



Thomas Moore's creative works in the Russian literary critical reception of the 1820s the first half of the 1830s

Las obras creativas de Thomas Moore en la recepción crítica literaria rusa de la década de 1820, la primera mitad de la década de 1830

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abstract

Objectives: The article is devoted to the study of literary-critical responses about Thomas Moore and his works published in Russian periodicals of the 1820s – the first half of the 1830s. **Methods:** The article 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 science, 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 first mentions about Thomas Moore in Russia began to appear in translated articles and brief notifications about the release of new books in the early 1820s. Many articles contained critical remarks about the work of the Irish bard, responses to his most significant works for the Russian public, among which are the poetic cycle «Irish Melodies», the oriental tale «Lalla Rookh» and the novel «The Epicurean». An Interest to Thomas Moore was maintained thanks to his work on the biography of Lord Byron, which caused many disapproving remarks from Russian literary criticism due to the circumstances accompanying its appearance. **Novelty:** Despite the appearance in the Russian press in the 1820s – the first half of the 1830. critical reviews about the work of Thomas Moore, he was traditionally perceived as one of the key figures of English romanticism, who was a part of the famous triumvirate of romantics along with Byron and Walter Scott. Moore turned out to be significant for Russian literature as a singer of Irish freedoms, an interpreter of Oriental motifs, a biographer and a like-minded person of Byron.

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

Objetivos: El artículo está dedicado al estudio de las respuestas literarias críticas sobre Thomas Moore y sus obras publicadas en periódicos rusos de la década de 1820, la primera mitad de la década de 1830. **Métodos:** El artículo se basa en trabajos metodológicamente significativos de destacados académicos literarios rusos como MPAlékseev, Alexander N.Veselovsky, VMZhirmunsky, Yu.D.Levin, Yu.M.Lotman, BVTomashevsky, VNToporov, EGETkind, como así como trabajos sobre ciencia comparativística, teoría e historia de la traducción literaria, comunicación intercultural. Se utilizan métodos de investigación comparativos culturales e históricos, así como métodos de análisis integrado. **Hallazgos:** Las primeras menciones sobre Thomas Moore en Rusia comenzaron a aparecer en artículos traducidos y breves notificaciones sobre el lanzamiento de nuevos libros a principios de la década de 1820. Muchos artículos contenían comentarios críticos sobre el trabajo del bardo irlandés, respuestas a sus trabajos más importantes para el público ruso, entre los cuales se encuentran el ciclo poético «Melodías irlandesas», el cuento oriental «Lalla Rookh» y la novela «El epicúreo». El interés por Thomas Moore se mantuvo gracias a su trabajo en la biografía de Lord Byron, que causó muchos comentarios de desaprobación de la crítica literaria rusa debido a las circunstancias que acompañaron su aparición. **Novedad:** a pesar de la aparición en la prensa rusa en la década de 1820, la primera mitad de la década de 1830. críticas críticas sobre el trabajo de Thomas Moore, fue percibido tradicionalmente como una de las figuras clave del romanticismo inglés, que fue parte de la famosa Triunvirato de románticos junto con Byron y Walter Scott. Moore resultó ser significativo para la literatura rusa como cantante de libertades irlandesas, intérprete de motivos orientales, biógrafo y una persona de mentalidad similar de Byron.

Palabras clave: vínculos literarios e históricos y culturales ruso-ingleses, poesía, romanticismo, tradición, recepción, alusión, ciencia comparada, traducción artística, comunicación intercultural.



Introduction

The first mentions of Thomas Moore in Russian periodicals appeared in the translated articles and brief notes about the release of new books relating to the very beginning of the 1820-s. Thus, in the magazine «The Son of the Fatherland», № 35, for 1821 year, the Russian translation of Filaret Shaly's article «Historical Experience about English Poetry and Current English Poets» appeared, published shortly before in «Revue encyclopédique» [1, p. 446–458]. In a long article, Thomas Moore and one of his most famous works – «the Eastern Tale» «Lalla Rookh» – got a brief, but at the same time emotionally elevated characterization [2, p. 58–59], due to F. Schäl's creative passions [see: 3, p. 181].

