

The History of Perception and Studying of D. E. Minh's Creative Works in the Russian Literary Criticism

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Abstract

The review of the materials connected with studying and perception of works of the poet-translator Dmitry Egorovich Minh (1818–1885) in the Russian literary criticism is for the first time presented in the article. It is noted that D. E. Minh's activity connected with the creation of the first poetic translation of "The Divine Comedy" by Dante and new interpretations of separate poems of F. Schiller steadily attracted attention of modern to the translator Russian writers and critics, in particular, S.P. Shevryev, I. I. Panayev, A. V. Druzhinin, N. G. Chernyshevsky, M. L. Mikhaylov, N. A. Nekrasov, A. V. Nikitenko, N. A. Dobrolyubov, Ya. N. Turunov, etc.; thus other aspects of Minh's creative works, first of all, of his interpretation of English poetry didn't cause interest, except the translations of fragments of J. Krabb's poems that was caused by specifics of public life of the second half of the 1850th in particular, relevance (in connection with cancellation of a serfdom) of a country question and growth of social contradictions. Essential strengthening of D. E. Minh's literary reputation was promoted by a posthumous appearance in 1902-1904 of a full translation of "The Divine Comedy" and Pushkin award for it in 1907; subsequently the given translation became a reference point for new generations of the writers addressing to interpretation of Dante's immortal creation (V. Ya. Bryusov, M. L. Lozinsky). The considerable interest shown to Minh's creative works by bibliographers and authors of reference books of the end of the XIX-XXth centuries (D.D. Yazykov, A. V. Mezher, I. V. Dobrolyubov, S.D. Yakhontov, S. A. Vengerov, M. M. Kowalewski, I.F. Masanov, N.P. Smirnov-Sokolsky, I. M. Levidova, V. T. Danchenko, etc.), for a long time was combined with a certain limitation of attention to it from the literary critics generally briefly mentioning the translator's activity at judgment of boundary problems, such as the Russian reception of U. Morris (M.P. Alekseev), perception of Shakespearean dramatic art in Russia in 1870 – 1880s (K. I. Rovda), Dante's creative works and his influence on the Russian and world culture (A. K. Dzhivegov, I. N. Golenishchev-Kutuzov, A. A. Asoyan, etc.) strict censorship at the edition of the translations of the Italian literature in Russia (R. M. Gorokhova), Russian translations of R. Byorn's poems (Yu. D. Levin), etc. The general idea about the translator's activity and his achievements was offered in Yu. D. Levin's review included in his book "Russian Translators of the XIX Century and the Development of a Literary Translation" (1985), however its further development (in respect of analytical judgment of Minh's activity, the analysis of his translations) this subject didn't get. At the same time in a number of the dissertation works prepared in 2000s under the scientific management of D.N. Zhatkin, the called perspective was fragmentary mentioned in connection with works of certain English authors – V. Wordsworth (A. A. Ryabova), J. Krabb (E.I. Ilyazova), T. Campbell (E.V. Komoltseva) and A. Tennyson (V. K. Chernin).

Keywords: D. E. Minh, poetry, tradition, literary translation, comparative study, literary criticism, bibliography, cross-cultural communication, international historical and cultural and literary relations, reception, continuity, literary detail.

1. Introduction

Creative activity of the poet-translator Dmitry Egorovich Minh (1818–1885) caused a fixed interest of the contemporary Russian critics. In 1843 even before the appearance of his first translation (Francesca da Rimini containing an episode of the V song of "Hell" from "The Divine Comedy" by Dante (Minh, 1843: 307 – 311)) in the conclusion of the pejorative review of the prose translation of "Hell" by Fang-Dim (E.V. Kologrivova) the author of the thesis "Dant and his eyelids" S.P. Shevryev who also transferred the great Dante's work, with satisfaction reported: "... almost all "Hell" by Dant has already translated in Russian by terza rimas with proximity and accuracy incredible. <...> A translator Minh, apparently, is unknown in our literature at all. Some literary songs were delivered to me – and I was surprised by this work, conscientious and great. <...> Minh studied the original, seized the Russian terza rima perfectly and translates Dante's

works so close and truly that can outdo the best German translators" (Shevyrev, 1843: 193–194).

