name is respected by his compatriots and his works are translated into all European languages» [26, p. 167]. The few critical judgments of the press about Thomas Moore were distinguished by the malevolence of a priori nature; they did not contain elements of the analysis of literary texts [see: 27, p. 388]. Much more interesting seemed to be the judgments about Moore in the educational literature of this time, in particular, in the book «The Course of Poetry's History for Female Institutes and Gymnasium Students», published by A. Linnichenko in the Kiev University Printing House in 1860. For A.Linnichenko, the most significant are the national roots of Thomas Moore's creative works, his patriotic pathos, and his connection with the Irish



national liberation movement: «Trying to awake by his songs the nation after a long dream, he glorified it and made the others to sing its former freedom, sadness and joy of her independence fighters. Finally, inflamed by patriotic anger at the oppressive system of government, he burst out with acute satire against England's religious intolerance and its corruptness and social damage» [28, p. 213].

Since after the end of the 1820s – the beginning of the 1830s. Moore's creative works were included into the programs of university courses, it is interesting to look at the presentation of the material about him in high school textbooks, most of which were translated. Of all the textbooks, only the book of Julian Schmidt «A Review of the English Literature of the XIXth Century», published in St. Petersburg in 1864, pays close attention to Moore, contains a detailed analysis of his main works. In the traditional manner, J. Schmidt compares Moore and Byron, makes several interesting remarks concerning the stylistics of the works of the Irish bard, mentions their Russian translations, from which it can be assumed that J. Schmidt met them in the process of his work. Finally, the international recognition that Irish Melodies has received is emphasized, evoking a sense of national pride among compatriots and constituting the best part of the poet's artistic heritage: «The sympathy with which these songs were met everywhere was extraordinary. They were translated into Latin, French, German, Russian and Polish» [29, p. 79]. Considering Moore's heritage from a certain historical distance helped J. Schmidt to give a completely objective evaluation of all the writer's main compositions.

The textbooks of Ch.Terner «Our great Writers» (1865) and «Lessons in English literature» (1896) that reveal significant differences in the evaluations were also popular in Russia: while in the early student's book, Moore's politely condescending characteristic was heard, then the later edition the undeniable artistic value of the main works of the writer was emphasized. The judgments of C.Terner, apparently, were significantly influenced by the course of the literary process, the numerous appeals of contemporary writers to his translations and the reception of Moore's work. The judgments about Moore and his lyric poetry were traditional in the book written by K.Weiser «The History of English Literature», published in 1899 in St. Petersburg; the author of the book considered Moore's heritage in context with the works of Byron and Shelley.

In three translations published in 1893, 1898 and 1907, the book of the Danish literary critic Georg Brandez, «The Main Currents of the Nineteenth Century Literature» [30; 31; 32], two chapters in which are devoted to the literary – critical understanding of the best Thomas Moore's created works. In the chapter «Irish Rebellion and Opposition Poetry», Moore's work as a work of truly national writer is understood through the interpretation of historical events connected with the national liberation movement in Ireland at the turn of the 18th and 19th centuries. According to Georg Brandez, these events prepared the appearance of «Irish Melodies», thanks to which Moore did «for his fatherland more than what was done by anyone else, even more than what Burns did for Scotland». Moore was destined to «clothe into the immortal poetry and music the glorious names, memories and sufferings of his fatherland, as well as the terrible atrocity committed over Ireland and the best qualities of her sons and daughters» [30, p. 177]. «Lalla Rookh» was rated by George Brandez significantly lower than «Irish Melodies»; in particular, when characterizing «The Fire-Worshippers» as «the only completely successful part» of the «Eastern story», he argued that reader's interest «awakens only when» it comes to the realization that «under the gebras are Irish and Ireland hidden» [30, p. 197]. «Even the names Iran (Iran) and Erin (Erin) are gradually merged in the ears of readers in one word, – H. Brandeis thinks it over further. – This beautiful poem in which the hero is a noble and unhappy rebel, and the heroine lives in an environment where people constantly talk about him with disgust, apparently inspired by the recollections of Robert Emmett and Sarah Curran. The similarity is noticeable even in some small details» [30, p. 197–198]. Explaining the details, G. Brandez

puts a solid foundation under his scientific concept: «Shortly before Gafed began to call on the gebras for revolt, he wandered around the foreign countries, and Guinda, with fear for Gafed's life, listens daily the stories of bloody reprisals with the rebels. When Hinda kills herself with despair, that her lover died in the fire, the poet addresses to her dead body with a sad song, in which it is only necessary to replace the word Iran by the word Erin and whole of its stanzas can be added to the song «She is far from the land», so no one will suspect the presence of the extra element» [30, p. 198]. However, it should be recognized that in his work G. Brandes took into account the historical events and modern Irish realities to a great extent than from the actual artistic advantages of Moore's creative works, as a result, many judgements and characteristics were far from objectivity.

On the basis of the book of G. Brandes, M. K. Tsebrikova wrote and published in the «Russian Wealth» in 1887 an article entitled «Romanticism in England (according to Brandeis)» [33, p. 107–139], the first part of which is entirely devoted to Thomas Moore. The article, which was popularizing in nature and anticipated the appearance of the book of G. Brandes in Russian, repeated many mistakes and miscalculations of the Danish researcher. The author, however, managed to make a number of interesting refractions of artistic material, in particular, an interesting episode that conveys the prehistory of the «Irish Melody» entitled as «She is far from the native land...», which received a response in the Pushkin's poem «For the shores of far homeland...».

## 6. CONCLUSION

As we can see, the appeal of Russian criticism to Thomas Moore's creative works of the reviewed period was largely of non-systemic nature, which may be due to external reasons, in particular, a new stage in the development of Russian society, a change in its ideological and aesthetic views. Critical articles, published in Russia in the second half of the 1840s – early 1850s, formed an idea of Moore as an outstanding figure of English romanticism, the author of ingenious works, a man of interesting, bright fate. Biographical materials about Thomas Moore were combined in articles with analytical judgments about his artistic heritage, the highest creative achievements. On the pages of the Russian periodicals responses to the death of Moore, detailed materials about the release of his separate volumes, his posthumously published diaries and letters were published. The publication of certain fragments of Moore's diaries in Russia affirmed both the public interest to the personality of the great romanticist, and to the preferences of the Russian public, which was attracted by memoir literature. In the end, it was these materials that created the prerequisites for further deeper understanding of Moore's heritage of Russian literary criticism.

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