A detailed biography and description of Thomas Moore's works were firstly presented in Russian in 1822 in the translated article «Something about Thomas Moore», published in the journal «Well-intentioned» [4, p. 41–60]. Taken as an epigraph, the famous words of J.-G. Byron about Moore-Anacreon, who received «to whom the lyre and laurels have been given, / With all the trophies of triumphant song», are largely explicable by the attention of young Moore to Anacreon's work, manifested in the translation of his odes. The article begins with a phrase that soon became «the commonplace»: «England is equally surprised by Walter Scott, Lord Byron, and Thomas Moore» [4, p. 41]. Underlining Moore's mastery in the interpretation of oriental flavor, the author of an article translated into Russian by A.N. Ochkin brings together «Lalla Rookh» with the great creations of Saadi and Gafiz.

In the long story about the «Irish Melodies», there appeared the idea of the decisive significance of the musical basis for the popularity of this poetic cycle, based on the judgment of Moore himself that «these verses themselves mean very little; but, like insects preserved in amber, they get their dignity from what they are connected to» [4, p. 46], – such conclusions are contained in the author's «Advertisement» to the first notebook of «Irish Melodies», which was published in 1807. Complaining that Irish music is not collected by anyone and provokes more sympathetic reaction from foreigners than from Irish, Thomas Moore explained further to readers the complexity and multidimensionality of his task: «It is not easy to attach words to these voices. A poet who wants to follow the different feelings that they express must have quick transitions of ideas and an extraordinary confusion of gloomy reverie with frivolity: this is our character and color of our music. In the most cheerful of our songs there are always a few sad notes that cast a shadow of reverie over the entire play and make the joy more

attractive» [4, p. 48]. At the time of the emergence of the Thomas Moore compilation, one attempt to systematize materials on Irish music was known – in 1792, Edward Banting recorded at the Irish Harper Festival, and then in 1796 and 1807. – published in two volumes a significant number of the people he heard. Thus, the «Irish melodies» of Thomas Moore, according to the author's observation of a large French article translated and published in the «Well-intentioned», involuntarily found themselves at the origins of the Irish's exploration of «their own treasures» [4, p. 48].

In the Russian periodicals of the early 1820s. It was often possible to find brief information about the release of new books written by Thomas Moore. The «Russian invalid», reporting on May 27, 1822, that Moore published «a collection of new romances and songs entitled «Irish melodies» described the novelty of the book as «exemplary works of light poetry» and put the Irish bard «on the first place between anacreontic poets of modern times» [5, p. 495]. The release of the poem «The Love of angels» in 1823 was accompanied by the statement of a public response in the Russian press caused by this work – the poem «made a lot of noise in England» [6, p. 239]. The appearance of the French translation of «The Love of Angels» did not stay unmentioned [7, p. 667], meaning the closeness of the poem to the biggest part of the Russian reading society. In the same 1823, the «Russian invalid» magazine informed the readers about another important event: Thomas Moore prepared a new book for publication – «a collection of fables and other small poems» [8, p. 512], – subsequently known as the satirical cycle «Fables for the Holy Alliance». As you can see, from informational messages in Russian periodicals of the early 1820s, it was possible to get a fairly complete picture of the results of the literary activities of the Irish bard.

Literature Review

An interest to the study of Russian-English relations, in particular, the topic «Thomas Moore in Russia» is quite large. An Academician M.P. Alekseev turned to the Russian reception of Thomas Moore's work of in the article «Thomas Moore, his Russian interlocutors and correspondents», published in 1963 in the collection of scientific works «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.N. Girivenko's thesis and a number of his articles by are devoted to the problems of translation and literary-critical understanding of the poetical heritage of Thomas Moore in Russia. In the book «Literary Translation and Intercultural Communication» written by Yu.L. Obolenskaya,



on the little-known material reflecting the specifics of the Russian translation culture, the most vivid examples of the reception of individual images, motifs and myths are shown. A significant historical – literary element expressing in taking into account intertextual connections, revealing of creative similarities, traditions, reminiscences is characterized in the N.A. Kuzmina's book «Intertext and its role in the processes of poetic language evolution» and E.A. Fenova's book «Interpretation of poetic text». The dynamics of the stylistic processes that took place in Russian literature, and at the same time the national originality of various cultures is marked and recognized in this works.

Materials and Methods

The material for article's writing was literary-critical articles about Thomas Moore and his work, published in Russia in the 1820s – the first half of the 1830s. The methodological basis of the research is formed on the historical-literary approach to the subject of study, combined with the comparative-historical and formal methods of analysis of literary works. The study is based on the works of such prominent Russian predecessor scientists as Alexander N. Veselovsky, Yu.M.Lotman, M.P. Alekseev, V.M. Zhirmunsky, Yu.D. Levin, B.V. Tomashevsky, V.N. Toporov, A.V. Fedorov, E.G. Etkind.