In the second half of the 1840s – the beginning of the 1850s Minh was published only as the translator of "The Divine Comedy", and, at the same time, small, but lexically and stylistically perfected fragments of the future big translation appearing on pages of "Sovremennik" (Minh, 1845: 151–162) and "Moskvityanin" (Minh, 1850: 11–20), testified to thorough approach of the translator to the chosen work. In 1852 after the publication of the I song of "Hell" in Minh's translation (Dant's Hell, 1852: I – IV, 215–224) I. I. Panayev specified in his "Notes and reflections of the New poet concerning the Russian journalism" that "Mr Minh began working with love and knowledge" and as a result the translation was "very good and worthy of any respect": "<...> to a certain extent he managed the main thing, he could reflect as far as possible the spirit of the original, – and that is very important!" (Panayev, 1852: 114–115). The critic also noted the translation shortcomings, such as excessive "impurity of Slavonic expressions", and also that "some places" are translated "absolutely darkly and confusedly" (Panayev, 1852: 115).

As we can see, from laconic judgments of S.P. Shevyrev, I. I. Panayev, and also their contemporaries who prepared anonymous publications the history of literary and critical understanding of the activity of one of the most considerable Russian translators of the second half of the XIXth century D. E. Minh began.

2. Literature Review

Carrying out the preparation of the researches review, it is necessary to recognize that D. E. Minh's heritage is comprehended by scientists-predecessors not enough. So, in the works of academician M.P. Alekseev, the founder of the Leningrad comparative-historical school, the name of Minh can be found three times: in the article "Problem of Literary Translation" (1931) where the scrupulousness of Minh's work in the translation of "The Divine Comedy" is noted, numerous completions of the text from option to option (Alekseev, 1931: 176), in the article "The First Acquaintance with Dante in Russia" (1970) where it is casually mentioned strict censorship which arose at the publication of the first full translation of Dante's "Hell" (Alekseev, 1970: 45), and in the article "Russian Meetings of William Morris" (Alekseev, 1996: 4), where in the note it is reported about Minh as the first translator of fragments from "Earthly paradise" by W. Morris and that sharply disapproving assessment which got this translation in I. S. Turgenev's letters (Turgenev, 1964: 314, 316).

From the Leningrad comparative representatives R. M. Gorokhova became interested in Minh very much, whose most considerable works are devoted to the perception of the Italian literature (first of all, Torkvato Tasso's creative works) in Russia. In her article "Dante's 'Hell' in D. E. Minh's translation and imperial censorship" (1966) the advantages of "the first full Russian poetic translation of 'Hell'" are noted, in particular that it is written "by the metre the most corresponding to the original – iambic pentameter terza rimas" (Gorokhova, 1966: 48). R. M. Gorokhova calls Minh "the talented and tireless poet-translator" (Gorokhova, 1966: 48) also mentions his interpretations of Schiller, Byron, Shakespeare, Petrarch, Torkvato Tasso and other poets. The main volume of the article is devoted to identification of the reasons of the publication of "Hell" with strict censorship reductions, among which – censor's disapproval of the possibility to place tsars into a hell, undesirability of accusation of pastors in a self-interest, perception of invariable condemnation of indifference and indecision as an appeal to a civil activity, etc. (Gorokhova, 1966: 54–55).

K. I. Rovda, analyzing the translations of Shakespeare's works made in 1880s, among the others presented in his article "Years of Reaction" which was the part of the collective monograph "Shakespeare and Russian Culture" (1965) published under edition of the academician M.P. Alekseev, the short analysis of interpretation of the play "King Joahn" by D. E. Minh. Drawing conclusions from his reasonings, K. I. Rovda noted the fight of two tendencies in creation of translations, alterations and retellings of Shakespearean works in 1880s: one of them reflected "aspiration to adapt Shakespeare's creative works for the lowered tastes of a bourgeois and petty-bourgeois reader and viewer", the second "was directed to the original Shakespeare's development" (Rovda, 1965: 650). Minh, along with D.V. Averkiyev and S. A. Yuryev, was ranked as a translator of the second group, whose activity corresponded to the tendencies of development of philological science in respect of Shakespeare's perception in particular and translated works in general.

