

The Karamazov Correspondence Letters Of Vladimir

The text of The Brothers Karamazov is removed from English-speaking readers today not only by time but also by linguistic and cultural boundaries. Victor Terras's companion work provides readers with a richer understanding of the Dostoevsky novel as the expression of a philosophy and a work of art. In his introduction, Terras outlines the genesis, main ideas, and structural peculiarities of the novel as well as Dostoevsky's political, philosophical, and aesthetic stance. The detailed commentary takes the reader through the novel, clarifying aspects of Russian life, the novel's sociopolitical background, and a number of polemic issues. Terras identifies and explains hundreds of literary and biblical quotations and allusions. He discusses symbols, recurrent images, and structural stylistic patterns, including those lost in English translation.

Three brothers and their relations in 19th century Russia provide the base for a sweeping epic overview of human striving, folly and hope. First published in 1880, The Brothers Karamazov is a landmark work in every respect. Revolving around shiftless father Fyodor Pavlovich Karamazov are the fates of his three sons, each of whom has fortunes entwined with the others. The eldest son, Dimitri, seeks an inheritance from his father and becomes his rival in love. Ivan, the second son, is so at odds with the world that he is driven near to madness, while the youngest, Alexi, is a man of faith and a natural optimist. These personalities are drawn out and tested in a crucible of conflict and emotion as the author forces upon them fundamental questions of morality, faith, reason and responsibility. This charged situation is pushed to its limit by the addition of the unthinkable, murder and possible patricide. Using shifting viewpoints and delving into the minds of his characters, Dostoevsky adopted fresh techniques to tell his wide-reaching story with power and startling effectiveness. The Brothers Karamazov remains one of the most respected and celebrated novels in all literature and continues to reward readers beyond expectation. With an eye-catching new cover, and professionally typeset manuscript, this edition of The Brothers Karamazov is both modern and readable.

The Oxford Handbook of Russian Religious Thought is an authoritative new reference and interpretive volume detailing the origins, development, and influence of one of the richest aspects of Russian cultural and intellectual life - its religious ideas. After setting the historical background and context, the Handbook follows the leading figures and movements in modern Russian religious thought through a period of immense historical upheavals, including seventy years of officially atheist communist rule and the growth of an exiled diaspora with, e.g., its journal The Way. Therefore the shape of Russian religious thought cannot be separated from long-running debates with nihilism and atheism. Important thinkers such as Losev and Bakhtin had to guard their words in an environment of religious persecution, whilst some views were shaped by prison experiences. Before the Soviet period, Russian national identity was closely linked with religion - linkages which again are being forged in the new Russia. Relevant in this connection are complex relationships with Judaism. In addition to religious thinkers such as Philaret, Chaadaev, Khomiakov, Kireevsky, Soloviev, Florensky, Bulgakov, Berdyaev, Shestov, Frank, Karsavin, and Alexander Men, the Handbook also looks at the role of religion in aesthetics, music, poetry, art, film, and the novelists Dostoevsky and Tolstoy. Ideas, institutions, and movements discussed include the Church academies, Slavophilism and Westernism, theosis, the name-glorifying (imiaslavie) controversy, the God-seekers and God-builders, Russian religious idealism and liberalism, and the Neopatristic school. Occultism is considered, as is the role of tradition and the influence of Russian religious thought in the West. This textbook series is ambitious in scope. It provides concise and lucid introductions to major works of world literature from classical antiquity to the twentieth century. It is not confined to any single literary tradition or genre, and will cumulatively form a substantial library of textbooks on some of the most important and widely read literary masterpieces. Each book is devoted to a full account of its historical, cultural, and intellectual background, a discussion of its influence, and a guide to further reading.

Unlocking the Family Archive

Dostoevsky's Incarnational Realism

Dostoevsky in Love

DOSTOYEVSKY, THE MAN BEHIND: Memoirs, Letters & Autobiographical Works

The Karamazov Correspondence

Abridged

The Karamazov Correspondence represents the first fully annotated and chronologically arranged collection of the Russian religious philosopher Vladimir S. Soloviev's most important letters, the vast majority of which have never before appeared in English. Soloviev was widely known for his association with Dostoevsky in the final years of the novelist's life, and these letters reflect many of the qualities and contradictions that also personify the title characters of The Brothers Karamazov.

