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## From the Editor

Dear colleagues, dear readers, this issue marks the beginning of the new year 2019, and the second year of our journal. Its first year was quite difficult, full of accidents, sharp turns, and emergencies. We hope the working process to be more harmonic this year – and we are eager to receive your articles for the upcoming issues.

For the first time, in the present issue the permanent section “Reviews and Interviews” focuses on the question of “Dostoevsky on the Contemporary Stage” with a small review of “The Karamazovs” by Konstantin Bogomolov and an extensive interview with Fyodor Malyshev, director of the play “A Ridiculous Man”. Our publishing editor Tatyana Magaril-Il’yaeva is planning a series of such interviews, so, hopefully, the topic will appear regularly in this section.

In the present issue, we continue the section “Dostoevsky: his readings”, according to the original concept we had of it. For this section, we accept articles dedicated to writers, whose works defined Dostoevsky’s horizons – writers that became a beacon and an orientating point for his creative searches. The most notable among them was Goethe, who was to Mikhail Dostoevsky a kind of model for his brother’s forthcoming great works.

In the article here presented the researches of Dostoevsky’s work can find some statements of crucial importance about image forming, and the ways the meaning shows itself in Goethe’s poetical word, in relations with his philosophical, scientific, and religious opinions; a description of what can be named “Goethe’s organic philosophy”; how Goethe includes into his work another person’s text; how he manages to create his own message correcting the quote minimally; how two lines in Goethe’s text can accumulate a whole halo of allusions, likely to create a spectrum of diverging interpretations, but in fact deepening (and not fragmentizing) the meaning of the sentence. The article also outlines the situation of translations and researches about Oriental literature in Europe at the

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beginning of the 19th c., which is an important point to understand the Oriental motifs of “The Double”.

We are looking forward to receiving articles about Shakespeare, Dante, Balzac, Dickens, Pushkin, Gogol, etc. May we remind you that for this section we ask authors to approach their topic through the prism of questions that are relevant for the researchers of Dostoevsky’s work as well, but we do not pretend that the article should be somehow directly related to Dostoevsky. We assume that Dostoevsky’s researchers can find the relation themselves, while it is not possible to one author to achieve an equally deep insight both of Dostoevsky and of the authors’ he cared most, based on a long and attentive study of the complete works of both. Therefore, the section aims at reaching the deep sources of Dostoevsky’s themes, artistic method, and world-view, of his philosophical and theological insights in the work of major European authors.

The journal is published in cooperation with the Commission for the Study of the Creative Heritage of F.M. Dostoevsky at the History of World Culture Academic Council of the Russian Academy of Sciences. The 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), with references in the Russian Science Citation Index format. In the Soviet edition the capital letters in the names of God, the Virgin, as in other holy names and concepts, have been lowered because of censorship; the original spelling are 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 the 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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