Minh's biography and creative works drew attention of Yu. D. Levin who not only devoted the certain part of the book to him "Russian Translators of the XIXth Century and Development of Literary Translation" (Levin, 1985: 214–234), in which the author made the general review of his biography and creative activity, but also mentioned about the poet-translator in other sections of his book. In the introduction, speaking about practical value of works of translators of the XIXth century, Levin gave an example of their experience which is a fruitful school for translators of the subsequent generations: "M. L. Lozinsky, creating 'The Divine Comedy' by Dante in Russian, attentively studied the work of his predecessor D. E. Minh" (Levin, 1985: 7). In the chapter about N. V. Guerbel Min is called among the translators who more than others filled up Gerbel's collected works of Schiller with the translations (Levin, 1985: 175); in the chapter

devoted to M. L. Mikhaylov's creative works, considering his critical activity, Levin points to his review "Russian journalism" in the newspaper "Sankt-Peterburgskiy Vedomosti" of 1853 containing some information about Minh's work on the translation of Dante's "Hell" (Levin, 1985: 189). Subsequently on the basis of materials of the book "Russian Translators of the XIXth Century and Development of Literary Translation" of the article about D. E. Minh in the fourth volume of the biographic dictionary "The Russian writers. 1800 – 1917" was prepared by Yu.D. Levin (Levin, 1999: 72–73).

Minh was also mentioned in other scientific works of Yu. D. Levin. In the monograph "Shakespeare and Russian Literature of the XIXth Century" he was called among the audience on celebration of Shakespeare's anniversary in Moscow on April 11(23), 1864, and preparation to the anniversary of the translation of a monologue of the King Richard II said before the death in a dungeon (from the fifth scene of the V act of the drama "Richard II") (Levin, 1988: 201) was noted; noting that Minh had translated "King Joahn", Yu. D. Levin gave the characteristics to him as to the poet, "glorified by the translation of "The Divine Comedy" by Dante" (Levin, 1988: 317). In the article "Burns in Russian" Minh was characterized by Yu.D. Levin in the context of consideration of Russian translations of Burns' works, and it was talked of interpretation of the first part of the poem "The Vision" ("Videniye") as the only fact of Minh's appeal to Burns' heritage (Levin, 1982: 546).

Minh's activity was also affected in the monographs of the Russian researchers of Dante Alighieri's creative works – A. K. Dzhivelegov ("Dante Alighiyeri. Life and creative works" (Dzhivelegov, 1933: 169)), I. N. Golenishchev-Kutuzov ("Dante's creative works and world culture" (Golenishchev-Kutuzov, 1971: 416)), A. A. Asoyan ("Honor the greatest poet ...". Destiny of "The Divine Comedy" of Dante in Russia" (Asoyan, 1990: 19, 192–193)).

3. Materials and Methods

The articles of the Russian literary criticism of the second half of the XIXth century, the information from the Russian biographic and bibliographic editions of the second half of the XIX – the beginning of the XXth century, the epistolary and memoirs sources comprehending literary activity of D. E. Minh became the material for the analysis.

The theoretical and methodological base of the research is based on the works of classics of the Russian literary criticism Alexey N. Veselovsky (Veselovsky, 1896), V. M. Zhirmunsky (Zhirmunsky, 1966), M. M. Bakhtin (Bakhtin, 1975), the works of the researchers of international literary relations, first of all, of the representatives of the Leningrad comparative-historical school – M.P. Alekseev (Alekseev, 1931), R. M. Gorokhova (Gorokhova, 1966), Yu. D. Levin (Levin, 1985), K. I. Rovda (Rovda, 1965), and also on the works concerning problems of Russian-English and Russian-Italian literary and historical and cultural interaction. Not numerous works of the foreign researchers affecting D. E. Minh's creative works in the context of international literary relations, in particular, the research of H. Buriot-Darsiles comprehending perception problems of Dante's "The Divine Comedy" by imperial censorship (Buriot-Darsiles, 1924), the book of A. Engel-Braunschmidt accentuating questions of reception of the German poetry in Russia in the XIXth century were used (Engel-Braunschmidt, 1973). For understanding of D. E. Minh's translation manner, for comparison of his translations with the English originals the authoritative editions were also used (Byron, 1837; Shakespeare, 1856; Morris, 1868; Buchanan, 1882; Burns, 1886; Milton, 1900; Shelly, 1901).

