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## From the Editor

Dear colleagues, dear readers, in the previous issue we published Nikolay Bogdanov's materials, and in the present one we mourn for him because of his premature death: we had hoped for a long and fruitful cooperation with him. We are willing to publish articles in his memory and recollection about him, and we expect them from you.

In October 2019 a new colleague joined our team, and the members of the Scientific Research Centre "F. M. Dostoevsky and World Culture" led by T.A. Kasatkina are now A.L. Gumerova, V.S. Sergeeva, T.G. Magaril-Ilyaeva, and C. Corbella. The internet site of our Centre is the same as the journal one: <http://dostmirkult.ru>. Within the site we intend to create a library containing works on Dostoevsky by contemporary scholars: you can send us your published works 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 own 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*.

The journal presents reviews of newly published works (books, collective works, miscellanies, journals, and in some cases even articles). Reviews can be concise as well as detailed, and we invite all our colleagues to cooperate in the content of this section. For the present issue Tatyana Kovalevskaya reviewed Tatyana Kasatkina's new book "Dostoevsky as a philosopher and a theologian: artistic method of speaking" (Moscow, Vodoley Publ., 2019). The review was written as nonpublic, but it was a pity not to diffuse a high-quality text, where very important philological problems are risen. After Tatyana Kovalevskaya's text was elaborated for publication, it was even more pitiable to give it to another editor just because "that is what people usually do", and not to publish it in one of the few specialized journals dedicated to Dostoevsky.

We remind readers that the first international conference organized by the Centre, "Dostoevsky's theology", was held on 26<sup>th</sup>-27<sup>th</sup> February 2019. The program is available here: <http://imli.ru/index.php/konferentsii/konferentsii-2019/3599-bog-slovie-dostoevskogo>; audio from the conference can be found here: <https://philologist.livejournal.com/10782718.html>. We are constantly publishing materials from the conference, starting from the 2<sup>nd</sup> issue of our journal in 2019. In the present one you can find works by Adriano Dell'Asta and Elena Mazzola.

As in previous issues, the scope of the published works can seize more than a rubric. Elena Mazzola's article can be seen both as an important research about the theory and practice of translation, and as an exemplary hermeneutical reading of "The dream of a ridiculous man", where the cause of such a careful reading should be found in the necessity of translating Dostoevsky's short story. Tatyana Kasatkina's work

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is dedicated to the Eleusinian mysteries in Dostoevsky and Schiller, and it can be referred to both rubrics “Dostoevsky: his readings” and “Poetic. Context”. The article by Vladimir Victorovich presents a considerable amount of biographical materials, but it mainly concerns the attentive reading of different Dostoevsky’s texts in the light of a precise question.

We would like to invite the reader to pay attention to Olga Yuryeva’s work, where probably for the first time a very important moment for the understanding of *The Idiot* is recorded: prince Myshkin’s mysterious bundle does not disappear without a trace during the first part of the novel, as it appears again in the last part, at the moment of the catastrophe, in the foulard on Nastasya Filippovna’s head. It seems to us that the main interest of the article by Alexander Taganov should be found in the question it raises about the methods of comparative researches.

We continue with the section “Dostoevsky on stage”. For this number, Tatyana Magaril-II’yaeva and Anna Gumerova reviewed the new (renewed) spectacle “The Murderer” by Mark Rozovsky.

The present issue also contains a detailed and informative summary of the 27<sup>th</sup> International Dostoevsky Symposium dedicated to the novel *The Idiot*, by Valentina Borisovna, and we remember colleagues of our interest in receiving summaries of conferences and symposiums on Dostoevsky’s works.

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.” (2<sup>nd</sup> 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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