Results

Describing Moore as one of the figures of the «British Parnassian poetic triumvirate», which also included Lord Byron and Walter Scott, the anonymous author of the magazine «Russian Invalid» gave in 1822 such an original critical evaluation of the early Anacreontic writings of the Irish bard: «His erotic songs are animated by lively feeling, captivate harmony of poems and show a strong, fiery imagination. <...> His colors are fresh, the images of passions are deep, his descriptions and pictures have some kind of magical appeal» [9, p. 824]. Despite its emotional and evaluative character, this statement is still interesting to us, since it is, apparently, the first non-borrowed characteristic made by the Russian author of the Thomas Moore's creative heritage. The anonymous author of the magazine «The Russian Invalid» draws attention to the clarity and reasonableness of the compositions of the works young Moore: «He is rich in thoughts and knows how to express them with particular tidiness» [9, p. 824]. At the same time, the compositional constructions of Moore's anacreontic poems are differed by a significant variety, in which one can see the desire of the romantic poet to go away from the classic laws, to gain more freedom in the choice of artistic forms. The references to the

«poetic triumvirate of British Parnassus» turned out to be surprisingly consonant with the development of the literary process in Russia; in particular, in one of the articles published in the magazine «Russian Invalid» in January 1823, a parallel between the British triumvirate and a certain «trinity» of poetic forces in Russian literature, including V.A. Zhukovsky, K.N. Batyushkov and A. S. Pushkin was drawn [10, p. 20].

In many respects, the judgments about Thomas Moore, contained in the second article of the «experience in three articles» written by O.M.Somov «About Romantic Poetry», are also emotionally evaluative. Thus, describing Moore's youthful poems of erotic content, still unpublished in Russia at that time, O.M. Somov admitted that they were distinguished by the «tenderness of poetry» and are rightly earned the author's fame of Anacreon-Moore. Moore, whose poetic manner had «more smoothness and roundness» than the one of J.-G. Byron, and was also «more diverse in subjects and characters». O.M.Somov considered the masterful ability to «lead the reader into a pleasant delusion» about its authorship as an undoubted advantage of the «Eastern Tale» «Lalla Rookh» – it seems that the work was created by someone from the classics of the medieval East. «To the reinforcement of this charming deception» the descriptions of nature, and portraits of the characters of the «Eastern Tale», an appeal to the customs and beliefs of the East, and the «flowery» oriental syllable of the story, is served. An enthusiastic evaluation of a recently published Moore's new poem «The Love of Angels», «which poetry is the purest music of souls allowed from the bonds of their physical and inimitable heavenly harmony» was received by O. Somov [11, p. 166; 12, p. 33]. It is important to note that the poem «Love of Angels», as well as Moore's youthful poems, was not translated into Russian at that times, – O. M.Somov most likely relied on the opinions of the foreign press in their judgments about this work.

In 1824, there were many reasons for mentioning the name of Thomas Moore in the Russian periodicals. Thus, in № 21, 1824 of the magazine «Son of the Fatherland» it was reported that «literature lovers are eagerly awaiting the appearance of Lord Byron's biography, written by him and sent to his friend, Thomas Moore» [13, p. 40]. However, in the next issue, it was reported about Moore's ennobled act, who betrayed the late Byron's manuscript to fire after the accident when Byron's sister «found many places in it that were offensive to those who are still alive»; at the same time, Moore returned «two thousand guineas to the bookseller (about 60 thousand rubles) received for permission to print this manuscript» [14, p. 95]. Very little time passed, and in № 24 of «The Son of the Fatherland», referring to the newspaper



«The Times», they informed the readers that «the public did not lose Lord Byron's notes, because there are the copies of them» [15, p. 188]. As we see, the burning of the Byron's diary done by Moore could not receive public approval, although, in general, there were no characteristic reproaches, because the diary contained «circumstances relating to some relatives and which might seem offensive to them» [16, p. 512]. The «Russian Invalid» in the issue of June 9, 1824 published a detailed open letter to Moore, containing a thorough description of the causes of the incident, as well as testifying of the Irish bard's refusal to take money from Byron's relatives «filled with noble feelings» [17, p. 540]. At the same time, not all representatives of the literary environment could accept this Moore's explanation, perceiving his act in the depths of his soul as a betrayal of a deceased friend. In particular, Lee Hunt in his notes about Byron, published in 1830 by the «Literary Gazette», openly acknowledged the harm that Moore «may have, without intention, caused <...> to his noble friend» [18, p. 110].