The Brothers Karamazov, completed in November 1880 just two months before Dostoyevsky's death, displays both his mastery as a storyteller and his significance as a thinker. The Brothers Karamazov is an enjoyable and accessible novel. He discusses its major themes, including atheism and belief, the nature of man, socialism and individualism, and the state of European civilization, focusing particularly on those themes of justice, order and disorder, in whose revolutionary treatment he sees the real significance of this literary landmark.

This book is part of a series that provides concise and lucid introduction into Dostoyevsky.

Dostoevsky's Russian chauvinism and anti-Semitism have long posed problems for his readers and critics. How could the author of The Brothers Karamazov also be the source of the slurs against Jews in Diary of a Writer? And where is the celebrated Christian humanist in the nationalist outbursts of The Idiot? These enigmas—the coexistence of humanism and hatred, faith and doubt—are linked, Susan McReynolds tells us in Redemption and the Merchant God. Her book analyzes Dostoevsky's novels and Diary to show how the author's anxieties about Christianity can help solve the riddle of his anti-Semitism as well as that of his Russian messianism.

McReynolds' reading demonstrates Dostoevsky suffered from a profound discomfort with the crucifixion as a vehicle for redemption.

Through his work, she traces this ambivalence to certain beliefs and values that Dostoevsky held consistently throughout his life. And she reveals how this persistent ambivalence about the crucifixion led Dostoevsky to project what he didn't like about Christianity onto the Jews—and to invest those aspects of the crucifixion that he could approve with the "Russian idea." A radical rereading of one of the Western canon's most revered and perplexing authors, McReynolds' book is also a major reconfiguring of Dostoevsky's intellectual biography and a significant contribution to literary and cultural studies.

Holy Foolishness

Dostoevsky's Economy of Salvation and Antisemitism

With Related Chapters from The Brothers Karamazov

Dostoevsky's Novels & the Poetics of Cultural Critique
Letters

Tchaikovsky Papers

The second edition of the Diary of a Writer (1876-1877) marked a crucial point in Dostoevskii's literary career. In spite of critics' attacks, many ordinary readers were overwhelmed by Dostoevskii's charisma and began writing to him from different parts of Russia, expressing their views of the moral, social and political issues dealt with in the Diary. Such success was guaranteed also by the original rhetorical style of the Diary of a Writer, which aimed to involve readers and persuade them to share Dostoevskii's beliefs. By concentrating on new material, consisting of correspondence between Dostoevskii and his readers, and applying a new methodology, reader-response criticism and genre studies, the author

investigates how Dostoevskii's rhetoric in the *Diary of a Writer* affected the Russian reading public, transformed Dostoevskii's image in Russian society, and reawakened national identity.

'*Novel in Nine Letters*' is an incredibly inventive short story by Dostoevsky about a comical miscommunication between two friends. The story unfolds through letters as we learn that Ivan is unsuccessfully trying to collect money that he loaned to Pyotr. A comedy of errors ensues as neither man understands the other and Ivan becomes paranoid that Pyotr is avoiding him. Their world becomes a labyrinth as they attempt to connect but consistently fail due to unfortunate mishaps until a shocking final letter reveals what their previous correspondence could not. This story, which is one of Dostoevsky's earliest, shows why he would become one of the most celebrated Russian writers of all time. It creatively blends farce and social commentary and has two compelling characters that readers can root for and against. 'Novel in Nine Letters' is as relevant in the social media age as when it was written, and its satirical nature makes it a perfect read for fans of 'A Confederacy of Dunces'. Fyodor Dostoevsky (1821-1881) was a famous Russian writer of novels, short stories, and essays. A connoisseur of the troubled human psyche and the relationships between the individuals, Dostoevsky's oeuvre covers a large area of subjects: politics, religion, social issues, philosophy, and the uncharted realms of the psychological. He is most famous for the novels 'Crime and Punishment', 'The Idiot', and 'The Brothers Karamazov'. James Joyce described Dostoevsky as the creator of 'modern prose' and his literary legacy is influential to this day as Dostoevsky's work has been adapted for many movies including 'The Double' starring Jesse Eisenberg.