4. Results

Outstanding Russian critics and translators A. V. Druzhinin and M. L. Mikhaylov stand at the origins of literary and critical perception of D.E.Minh's activity. We know some statements about Minh made by A. V. Druzhinin. So, in connection with appearance in 1857 of the known two-volume book "Schiller's Lyrics in translations of the Russian poets published under N. V. Gerbel's edition" (Schiller, 1857) Druzhinin wrote about the translations included in this edition, in particular, about Minh's translation Schiller's "Artists": "Compare with the original the poem "Artists" translated by Minh, and you will be surprised by accuracy, flexibility, talents by means of which this task is fulfilled, of course, one of the most difficult in all the book" (Druzhinin, 1865–1867 is carried out: 7, 439). Druzhinin also marked out Minh as a translator of the beginning of the poem J. Krabb's "Parish lists" (Druzhinin, 1865–1867: 7, 441; The Russian writers about the translation, 1960: 298–299).

In 1853 after renewal of the publication of "Hell" (Dante's Hell, 1853) the author of "Letter of the nonresident follower about the Russian journalism" in "Library for reading" recognized "high love" of the translator to his work, flexibility of language and a poetical step, "erudition and integrity", fine knowledge of special literature (Druzhinin, 1853: 75). V. T. Danchenko attributes this letter to A. V. Druzhinin (Danchenko, 1973: 81), who used the pseudonym "Nonresident Follower" (Masanov, 1956–1960: 1, 436), however N. V. Gerbel who made A. V. Druzhinin's bibliography

(The list of Druzhinin's compositions, 1865: 587 – 603) preparing his eight-volume collected works (Druzhinin, 1865–1867), for some reasons didn't include in it this publication. The author of "Letters ...", highly appreciating the original work, noted that in the translation "there are lines very successful, many difficulties are bypassed skillfully", however made a conclusion not flattering for Minh: "<...> poetry, that powerful and marvelous poetry which some enthusiastic judge compared with a sword from cast steel, with the sword decorated with large diamonds, that poetry which gave rise in all languages of Europe to an adjective of – dantesque – is absent in Mr Minh's verses" (Druzhinin, 1853: 75 – 76).

Proximity to the original, at the same time both as an advantage and as a disadvantage of Minh's translation of Dante, was noted by the reviewer in "Bibliographic chronicle" of "Domestic notes" in 1853: "Mr. Minh tried to make the translation as much as possible more conscientious and closer to the original. And this is its main advantage. <...> Some Minh's verses are successful, but others are absolutely poor <...>. However, the source of such heavy verses probably was Minh's desire to translate the original a verse to a verse – a difficult task ..." (Bibliographic chronicle, 1853: 67–68).

The same year M. L. Mikhaylov in the review "Russian journalism" stated his wish that Minh wouldn't stop just with the translation of "Hell" but would interpret all "The Divine Comedy" because "this honest and excellent work, being published quietly, will make real treasure of our literature that is not really rich in good translations of the well-known works of foreign literatures" (Mikhaylov, 1853: 727). Analyzing Russian translations of Schiller in N. V. Gerbel's edition, M. L. Mikhaylov highly appreciated Minh's interpretation of Schiller's "Song about Bell": "... in any European literature there is no such high-poetic and at the same time such right translation of "Song about Bell" which is made, on Mr. Gerbel's request, by Mr. Minh the Russian interpreter of Dante. Not only all the character of this strange lyrical epos, but also the slightest shades, both the general system, and all various small motives – everything was in corresponding completeness and beauty in the Russian translation" (Russian writers about translation, 1960: 414; Mikhaylov, 1958: 3, 49–50). The critic specified that other Schiller's works in Minh's translation placed in N. V. Gerbel's edition – "Group of Tartare", "Indian funeral song" and "Artists", confirm his opinion. So, "Artists" considered especially difficult for interpretation due to transformation of lyrical didacticism of the original into cold and sluggish rhetoric seeming inevitable got the ideal translation which "is almost equivalent to the original on the impression made by it" (Russian writers about translation, 1960: 415). M. L. Mikhaylov regretted that Minh's activity isn't turned only to the translations of classical works of foreign writers as "on verse force, on skill with what he knows language, on the deep step allowing him to catch and to transfer the main character of the original", Minh as a translator of Dante, Krabb and "Song about Bell" it is possible to call "the first translator after Zhukovsky" (Russian writers about translation, 1960: 414). Mikhaylov's response is valuable not only by appreciation given to Minh, but also pointing out his translations from Dante and Krabb; about serious studying of Dante, Krabb and Schiller by Minh, M. L. Mikhaylov also wrote in the review for the translation of "Faust" made by N.P.Grekov (Russian writers about translation, 1960: 432; Mikhaylov, 1958: 3, 70).