The loss of Byron's notes was largely compensated by the two-volume book written by A.-L. Belloc entitled «Lord Byron» and published in French in Paris in 1824–1825 years. In response to this edition, placed by Moscow Telegraph, a high evaluation was given to A.-L. Belloc's activity: «There are some translations in French of almost all the compositions of Lord Byron, but the translations are bad. Mrs. Belloc, knowing both languages excellently, translated several T. Moore's works, with praise, and now publishes her remarks about the character and writings of Byron, with the original text's attachment and the translation of many Beironov's works, under the title above. It is curious by the way: the look at English literature, poems, Byron's poems and Byron's letter about W. Scott. There are a lot of new details in this book, decorated with a portrait, a picture of Byron's handwriting and the image of New Stadt Abbey, Byron's home in England» [19, p. 270]. During 1824, the book of A.-L. Belloc became widely known in the literary circles of Russia; it began to be referred to as a publication of great importance.

In November 1825, the «Russian invalid» informed readers that Moore went to Scotland to «consult with Walter Scott» [20, p. 1074] regarding the idea of creating the biography of Byron. However, only after three years, Moore's plan began to take a visible shape, about which the «Athenaeum» did not fail to report: «Thomas Moore, who burnt Lord Byron's autobiography, finally began to work on the life story of the great poet, which will be composed in two volumes of letters, mixed articles and poems of the great bard, which were in the hands of the Moore's publisher» [21, p.260]. Highly appreciating the

fact of work on the book, the anonymous author of «Athenaeum» acknowledged that no one could cope with the task of creating Byron's biography better than Thomas Moore, «who lived on a friendly foot with him for so long, who knew all his family relations and remembered many cases others which are really valuable»; the note also clarified the amount of the author's reward proposed by the publisher to Thomas Moore – 4200 pounds [21, p. 261]. In general, the attention of «Athenaeum» to the work of Thomas Moore in the late 1820s. can be considered as permanent, for example, in one of the editions of 1829, there was given a review of the one-volume edition of Moore's works, published in Paris by Galinyani and representing a typical fact of widespread counterfeiting of English books [22, p. 495–497]. In the Russian periodicals there were also reports of another historical and biographical work of Thomas Moore, which appealed to the to the personality of the English playwright and political orator R.-B. Sheridan: «London, October, 8th. Yesterday's and today's newspapers contain long extracts from the curious «Sheridan's Biography» written by Thomas Moore. They are bought up with such greediness that today early in the morning there was not a single copy of the «Courier» newspaper» [23, p. 1022]. However, after a short time, the opinion about this book has changed: with reference to English critics, the «Northern Bee» reported on May 20, 1826 that in «Sheridan's Biography» Thomas Moore was «too wasteful metaphors and poetic images» [24, p. 11].

The first message about the release of Moore's novel entitled «Epicurean» written in verse and prose appeared in «Moscow Telegraph», № 18 of 1827. Based on the judgments of English critics who were «delighted with «Epicurean» the anonymous author of «Moscow Telegraph» highly evaluated the new Moore's composition, describing «an incident of the era of the introduction of the Christian faith» [25, p. 113]. A more detailed response to «Epicurean» appeared in 1828 in «Moskovsky Vestnik», in connection with the publication of the French translation of the novel created by A. Renoir. In the response, which probably belonged to P.V. Kireevsky, «Epicurean» was put in one row with «Lalla Rookh» and «Love of angels», because it was characterized by a similar richness of paintings and sublime thoughts. At the same time, the author of «Moskovsky vestnik» acknowledged that he was not yet familiar with the text of «Epicurean», but relied in his statements on the opinion of the French press, in particular, the story is presented in French in St. Petersburg's newspaper «Le Furet» with the proviso: «...when we will read the novel itself, we will present our opinion about it to the readers» [26, p. 224]. The careful reviewer frankly spoke of the reasons that



provoked him to avoid expressing his point of view: «Without reading the novel, we dare not pronounce our opinion; but judging by the content, we see that the subject of it is too old and had been existed since the time of Calderon, who has excellently used this idea in his «Miracle-working magician», having taken legends from Christian legends. Isn't one fascination of poetry capable of presenting this subject in a new form» [26, p. 224–225]. Probably, P.V. Kireevsky knew about the ambiguous assessments that caused the appearance of the «Epicurean» in England and in France. For reasons of caution, the anti-clerical motifs of Moore's work, which could prevent the appearance of the Russian interpretation in conditions of severe censorship, were ignored.