Comparable in importance to Mikhail Bakhtin, Lydia Ginzburg distinguished herself among Soviet literary critics through her investigation of the social and historical elements that relate verbal art to life in a particular culture. Her work speaks directly to those Western critics who may find that deconstructionist and psychoanalytical strategies by themselves are incapable of addressing the full meaning of literature. Here, in her first book to be translated into English, Ginzburg examines the reciprocal relationship between literature and life by exploring the development of the image of personality as both an aesthetic and social phenomenon. Showing that the boundary between traditional literary genres and other kinds of writing is a historically variable one, Ginzburg discusses a wide range of Western texts from the eighteenth century onward--including familiar letters and other historical and social documents, autobiographies such as the *Memoires of Saint-Simon*, *Rousseau's Confessions*, and *Herzen's My Past and Thoughts*, and the novels of Stendhal, Flaubert, Turgenev, and Tolstoi. A major portion of the study is devoted to Tolstoi's contribution to the literary investigation of personality, especially in his epic panorama of Russian life, *War and Peace*, and in *Anna Karenina*. When Fyodor Dostoevsky proclaims that he is a "realist in a higher sense," it is because the facts are irrelevant to his truth. And it is in this spirit that Apollonio approaches Dostoevsky's work, reading through the facts--the text--of his canonical novels for the deeper truth that they distort, mask, and, ultimately, disclose. This sort of reading against the grain is, Apollonio suggests, precisely what these works, with their emphasis on the hidden and the private and their narrative reliance on secrecy and slander, demand. In each work Apollonio focuses on one character or theme caught in the compromising, self-serving, or distorting narrative lens. Who, she asks, really exploits whom in *Poor Folk*? Does "White Nights" ever escape the dream state? What is actually lost--and what is won--in *The Gambler*? Is Svidrigailov, of such ill repute in *Crime and Punishment*, in fact an exemplar of generosity and truth? Who, in *Demons*, is truly demonic? Here we see how Dostoevsky has crafted his novels to help us see these distorting filters and develop the critical skills to resist their anaesthetic effect. Apollonio's readings show how Dostoevsky's paradoxes counter and usurp our comfortable assumptions about the way the world is and offer access to a deeper, immanent essence. His works gain power when we read beyond the primitive logic of external appearances and recognize the deeper life of the text.

Poor Folk (Annotated with Biography)

A Novel

Reading Against the Grain

Varieties of Poetic Utterance

Dostoevsky's *The Brothers Karamazov*

Fyodor Dostoyevsky--*The Brothers Karamazov*

This new edition presents *The Grand Inquisitor* together with the preceding chapter, *Rebellion*, and the extended reply offered by Dostoevsky in the following sections, entitled *The Russian Monk*. By showing how Dostoevsky frames the *Grand Inquisitor* story in the wider context of the novel, this edition captures the subtlety and power of Dostoevsky's critique of modernity as well as his alternative vision of human fulfillment.

Fyodor Dostoevsky's *The Brothers Karamazov* is unquestionably one of the greatest works of world literature. With its dramatic portrayal of a Russian family in crisis and its intense investigation into the essential questions of human existence, the novel has had a major impact on writers and thinkers across a broad range of disciplines, from psychology to religious and political philosophy. This proposed reader's guide has two major goals: to help the reader understand the place of Dostoevsky's novel in Russian and world literature, and to illuminate the writer's compelling and complex artistic vision. The plot of the novel centers on the murder of the patriarch of the Karamazov family and the subsequent attempt to discover which of the brothers bears responsibility for the murder, but Dostoevsky's ultimate interests are far more thought-provoking. Haunted by the question of God's existence, Dostoevsky uses the character of Ivan Karamazov to ask what kind of world would create a world in which innocent children have to suffer, and he hoped that his entire novel would provide the answer. The design of Dostoevsky's work, in which one character poses questions that other characters must try to answer, provides a stimulating basis for reader engagement. Having taught university courses on Dostoevsky's work for over twenty years, Julian W. Connolly draws upon modern and traditional approaches to the novel to produce a reader's guide that stimulates the reader's interest and provides a springboard for further reflection and study.