N. A. Nekrasov for the first time paid attention to Minh in the review to "The ladies' album made of perfect pages of the Russian poetry" (SPb., 1854) in which "the translator of Dante's "Hell" was carried to a number of the names connected "the idea about bigger or smaller poetic talents" (Nekrasov, 1990: 107). The separate edition of "Hell" in Minh's translation (Dante's Hell, 1855) N. A. Nekrasov welcomed in "Notes about magazines for December, 1855 and January, 1856" as "the remarkable phenomenon of 1855" and promised that in "Sovremennik" the critical sketch about Mr Minh's work will be printed (Nekrasov, 1990: 224), which, however, didn't see the light. N. A. Nekrasov not only paid attention to the new book, but also at once got it (The description of Nekrasov's books, 1949: 383); Minh's edition was in A. N. Ostrovsky's library (Ostrovsky's Library, 1963: 59). A. V. Nikitenko called Minh's translation of "Hell" from "The Divine Comedy" by Dante "a brave feat": "Try to make sure of accuracy of the whole, – you will have an impression that ordinary excites Divina Comedia in a thinking reader: you will trembly feel in heart that you are under the gloomy shadow of Dante-genius and fragrant and elastic breath of his prophetic lips blows: a sure proof that in the translation the spirit of creation and its main beauty is presented Both the academician A. V. Nikitenko, and the famous teacher-historian Ya. N. Turunov in their responses to the book stated their wishes concerning the fastest creation of full Russian translation of "The Divine Comedy" by Minh, and the first of reviewers focused attention on value of Dante's work as "the property of all educated mankind" (Nikitenko, 1855a: 194; Nikitenko, 1855b: 7), and the second one – on Minh's abilities possessing "the qualities necessary for similar work" (Turunov, 1856: 210).

The leading critics of the democratic direction saw in Minh first of all Schiller's translator, especially in the light of huge success of the edition of his lyrics mentioned above prepared by N. V. Gerbel. N. G. Chernyshevsky in the review "Schiller in translation of the Russian poets", speaking about the texts for the first time printed by N. V. Gerbel the fine Minh's translation of "The song about a bell" marked out and made common cause with the judgment of the publisher that this translation – "is one already acquisition for literature" (Chernyshevsky, 1948: 506). N. A. Dobrolyubov in the review "Schiller in translation of the Russian poets published under N. V. Gerbel's edition. Parts II and III. SPb., 1857" among the works of more than thirty translators, brought together by Gerbel, distinguished Minh's translation from all the works:

"The best translation belongs to Mr Minh: the verse in his "Artists" is extremely expressive and very precisely corresponds to the original" (Dobrolyubov, 1962: 158).

However the biggest love and Minh's attachment was "The Divine Comedy". Having finished work on "Hell", the translator started "Purgatory" some fragments from which were published in "The Russian bulletin" ("Russkiy Vestnik") (Dante's Purgatory, 1865: 134–138; Dante's Purgatory, 1879: 290–303), in the conservative M. N. Katkov's journal with whom Minh cooperated from the second half of the 1850s to the death, publishing his translations from English, German poets. The author of the obituary printed in "Modern times" noted that "among a heavy illness" the choking Minh's voice "asked to give him "The Divine Comedy" and the weakening hand, powerlessly sliding on pages of the immortal creation, looked for the untold word in comments" (Minh, 1885: 3). It was also noted that the translator who enriched the domestic literature with "right translation of one of the greatest poetic works in the world" was compelled in accordance with the circumstances "to pave the way to himself, relying only on his own forces" (Salomon, 1908: 41).