In the afterword to the article «The Date with Byron in Genoa. An excerpt from «The Journey to Italy» by J.-J.Coulmann», published in 1827 by «Moscow Telegraph», there is the traditional idea that «no one better than Moore can bring us together with Byron» [27, p. 120]. The publication of an article, telling about the acquaintance of the author-traveler with Byron in Italy in 1823 was accompanied by explanations, the author of which, at the direction of M.I. Gillelson, with reference to the recording of S. D.Poltoratsky [27, p. 118], was P.A. Vyazemsky, worrying about the loss of Byron's most valuable diary entries: «There are many psychological mysteries in the character and life of Byron. To reduce time and make the work easier, they began to be solved by lying. The solution of an excellent task belongs to the future life-writer and judge of Byron. How not to remember this and not regret the loss of Byron's handwritten Notes! How many keys to curious secret <...> were perished with them!» [27, p.118]. The letter which accompanied the article, written by A.-L. Belloc specifically for the «Moscow Telegraph» on January 29, 1826, contained information about the beginning of Moore's work on the notes about Byron, and the author did not fully know what they are speaking about – the interpretation of the lost Byron's diary or about Thomas Moore's creation of an original work about a friend: «I think that the essay, that will best present us a complete description of the life and character of Lord Byron, is still ahead of us. Mr. Thomas Moore <...> still has in his hands curious handwriting notes <...>. Does he speak of excerpts from the famous Memoirs, which were hidden and caused in England such strong indignation against a friend whom they were entrusted to? Are there other papers given to Mr. Moore before or after the death of Lord Byron? I can't decide» [27, p. 120].

In 1827, the «Moscow Telegraph» again hold the thought of the triumvirate of the poets, which was firstly voiced in Russian periodicals of the early 1820s. The author of the anonymous article

«Biographies of Famous Contemporaries», published in the magazine's number 23, reported that the British included Moore «into the triumvirate of the newest British poets with Byron and W. Scott» [28, p. 250]. Expressing regret for the fact that in Russia it is impossible to understand fully with what admiration the British take every new work of Thomas Moore, the author of the «Moscow Telegraph» listed further the merits of the Irish bard in the field of stylistics, as well as the way he improves the metric-rhythmic, the sound and syntactic organization of the verse: «He is sarcastic in satire, gentle and sweet in song; his poems are treasures from the eternal gardens of the East. Let us add that Moore is the best English poet: he brought the English version to the highest degree of perfection; English critics confess that none of the English poets since the time of Chaucer has done so much for the English literature in this regard» [28, p. 254]. As you can see, the successive relationship of Thomas Moore with the ancestors of the general English literary language and national versification, the author of the «Canterbury Tales» and the poem «Troilus and Cressida» written by Jeffrey Chaucer, whose work laid down powerful humanistic traditions in the 14th century are noted in the article.

In «The Review of Russian Literature» in 1829, I.V. Kireevsky named Moore among the most important for him modern Russian readership of Western European writers, along with I.-V. Gete, F.Shiller, U.Shakespeare, J.-H. Byron and A. Mitskevich. According to the critic, «the love to Moore belongs to the same oddities of our literary taste, which were previously the cause of Lamartine's unconditional adoration» [29, p.41]. However, not everyone shared the opinion of I.V. Kireevsky, which can be judged by the response reply of K.A.Polevy in «Moscow Telegraph»: But where does the critic see it? Where is our love to Moore? Lamartin was taken by untalented translators, but does this mean adoration?!» [30, p. 224]. In the words of K.A.Polevy there is an internal contradiction: the appeal to Moore's work by many minor writers, «worthless translators» is perhaps the most obvious evidence of his popularity, which was not massive, but elite. Moore constantly attracted the attention of K.A.Polevoy, as evidenced by the mention of his name in different contexts. So, in a playful letter to S.A. Sobolevsky, K.A.Polevoy drew a parallel between Moore and A.S. Pushkin: «My dear lord! In Russia, there is a poet, the genus of our Byron mixed with Moore, Pushkin. He decided to describe in prose the adventures of the great robber Pugachev; probably it is something like our stories about Robin Hood» [31, p. 48]. In the memoirs about his brother N.Polevoy, the critic mentioned the delight «with which the immortal creations of such great contemporary writers as



Byron, Walter Scott, Goethe, Thomas Moore were read in the 20s–30s [32, p. 194]. Thus, the judgments of K.A.Polevoy about Thomas Moore were distinguished by polarity, and were sometimes mutually exclusive character.