Steeped in wisdom and humility, these are letters of a true contemplative and spiritual guide, able to rejoice and trust God in the face of an increasingly materialistic world, discerning in all circumstances meaning and a dimension of eternity.

This book, authored by an international group of scholars, focuses on a vibrant central current within the history of Russian legal thought. Christianity, and theistic belief generally, has inspired the aspiration to the rule of law in Russia, informed Russian philosophies of law, and shaped legal practices. Following a substantial introduction to the phenomenon of Russian legal consciousness, the volume presents two concise, non-technical portraits of modern Russian jurists and philosophers of law whose thought was shaped significantly by Orthodox Christian faith or theistic belief. Also included are chapters on the role the Orthodox Church has played in the legal culture of Russia and the contribution of modern Russian scholars to the critical investigation of Orthodox canon law. The collection embraces the most creative period of Russian legal thought--the century and a half from the later Enlightenment to the Russian emigration following the Bolshevik Revolution. This book will merit the attention of anyone interested in the connections between law and religion in modern times.

The Grand Inquisitor

Christ is in Our Midst

Quotation in *The Brothers Karamazov*

Dostoevsky's Secrets

Dostoyevsky: *The Brothers Karamazov*

In this book Paul Contino offers a theological study of Dostoevsky's final novel, *The Brothers Karamazov*. He argues that incarnational realism animates the vision of the novel, and the decisions and actions of its hero, Alyosha Fyodorovich

Karamazov. The book takes a close look at Alyosha's mentor, the Elder Zosima, and the way his role as a confessor and his vision of responsibility "to all, for all" develops and influences Alyosha. The remainder of the study, which serves as a kind of reader's guide to the novel, follows Alyosha as he takes up the mantle of his elder, develops as a "monk in the world," and, at the end of three days, ascends in his vision of Cana. The study attends also to Alyosha's brothers and his ministry to them: Mitya's struggle to become a "new man" and Ivan's anguished groping toward responsibility. Finally, Contino traces Alyosha's generative role with the young people he encounters, and his final message of hope.

Fyodor Dostoevsky completed his final novel— The Brothers Karamazov—in 1880. A work of universal appeal and significance, his exploration of good and evil immediately gained an international readership and today “remains harrowingly alive in the face of our present day worries, paradoxes, and joys,” observes Dostoevsky scholar Robin Feuer Miller. In this engaging and original book, she guides us through the complexities of Dostoevsky’s masterpiece, offering keen insights and a celebration of the author’s unparalleled powers of imagination. Miller’s critical companion to The Brothers Karamazov explores the novel’s structure, themes, characters, and artistic strategies while illuminating its myriad philosophical and narrative riddles. She discusses the historical significance of the book and its initial reception, and in a new preface discusses the latest scholarship on Dostoevsky and the novel that crowned his career.

A collection of articles, sketches, and letters spanning 33 years in Fyodor Dostoevsky's writing career, from 1847, just after the successful publication of his first novel, until 1880, a year before his death. This volume allows the reader to measure the broad scope of his artistic development and the changes that occurred as a result of such cataclysmic events as Dostoevsky's arrest and trial for treason and his subsequent imprisonment and exile in Siberia.

Dostoevsky: Letters and Reminiscences

Redemption and the Merchant God

Novel in Nine Letters

Correspondence, diary, autobiographical novels of one of the greatest Russian novelist & author of Crime and Punishment, The Brothers Karamazov, Demons, The Idiot, The House of the Dead

Commentary on the Genesis, Language, and Style of Dostoevsky's Novel

Dostoevskii's Diary of a Writer and Its Impact on Russian Society

This spectacular collection of more than 125 letters offers a never-before-seen glimpse of the events and people of history—the brightest and best, the most notorious, and the endearingly everyday. Entries include a transcript of the letter; a short contextual introduction; and, in 100 cases, a captivating facsimile of the letter itself. The artfulness of Shaun Usher's eclectic arrangement creates a reading experience rich in discovery. Mordant, hilarious, poignant, enlightening—surprise rewards each turn of the page. Colorfully illustrated with photographs, portraits, and relevant artworks, Letters of Note is an instant classic.