In spite of the fact that Minh in 1878 departed from active affairs and moved from Moscow for health reasons where all his adult life had passed, to St. Petersburg, his death evoked rather wide response. Besides "Modern times" ("Novoye Vremya") on Minh's death in 1885 responded "The Volynsk diocesan sheets" ("Volynskiye eparkhialnye vedomosti") (1885, No. 34), "The Moscow sheets" ("Moskovskiye vedomosti") (1885, 5 November), "News and Exchange newspaper" ("Novosti i birzhevaya gazeta") (1885, 5(17) November), "Field" ("Niva") (1885, No. 50), "Journal of the Ministry of national education" ("Zhurnal ministerstva i narodnogo prosveshcheniya") (1885, No. 12), "The Petersburg leaf" ("Peterburgskiy listok") (1885, No. 300), "News" ("Nov") (1885, No. 2), "Historical bulletin" ("Istoricheskiy vestnik") (1886, No. 1), "Bibliographer" ("Bibliograf") (1886, No. 4).

The appearance at the end of the XIXth century of six full poetic translations of "The Divine Comedy" carried out by D.D.Minayev (1874 - 1879), A. P. Fedorov (1893 - 1894), V. V. Chuyko (1894), N. N. Golovanov (1896 – 1902), M. A. Gorbov (the translation by rhythmic prose, 1898) and O. N. Chyumina (1900), didn't belittle advantages of Minh's translation remaining the best that, in particular, is confirmed by the words of V. Ya. Bryusov who considered in 1905 the other interpretations "insignificant" (Sokolov, 1959: 338). At the same time Minh's work was far from perfect. V. Ya. Bryusov itself translating "The Divine Comedy" wrote about the results of Minh's work in the preface to the version of the translation of the I song of "Hell": "The text is generally transferred truly, but, indeed, "is poor". The translator managed to keep only a part of images and expressions of the original. <...> The major is saved, but thought shades, all complexity of the speech and a long line of separate images disappeared. <...> A lot of things <...> for the sake of a rhyme, for the sake of a metre are added: these additions are not always in Dante's style and always excessive. In our opinion, the style of the original, vigorous, squeezed and free speech of Dante isn't also transferred in the translation <...>. The verse of the translation sounds deafly and monotonously, and between the maintenance of the verse and sounds of words there is no correspondence <...>. The sluggish speech, a monophonic verse, poor rhymes don't give art impression at all; the shyness of metaphors, pallor of images, stiffness of expressions of the translation very poorly remind the original brightness" (Belza, 1965: 82–83). The response of the greatest translator of "The Divine Comedy" M. L. Lozinsky of the middle of the XXth century also coincides with this opinion. He considered that "with all the advantages Minh's translation isn't always to the right degree exact, and, and what is more important it is written with the verses according to which it is difficult to judge the poetic power of the original" (Lozinsky, 1938: 98). Considering that it was beyond Minh's power to recreate wide, rich and various stylistic range – from "delightful new style" of the Italian poetic school of the XIIIth century, household common expressions of the Florentine national dialect to solemn high pathetics of bibles and echoes of Ancient Greek poetry, – presented in Dante's terza rimas in all their "plastic and sound expressiveness", Lozinsky nevertheless was compelled to borrow separate Minh's finds in his model translation of "The Divine Comedy" (Levin, 1985: 232–233).

5. Discussion

The question of influence of the Russian biobibliography on development and strengthening of D. E. Minh's literary reputation can cause a special discussion. Among posthumous comments on the translator D.D.Yazykov's edition "The review of life and works of the late Russian writers" is remarkable. In the fifth part of it Minh's short biography and bibliographic data on his printed translations from Dante, F. Schiller, J.-G. Byron, W. Shakespeare, W. Morris, A. Tennyson, W. Wordsworth, L. Uland are presented (Yazykov, 1888–1909: 5, 110–111). In the subsequent parts Yazykov made additions to data on Minh's translations from the above-mentioned West European writers, and also from J. Krabb, R. Burns, R. Buchanan, G. Longfello, T. Moore, P.-B. Shelley's, T. Tasso (Yazykov, 1888–1909: 6, 9; 8, 145; 9, 98; 11, 229). Nevertheless he didn't consider actual data about Minh's interpretations of F. Petrarch, J. Milton, T. Campbell, F. Freytagrat.