If until 1830, Moore's work attracted more attention of translators than critics, then after the publication of his memoirs about Byron, this ratio changed dramatically – the Irish bard was mentioned in numerous small notes in Russian periodicals. These notes could hardly claim to be an in-depth analysis of Moore's literary work, but they performed a different, equally important function, giving readers a general idea of Moore's diversity of creative interests, his friendly contacts, his place in the history of English literature and culture, etc.

In one of its first issues in 1830, «Literaturnaya Gazeta» announced that «in the second half of the last January, Thomas Moore published long-awaited letters and day notes of Lord Byron in London with details of his life» and that «this composition is dedicated to Walter Scott» [33, p. 74]. Soon «the Bulletin of Europe» told to the Russian about the release of the London edition [34, p.254]. Observing the wide public interest to the Thomas Moore's book, A.-L. Belloc immediately started to do her translation into French, printed in individual editions. Already in March 1830, «Literary Gazette» reprinted a review of the first issue of the translation from the French magazine («Memoires de lord Byron», publies par Th.Moore, traduits de l'anglais par Mme Louise Sw. Belloc. – Premiere divraison – Paris, 1830), started with the words about the undoubted benefits of Moore's memoirs about Byron, explaining «all the details of the adventurous life of the most glorious of the poets of our time and serving to disclose and study the hidden spots of his character his character» [35, p.104]. The French Petersburg newspaper «Le Furet» also responded to the publication of the Thomas Moore's book in the translation of A.-L. Bellock [36, p. 63]. «Northern Bee», unlike «Literary Gazette» and «Le Furet», responded to the release of this book only with a short informative note: «The Memoirs of Lord Byron, published by Thomas Moore, have already been published in Paris in French and excite everyone, attracting mass attention. As we can judge by excerpts, the notes are filled with original thoughts and fully reveal the character of the great poet who provoked the appearance of dark imitators pygmies in all nations. Now for all these homegrown Byrons a new field of imitation opens up – to the oddities of a great husband!» [37, p. 3]. The publication of the English and French editions of the Thomas Moore's book about Byron also caused narrow-minded gossip in the Russian press. Thus, the newspaper «Butterfly» in February 1830 reported that «the English poet

Thomas Moore received 75,000 thalers for the biography of Lord Byron» [cit. by: 38, p 129]. According to the same newspaper, which was published in May 1830, Lady Byron intended to «print a refutation of her husband's notes published by Moore» [cit. by: 38, p. 129]. Similar messages can be met as insignificant informational occasions, which allowed to return to the conversation about the memoir's book written by Moore.

Comparisons of Byron and Thomas Moore, the two most popular English poets of our time, who received lifetime glory in Russia, were quite natural for criticism, but the tendency to identify fundamental differences between the two poets gradually increased, while in Moore's works the aspects most understandable to the reader-romanticism were emphasized, at the same time the Irish bard increasingly departed from both the romantic canons, and from the traditional reader's passions. A vivid example of what has been said is «Byron and Thomas Moore» article written by the French romanticist Carl Nodier, twice translated in Russia, which was published firstly in «Literaturnaya Gazeta» in 1831 and then, in 1833, in «Literary sheets», an additional issue to the «Odessa Messenger» [see: 38, p. 129–130]. Conducting a critical parallel between Byron and Thomas Moore, S. Nodier wrote that «they remember those two seraphs of Klopstock, generated by the same thought of the creator, who were separated once, but for eternity, on the day of Satan's indignation» [39, p.220]. A contrasting display of two great writers is combined in French author's notes with their imaginative and evaluative characteristics, given from a certain historical distance, taking into account the outlined completion of the intense process of active incorporating of Moore's creative finds into the current literary process in many countries, including France and Russia. However, for representatives of Russian Romanticism, who have already shown their own poetic examples to the world, the judgments of S.Nodier could hardly seem convincing, as evidenced by the commentary of the publisher of the «Literary Gazette» to the publication: «This article is placed here as an example of witty paradoxes of intricate writer Carl Nodier. In all his opinions, there is more brilliance than truth: as in this comparison of Byron and Moore. Now it is difficult to attract anyone with paradoxes» [39, p. 219]. In the minds of the publisher of the «Literary Gazette», the figures of two English poets could not stand side by side, – so much there were the differences between them, manifested both in life and in literary work.