A bright, witty excursion through the fictional letters of a turn-of-century dandy who hilariously edifies, entertains, infuriates, and endears

Letters of Note, the book based on the beloved website of the same name, became an instant classic on publication in 2013, selling hundreds of thousands of copies. This new edition sees the collection of the world's most entertaining, inspiring and unusual letters updated with fourteen riveting new missives and a new introduction from curator Shaun Usher. From Virginia Woolf's heart-breaking suicide letter to Queen Elizabeth II's recipe for drop scones sent to President Eisenhower; from the first recorded use of the expression 'OMG' in a letter to Winston Churchill, to Gandhi's appeal for calm to Hitler; and from Iggy Pop's beautiful letter of advice to a troubled young fan, to Leonardo da Vinci's remarkable job application letter, Letters of Note is a celebration of the power of written correspondence which captures the humour, seriousness, sadness and brilliance that make up all of our lives.

The Karamazov Correspondence: Letters of Vladimir S. Soloviev represents the first fully annotated and chronologically arranged collection of the Russian philosopher-poet's most important letters, the vast majority of which have never before been translated into English. Soloviev was widely known for his close association with Fyodor M. Dostoevsky in the final years of the novelist's life, and these letters reflect many of the qualities and contradictions that also personify the title characters of Dostoevsky's last and greatest novel, The Brothers Karamazov. The selected letters cover all aspects of Soloviev's life, ranging from vital concerns about human rights and the political and religious turmoil of his day to matters related to family and friends, his love life, and early drafts of his works, including poetic endeavors.

Correspondence Deserving of a Wider Audience

Reawakening National Identity

A Karamazov Companion

Letters of Note: Volume 1

Henry Miller's Dostoevsky

Dostoevsky's Occasional Writings

'A daring and mesmerizing twist on the art of biography' - Douglas Smith, author of Rasputin: The Biography 'Anyone who loves [Dostoevsky's] novels will be fascinated by this book' - Sue Prideaux, author of I Am Dynamite! A Life of Friedrich Nietzsche Dostoevsky's life was marked by brilliance and brutality. Sentenced to death as a young revolutionary, he survived mock execution and Siberian exile to live through a time of seismic change in Russia, eventually being accepted into the Tsar's inner circle. He had three great love affairs, each overshadowed by debilitating epilepsy and addiction to gambling. Somehow, amidst all this, he found time to write short stories, journalism and novels such as Crime and Punishment, The Idiot and The Brothers Karamazov, works now recognised as among the finest ever written. In Dostoevsky in Love Alex Christofi weaves carefully chosen excerpts of the author's work with the historical context to form an illuminating and often surprising whole. The result is a novelistic life that immerses the reader in a grand vista of Dostoevsky's world: from the Siberian prison camp to the gambling halls of Europe; from the dank prison cells of the Tsar's fortress to the

refined salons of St Petersburg. Along the way, Christofi relates the stories of the three women whose lives were so deeply intertwined with Dostoevsky's: the consumptive widow Maria; the impetuous Polina who had visions of assassinating the Tsar; and the faithful stenographer Anna, who did so much to secure his literary legacy. Reading between the lines of his fiction, Christofi reconstructs the memoir Dostoevsky might have written had life – and literary stardom – not intervened. He gives us a new portrait of the artist as never before seen: a shy but devoted lover, an empathetic friend of the people, a loyal brother and friend, and a writer able to penetrate to the very depths of the human soul.

For the artists, writers and musicians of the Symbolist Movement of the turn of the century, true art, an extension of one's "soul" or unconscious, was often regarded as dark, mysterious and unreliable – the world of Dionysus. Such artists, writers and musicians searched for symbols to express or suggest psychological pathologies manifested in exaltation, madness, and other extreme mental states. *Mental Illness in Symbolism* inquires into the mysteries of the Symbolist psyche through essays on works of art, literature and music created as part or extension of the Symbolist Movement.