Reference information about Minh is also represented in the bibliographic index prepared by A. V. Mezyer in 1902 "The Russian literature from the XIth to the XIXth century inclusive" (Mezyer, 1902: 229), in the book of the Ryazan local historians I. V. Dobrolyubov and S.D.Yakhontov appeared in 1910 "Bibliographic book of writers, scientists and artists, natives (mainly) Ryazan province" (Dobrolyubov & Yakhontov, 145–146). S. A. Vengerov in the fourth volume of "The book of the Russian writers" (1917) added very modest biographic data of the translator with the list of the editions containing publications of his works, and also obituaries and responses on the published translations (Vengerov, 1917: 332).

Min is also mentioned in bibliographic editions of the Soviet period. So, in N.P.Smirnov-Sokolskiy's bibliography "Russian literary almanacs and collections of the XVIII-XIXth centuries" it is noted some collections containing translated works of Minh, – published by N.F.Shcherbina "The collection of the best works of the Russian poetry" (SPb., 1858), the collection "Poets of All Times and People" prepared by V.D. Kostomarov and F. N. Berg (M., 1862), "The German poets in biographies and samples" under N. V. Gerbel's edition (SPb., 1877), "The collection of English poets" published by the Society of distribution of useful books (M., 1879) (Smirnov-Sokolsky, 1965: 260, 274, 332, 343). In the bibliographic edition "Library of the Russian poetry of I. N. Rozanov" the list of the almanacs and collections containing Minh's translations was added with N. V. Gerbel's anthology "English poets in biographies and samples" (SPb., 1875) (Rozanov's Library, 1975: 171). I.F.Masanov's investigation's are also interesting who established Minh's pseudonyms – D.M., De Minh, Demin, Dae Minh (it is established allegedly), Dyamin (Masanov, 1956–1960: 1, 317, 334, 337, 353, 355). Bibliographic data on publications of the translation of "The Divine Comedy" made by D. E. Minh and also on literary and critical responses to this translation are contained in M. M. Kowalewski's works (Kowalewski, 1921: 58–60) and V. T. Danchenko (Danchenko, 1973); data on Minh's translations from Shakespeare are included in the known Shakespearean bibliography of I. M. Levidova (Levidova, 1964: 36, 46, 47, 63).

6. Conclusions

As we see, lifetime reviews of Minh's literary activity were devoted either to his interpretations of Dante's "The Divine Comedy" for the first time made by verses and close to the original and approved behind it, according to M. L. Mikhaylov's instructions, the glory of "the Russian interpreter of Dante" (The Russian writers about translation, 1960: 414), or to the good translations from F. Schiller, whose creative works were extraordinary popular in Russia in 1850 – 1870s both thanks to the accord to the happening public processes, and thanks to emergence of successfully made and repeatedly republished collection of his compositions under N. V. Gerbel's edition. Among numerous Minh's translations of the English poetry and poetic dramatic art some critics paid attention just to the translations from J. Krabb connected with unexpected discovery of this peculiar English poet-priest, whose naturalistic sketches organically joined the course of democratic moods of the Russian society.

In the next years D. E. Min mainly drew attention of bibliographers and originators of reference books (D.D.Yazykov, A. V. Mezyer, S. A. Vengerov, I.F.Masanov, N.P.Smirnov-Sokolsky, I. M. Levidova, V. T. Danchenko, etc.) thanks to whom it was succeeded to keep and systematize the valuable factual materials concerning separate Minh's publications in the Russian periodical press of the second half of the XIXth century, the emergence of responses to his publications. Minh's activity became a reference point for new generations of translators of Dante's "The Divine Comedy", first of all for V. Ya. Bryusov and M. L. Lozinsky. At the same time the works of literary critics were limited either of a mention of Minh considering boundary problems, or of the short characteristic of separate episodes of his literary biography (strict censorship at the publication of Dante's "Hell" (R. M. Gorokhov), creation of the translation of the historical chronicle of W. Shakespeare "King Joahn" (K. I. Rovda)), or of the review adumbrating about activity of the translator and his achievements (Yu. D. Levin). Minh was distinctly perceived as the founder of one of the best readings of "The Divine Comedy" (I. N. Golenishchev-Kutuzov, A. A. Asoyan, etc.) while his other translations remained in the shadow, without causing interest, – the deep system judgment of Minh's creative works in the Russian literary criticism of the XXth century didn't occur that has to be surely filled with literary criticism of the XXth century.

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