Discussion

The translations of Thomas Moore's works into



Russian, for the most part, were criticized in the national press. «Lalla Rookh», this charming poem written by T. Moore, plucked, abbreviated, is in Russian <...> on small pages of bad prose» [40, p. 365], this is how Moscow Telegraph described the first separate edition of the Russian translation of «Lalla Rookh», published in 1830. In the same year, the «Herald of Europe» published a review of the new German poem translation of «Lalla Rookh» (Lalla Rookh von Th. Moore / Metrisch übersetzt von G.-W. Bueren. – Emden, 1829), which stated that «this is the best German translation of the famous Thomas More's compositions» [41, p. 223]. Considering that «the poetry of the new times can be praised by only a few epic poems that would stand in comparison with the advantages of «Lalla Rookh», the work of Thomas Moore» [41, p.223], the author of the review drew a parallel between the analyzed work and samples of the eastern epic associated with the names of Nizami and Alisher Navoi. Along the way, a comparison between Thomas Moore and Byron was made, – the meekness and clarity of the Irish bard's thought, as well as the well-being of his fate, which contrasted so sharply with the life tragedy of Byron is marked.

In general, the reviewer of the «Bulletin of Europe» carried out a sufficiently capacious analysis of individual parts of Moore's «Eastern Tale». Thus, the tragic love story of Gafeda and Hinda in the third interpolated poem «Lalla Rookh» «Fire worshippers» (in the «Bulletin of Europe» – «The Fire Fighters») is set according to the literary tradition, while the author's thought gets a distinct expression: «Gafed is the head of Gerbes, the last remains of the ancient Persian fire worshippers who did not accept the Mohammedans. Hinda is the daughter of the Arab Emir Gassan, who was chasing gebras between the mountains. She loves him, not knowing that her dear is the cruelest enemy of her parent, and she, finally, should be a witness to his death. This circumstance reminds us of Romeo and Julia; but the hero of the Eastern story plays a double role here – both a lover and a zealous adherent of his faith. The struggle between the ancient teachings of fire worshippers and the system of Mohammedanism, between ancient freedom and despotism, is shown with fiery colors» [41, c.227–228]. At the same time, the reviewer of «Europe's Messenger» clearly feels Moore's departure from historical truth, on which, however, indicates extremely cautiously, since the text is analyzed not according to the English original, but according to the German translation: «Only one will seem doubtful in this beautiful picture, precisely – tolerance, similar to something too new. Neither an Arabian, nor a hebr could be the creators of this story» [41, p. 228]. As we see, the reviewer acknowledges the presence of the imprint of modernity in «Lalla Rookh», such

European reality in which the author of the «Eastern Tale» daily lived.

In № 8 of «Telescope» magazine in 1831, an anonymous article «Translation of Kozlov's poem into English by Thomas Moore» appeared. It contained a naive statement that Thomas Moore translated Kozlov's poem «Evening Bells» into English: «...Mr. Moore, a singer of «Lalla Rookh», <...> closer connected the union of our muses with the muses of Albion, consecrating the future works of their fellow Russians with his own translation of some Russian poems, among which we find the translation (though not so close) of the poem «Evening Bells» written by I.I. Kozlov, as a present to him for the excellent assimilation of our «Insomnia», «Romance» and some «Irish Melodies» by the English Anacreon to our literature» [42, p. 567]. As is known, in the case of «Evening Bells» the original source was again English – I.I. Kozlov translated Thomas Moore's poem «Those Evening Bells». However, the observation of an anonymous author, who wrote that «this decade is mainly affected by the readiness of foreigners to assimilate the works of our writers, which we are justly proud of» [42, p. 567], one can recognize the reality of Russian literature, which has entered a new stage in its development which helped to a significant enrichment of the world literary process of the Romantic era.

In the early 1830s. Russian periodicals regularly informed readers not only about new editions, but also about the creative plans of Thomas Moore. For example, «Northern Bee» reported on August 9th, 1830 that «the famous T. Moore intends, in a short time, to publish the biography of King George IV» [43, p. 3]. In the same year, the «Moscow Telegraph» informed the readers about the Thomas Moore's work on a book devoted to the Irish history [44, p. 484]. In 1831, in the «Journal of Literature and Fashions» «Echo», it was reported that «the Irish poet would immediately publish works entitled “The Life and Death of Lord Edward Fitzgerald”. This lord is one of the heroes of Ireland of the last century» [45, p. 126].