This dictionary attempts to give direct access to the development of Christian Spirituality. It is a series of pieces written by experts to provide instant, accurate and thought-provoking information of high scholarship.

The text of "The Brothers Karamazov" is removed from English-speaking readers today not only by time but also by linguistic and cultural boundaries. Victor Terras' s companion work provides readers with a richer understanding of the Dostoevsky novel as the expression of a philosophy and a work of art. In his introduction, Terras outlines the genesis, main ideas, and structural peculiarities of the novel as well as Dostoevsky' s political, philosophical, and aesthetic stance. The detailed commentary takes the reader through the novel, clarifying aspects of Russian life, the novel' s sociopolitical background, and a number of polemic issues. Terras identifies and explains hundreds of literary and biblical quotations and allusions. He discusses symbols, recurrent images, and structural stylistic patterns, including those lost in English translation.

Selected Letters of Fyodor Dostoyevsky

Letters of Note

The Correspondence of Fradique Mendes

Finding Christ among the Karamazovs

On Psychological Prose

Letters of Vladimir S. Soloviev

Musaicum Books presents to you this carefully created collection of Fyodor Dostoyevsky's memoirs, letters and autobiographical works. This ebook has been designed and formatted to the highest digital standards and adjusted for readability on all devices. Fyodor Dostoyevsky (1821-1881) was a Russian novelist, short story writer, essayist, journalist and philosopher. His literary works explore human psychology in the troubled political, social, and spiritual atmosphere of 19th-century Russia. Many of his works contain a strong emphasis on Christianity, and its message of absolute love, forgiveness and charity, explored within the realm of the individual, confronted with all of life's hardships and beauty. His major works include Crime and Punishment (1866), The Idiot (1869), Demons (1872) and The Brothers Karamazov (1880). Many literary critics rate him as one of the greatest and most prominent psychologists in world literature. His novella Notes from Underground is considered to be one of the first works of existentialist literature. Table of Contents:

BIOGRAPHY: Fyodor Dostoyevsky, A Study by Aimée Dostoyevsky LETTERS AND MEMOIRS: Letters of Fyodor

Michailovitch Dostoyevsky to His Family and Friends Pages from the Journal of an Author, Fyodor Dostoevsky

AUTOBIOGRAPHICAL NOVELS: The House of the Dead The Gambler

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY Newsweek/The Daily Beast • The Huffington Post • Kansas City Star • Time Out New York • Kirkus Reviews This extraordinary collection of personal correspondence has all the hallmarks of Kurt Vonnegut's fiction. Written over a sixty-year period, these letters, the vast majority of them never before published, are funny, moving, and full of the same uncanny wisdom that has endeared his work to readers worldwide. Included in this comprehensive volume: the letter a twenty-two-year-old Vonnegut wrote home immediately upon being freed from a German POW camp, recounting the ghastly firebombing of Dresden that would be the subject of his masterpiece Slaughterhouse-Five; wry dispatches from Vonnegut's years as a struggling writer slowly finding an audience and then dealing with sudden international fame in middle age; righteously angry letters of protest to local school boards that tried to ban his work; intimate remembrances penned to high school classmates, fellow veterans, friends, and family; and letters of commiseration and encouragement to such contemporaries as Gail Godwin, Günter Grass, and Bernard Malamud.

Vonnegut's unmediated observations on science, art, and commerce prove to be just as inventive as any found in his novels—from a crackpot scheme for manufacturing "atomic" bow ties to a tongue-in-cheek proposal that publishers be allowed to trade authors like baseball players. ("Knopf, for example, might give John Updike's contract to Simon and Schuster, and receive Joan Didion's contract in return.") Taken together, these letters add considerable depth to our understanding of this one-of-a-kind literary icon, in both his public and private lives. Each letter brims with the mordant humor and openhearted humanism upon which he built his legend. And virtually every page contains a quotable nugget

