
From the Editor

Dear colleagues, dear readers. We would like to communicate to you some important changes in the journal editorial team. N.N. Podosokorsky, a former member of the Editorial Board, is now vice Editor-in-chief, while A.L. Gumerova and V.S. Sergeeva are no more members of our staff, nor collaborators of the Centre “F.M. Dostoevsky and world culture”.

We remind you that within the site of the Centre we intend to create a library containing works on Dostoevsky by contemporary scholars: you can send your published works to the address below in pdf format if you want them to be in the library. If your work was published in a miscellany or a journal, we kindly ask you to send *only* the pdf of your article and to indicate all the references of the publication if they are not in the file yet. We are going to publish *all* the already published articles that will be sent, *without additional selection*. All the texts will be open access, and we will try to make them easy to find through Yandex search. We hope to create one of the most frequented online collections of contemporary works on Dostoevsky.

Our journal is now also on Facebook. You can subscribe to our page <https://www.facebook.com/dostmirkult/> to follow news from both journal and Centre “F.M. Dostoevsky and world culture”. Among other things, here are published all the recordings from seminars and conferences, organized by the Centre.

We announce we are beginning to collect works for a new tome of the series “Dostoevsky: Current State of Research”. The volume will be dedicated to the novel *The Adolescent*. Papers can be previously published in the journal “Dostoevsky and world culture. Philological journal”.

We decided that the journal will publish not only reviews of newly published works (books, miscellanies, collective works, journals, and exceptionally even articles), but also reviews of works published long ago but never translated nor assimilated by Russian scholars. The assimilation of philological researches is often unbalanced, and usually not immediate; however, philological researches do not lose their value for a very long time – longer than in natural sciences. The present issue presents a review by Liana Dimitreva of M. Cadot’s work, published in Paris in 2001 in French. Without going beyond the limits of the review genre, Dimitreva introduces us to some very interesting thoughts by a researcher, whose academic heritage has not been particularly considered by Russian scholars.

The section “Problems of commentary” presents an article by Boris Tikhomirov, dedicated to that very interesting level of the text called by B.N. Toporov “cryptogrammatic” where the author tries to solve questions concerning his own life and psyche.

As a rule, this level is almost undetectable by – and unnecessary for – the reader, who uses its elements to conceive something different, related to the artistic sense and intent of the text. In such cases, I usually prefer to distinguish between *the cause that led an element to appear in the text* (a fact that can be explained through the biography of the author and the problems of his personality: the litter wherefrom verses grows, wherefrom the author collects the elements he needs), and *for what purpose the element was put in it* (i.e. the sense of the artistic text). The reader can be interested only in the question about the purpose, while the scholar should look for the cause as well, and this can lead to very personal spheres the author's life, like in this case. This kind of research is of high importance when we ask ourselves how an artistic work was brought to light. Moreover, the answer to some of the questions presented by B. Tikhomirov about the commented passage, though clear for an Orthodox believer, without proper commentary remains utterly obscure for most of the readers.

The present issue still develops the theme of Dostoevsky's theology, through my article "‘I am a great, great sinner’: The Theology of Sin in ‘Crime and Punishment’ and ‘The Idiot’", dedicated to the history of the censorship by the editors of the *Russian Messenger* on Dostoevsky's novels as a consequence of a different viewpoint on the essence of sin between Katkov and Dostoevsky.

To the section "Poetic. Context" belong two articles, that in their relatively compact size present complete and extensive research on some recurring motifs in Dostoevsky's works. Nikolay Podosokorsky investigates the Napoleonic-Rotshchildian motif; Inna Gazheva the rays of sunseting in the works of both Dostoevsky and Andrey Bely.

The section "Dostoevsky in the XX-XXI century" combines two articles. The first one, by Tamara Kudryavtseva, is dedicated to the explicit and urgent presence of Dostoevsky in the essays of Paul Ernst and offers us a very interesting point of view: not only the one of a writer on another writer but also of a German on a Russian. The second article, by Anna Gumerova, analyzes a hypothetical (though possible) presence of Dostoevsky in the deep subtext of C.S. Lewis' last novel. Similarities could be explained by the profound understanding of Christianity by both authors: however, the *typological* similarity the author underlines and describes remains a no less interesting theme of research. I would like to notice here one interesting opinion by Paul Ernst: he considers that the real difference between Russian and "Western" people can be found in *the lack of the idea of honor, that in the Western world serves as a counterweight and correction for Christian ethics*. Among others, this opinion could be correlated with the idea, expressed in *The Devils*, about the "right to dishonor" as the most attractive right for Russian people.

In the present issue, the section "Dostoevsky. His readings" is dedicated to the genre of Medieval allegory, precisely to the "Vision of Piers Plowman" by William Langland. The analysis conducted by Valentina Sergeeva about the specificities of the genre of vision and the intents of allegorical texts involves problems that the researcher of Dostoevsky identifies as incredibly like the ones laying at the fundament of his works. Thanks to this article, it becomes clearer, why Dostoevsky is often called a "Medieval author".

We continue the section “Dostoevsky on stage”. For this issue, Tatyana Magaril-Il’yaeva interviewed for us the young actors of the show “Mal’chiki”, created by combining different play scripts on the homonymous book from *The Brothers Karamazov*, and their teachers.

The present issue also contains a detailed and informative summary of the 7th Summer Readings in Darovoe, compiled by its organizers, A.C. Bessonova and V.A. Viktorovich. In this case, this is not just a summary, but a very high-quality description and analysis of the current state of the research on Dostoevsky’s art and biography in several areas. A special value should be recognized to the round table dedicated to the study and restoration of the estate of Darovoe.

We would like to remind colleagues that we are interested in receiving summaries and overviews of conferences dedicated to Dostoevsky.

The journal is published in cooperation with the Commission for the Study of F.M. Dostoevsky’s Artistic Heritage at the Academic Council “History of World Culture” of the Russian Academy of Sciences. Our work is carried out in close contact with the Russian and International Dostoevsky Society.

All quotations from F.M. Dostoevsky’s works, if not specified otherwise, are cited according to the “Complete Works in 30 vols.” (Leningrad, Nauka, 1972-1990), and references follow the format of the Russian Science Citation Index. In the Soviet edition the capital letters contained in the names of God, the Virgin, as in other holy names and concepts, have been lowered because of censorship; the original spelling is here restored in accordance with the editions published during Dostoevsky’s life, “Dostoevsky’s Complete Works in the author’s spelling and punctuation” (Petrozavodsk, Petrozavodsk State University, 1995 – continuing publication), and “Dostoevsky’s Complete Works and Letters in 35 vols.” (2nd edition, revised and amended) published by IRLI RAS (Pushkin House) (2013 – continuing publication). The author’s original emphasis in quotations (where not specified otherwise) is indicated by italics; the emphasis of the author of the article is indicated by bold font.

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