On April 2, 1833, «The Russian Invalid» published an announcement about the release of the novel written by Thomas Moore «Epicurean» in the Russian translation of A. Savitsky [46, p. 424]. The publication of the translation caused the appearance of two reviews – a short one in the «Northern Bee» [47, p. 345–348] and a detailed translated one in the «Moscow Telegraph», the author of the latter was the French writer Vilmen. «The famous Vilmen published in a French journal a review <...>, with which we completely agree. Here it is, almost from word to word» [48, p. 108], – wrote in an editorial explanation of the article N.A. Polevoy, the publisher of «Moscow Telegraph». Undoubtedly, N.A. Polevoy, shortly



before completing work on the novel «The Oath at the Tomb of the Lord» (1832), was interested in the genre of historical biographies, to which Thomas Moore traditionally addressed. Describing «the greatest turn in the human mind», due to the beginning of the Christian era, the introduction of the new value system, Vilmen stated that «if there is a poetic subject to the taste of our century, poetic for thinking and for first glance, then of course the picture of Christianity for his political isolation, it is the image of the ancient Roman world and its outdated beliefs, its various philosophies and its decrepit education, from the midst of which a new persecuted society emerges, as if uniting the whole ardency of activity and life that once revived free states in Greece and in Italy» [48, p. 109]. According to Vilmen, the preserved sources, due to the activities of official Roman historians, did not allow the author to present a complete picture of national life, and therefore the penetration into the everyday life of a distant era could be carried out by means of imagination, taking into account the methods of historical knowledge. «Make him survey the whole real and common life of this epoch; collect from everywhere, take from people who were heroes, martyrs, orators of born-out beliefs, many traits of morals and passion; consider the pagan evidence in the mutilated fragments that still remain from them» [48, p. 112], – Vilmen called for, being absolutely sure that Moore could not make a deep, meaningful opposition of artistic images. Perceiving «Epicurean» as «an unfinished mosaic, where various second-hand pieces of antiquity are inserted from the second hand», Vilmen expresses a principled rejection of the new work of Thomas Moore: «The name of a Christian provokes ideas of severity and donations; let us put, for the antithesis to him, the epicurean: it is as a natural fear. Let us add some pagan priests, idlers who play in their churches, then some young girl, a Christian who will die in pain, and a desert plant in the Thebaid, and some descriptions shining with oriental luxury. And the book is ready. Yes, but what do you learn from this book?» [48, p. 112]. As a historical novelist, Moore looked weaker than many contemporaries, and therefore he was blamed even for what they had previously admired, in particular, the luxury of Oriental descriptions: «He collected the pearls and rubies of India, already shining in his «Lalla Rookh», and threw them to us in a mess. An indefinite and magnificent image of places and no image of people – this is his composition» [48, p. 113]. «Epicurean», full of skepticism due to the author's perception of religious dogma, was not widely known in Russia largely due to A. Savitsky's translation failures, which in many ways distorted the ideological and thematic basis of Moore's work.

Thomas Moore's «Irish Melodies» which attracted the attention of translators, drew the interest of critics, which, however, was very limited and insignificant. Thus, the «Library for Reading», informing in 1834 about the publication of the English edition of «The Selected Irish Melodies», which was a kind of supplement to previous publications that caused a wide resonance in Europe at the turn of the 1810–1820s, admitted that Thomas Moore «has not yet lost that charm of verse and imagination, which made him so remarkable even during the life of Byron and by Byron himself» [49, 54]. Traditionally, the author of «Irish Melodies» was perceived among the bright representatives of the romanticism in literature. So, in the article entitled «Moscow Telegraph» «About Pushkin's Works» it was said about «the greatness of poetic renewal» in England, caused by «new created compositions of the Moore, Wordsworth, Southey, Crabbs, Montgommery, Borisov, Coleridge» [50, p. 126]. Along with the aforementioned, the universal recognition and well-deserved fame of Thomas Moore was invariably emphasized: «A rare poet has been given such a happy literary destiny as such a glorious English poet. His genius was early recognized and rewarded according to his worth» [51-53].

Conclusion

As we see, in the 1820s – the first half of the 1830s Moore's literary creativity was perceived in Russian criticism in the same context with the heritage of his great friend J.-G. Byron. As a representative of the English literature of the Romantic era, Thomas Moore could not avoid the characteristic manifestations of this literary movement in his works, which also drew the critic's attention. The splash of critical interest to Moore and his works was provoked by the release in 1830 of the memoirs of Byron, gradually began to decline, by the mid of 1830s brief notes about Mur were printed in Russian magazines extremely rarely.

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