that will make its way into the permanent Vonnegut lexicon. • On a job he had as a young man: "Hell is running an elevator throughout eternity in a building with only six floors." • To a relative who calls him a "great literary figure": "I am an American fad—of a slightly higher order than the hula hoop." • To his daughter Nanny: "Most letters from a parent contain a parent's own lost dreams disguised as good advice." • To Norman Mailer: "I am cuter than you are." Sometimes biting and ironical, sometimes achingly sweet, and always alive with the unique point of view that made him the true cultural heir to Mark Twain, these letters comprise the autobiography Kurt Vonnegut never wrote. Praise for Kurt Vonnegut: Letters "Splendidly assembled . . . familiar, funny, cranky . . . chronicling [Vonnegut's] life in real time."—Kurt Andersen, *The New York Times Book Review* "[This collection is] by turns hilarious, heartbreaking and mundane. . . . Vonnegut himself is a near-perfect example of the same flawed, wonderful humanity that he loved and despaired over his entire life."—NPR "Congenial, whimsical and often insightful missives . . . one of [Vonnegut's] very best."—*Newsday* "These letters display all the hallmarks of Vonnegut's fiction—smart, hilarious and heartbreaking."—*The New York Times Book Review*

The French writer, editor, and drama critic Jacques Copeau (1879–1949) opened his Théâtre du Vieux-Colombier in Paris in 1913. Copeau was well on his way to exerting a major influence in the theater in the year that saw the end of the career of the dominant innovator of an earlier generation, André Antoine, whose Théâtre Libre (Free Stage) had featured an uncompromising realism. In marked contrast to Antoine, Copeau returned the poetry and freshness to Shakespeare and Molière. By May 1914, Paris and Europe had recognized his genius and his special gift to the theater. Yet like Antoine, Copeau wanted to sweep "staginess" from the stage, to banish overacting, overdressing, and flashy house trappings. To cleanse the stage of its artificiality, he created a fixed, architectural acting space where dramatic literature and theater technique could live in harmony and thrive in freedom of thought and movement. A major part of his program was teaching actors and actresses their craft. Maurice Kurtz points out that the Théâtre du Vieux-Colombier incarnates the "ideal of Copeau's stubborn struggle to remain strong in the face of indifference, independent in the face of success, proud in the face of defeat. It is the story of group spirit in its purest, most eloquent form, the spirit of personal sacrifice of all for the dignity of their art." Kurtz here re-creates the vitality Copeau imbued in theater artists throughout the world. He conveys Copeau's enthusiasm, the crusading spirit that enabled Copeau and his Théâtre du Vieux-Colombier to transform experimentation into tradition, into the heritage of civilization. He has written a biography of a theater that was tremendously influential in Europe and America.

"A political outcast, a victim of poverty, a compulsive gambler, and an epileptic, Dostoevsky nevertheless produced some of the greatest literary works of all time: *Crime and Punishment*, *The Idiot*, *Notes from Underground*, *The Gambler*, *The Brothers Karamazov*." "This volume, which is for anyone who seeks an acquaintance with this complex genius, surveys the main facts of Dostoevsky's life and his contributions to literature. It offers some of the reasons for his reputation as a creative artist, one who has inspired a biographical and critical literature of immense proportions." "Drawing on the latest research on Dostoevsky's life, Alba Amoia begins with a concise biography before examining in succeeding chapters the novels, novellas and long tales, short stories, theater, memoirs, and journalism. A separate chapter at the conclusion significantly looks at the Russian periodicals of Dostoevsky's time." "Dostoevsky's teeming works, with their extraordinary insight, speak to us in our own century in ways their author could not have foreseen. During the Bolshevik Revolution, a critic asked, "Is it not strange how Dostoevsky seems to revive every time our way of life dissolves in a fiery ferment?" In the ferment of another revolution, in 1990, a Russian parliamentarian, speaking of the old Soviet dispensation, again poignantly invoked Dostoevsky: In the writer's admonishment that happiness cannot be constructed if its foundation is flawed by the tears of a single child."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

Dostoevsky & "The Brothers Karamazov"

Worlds of the Novel

Kurt Vonnegut

Furnace of Doubt

Jacques Copeau

Feodor Dostoevsky

At first glance, the works of Fedor Dostoevsky (1821-1881) do not appear to have much in common with those of the controversial American writer Henry Miller (1891-1980). However, the influencer of Dostoevsky on Miller was, in fact, enormous and shaped the latter's view of the world, of literature, and of his own writing. The Making of a Counter-Culture Icon examines the obsession that Miller and his contemporaries, the so-called Villa Seurat circle, had with Dostoevsky, and the impact that this obsession had on their own work. Renowned for his psychological treatment of characters, Dostoevsky became a model for Miller, Lawrence Durrell, and Anais Nin, interested as they were in developing a new kind of writing that would move beyond staid literary conventions. Maria Bloshteyn argues that, as Dostoevsky was concerned with representing the individual's perception of the self and the world, he became an archetype for Miller and the other members of the Villa Seurat circle, writers who were interested in precise psychological characterizations as well as intriguing narratives. Tracing the cross-cultural appropriation and (mis)interpretation of Dostoevsky's methods and philosophies by Miller, Durrell, and Nin, *The Making of a Counter-Culture Icon* gives invaluable insight into the early careers of the Villa Seurat writers and testifies to Dostoevsky's influence on twentieth-century literature.

This fascinating collection of letters, notes, and miscellanea from the archives of the Tchaikovsky State House-Museum sheds new light on the world of Pyotr Ilyich Tchaikovsky. Most of these documents have never before been available in English, and they reveal the composer's daily

concerns, private thoughts, and playful sense of humor. Often intimate and sometimes bawdy, these texts also offer a new perspective on Tchaikovsky's upbringing, his relations with family members, his patriotism, and his homosexuality, collectively contributing to a greater understanding of a major artist who had a profound impact on Russian culture and society. This is an essential compendium for cultural and social historians as well as musicologists and music lovers.

This book examines the ways in which Dostoevsky's adoption and reinvention of the medieval Russian holy fool - in Russian Orthodoxy, a person who feigned madness or folly as an ascetic feat of self-humiliation - serves as a locus for a critique of his culture's increasing reliance on the scientific paradigms of Claude Bernard's physiology, and as a source of formal narrative innovation in his novels. The author first explores the paradoxical hagiography of the holy fool, whose saintly acts are disguised under the mask of demonic folly. She then traces the rise of medical science in the nineteenth century and the increasing authority of the new scientific models of human behavior, especially the all-important notion of "the normal and the pathological." The book then shifts to close readings of four of Dostoevsky's major novels - *Crime and Punishment*, *The Idiot*, *The Devils*, and *The Brothers Karamazov* - always keeping the double focus of cultural critique and formal innovation. The author examines how Dostoevsky develops a specific literary procedure that is itself "holy foolishness." That is, his novels in their structure and, in particular, in the voice of their narrators mislead, tempt, and "scandalize" the reader, much like the street theater of the medieval holy fool. This difficult relationship between reader and text is mirrored in what is represented in the text as the interaction between the holy fool and other characters. In its theoretical orientation, the book both builds from and criticizes Bakhtin's work on carnival. The author offers a less optimistic account, showing how in Dostoevsky carnival is more demonic than jubilant, particularly in *The Devils*, where carnival leads to a frightening chaos.

Poor Folk, sometimes translated as *Poor People*, was the first novel by Fyodor Dostoevsky, which he wrote over the span of nine months. First published in 1846, it was lauded by the influential critic Vissarion Belinsky as being socially conscious literature, who (among others) hailed him as the new Gogol. This book was partly inspired by Nikolai Gogol's short story *The Overcoat*, whose male protagonist is also a copy clerk. This novel is written in the form of letters of correspondence between the two main characters. Like "*The Overcoat*", the novel gives a profound account of the lives of low income Russians in the mid-nineteenth century.

Biography of a Theater

New SCM Dictionary of Christian Spirituality

The Oxford Handbook of Russian Religious Thought

An Intimate Life

Letters from a Russian Monk

Mental Illnesses in Symbolism

Since the 1960s, a number of artists have challenged the image of the lonely artist by embarking on long term collaborations that dramatically altered the terms of artistic identity. In this book, Green offers a sustained critical examination of collaboration in international contemporary art.

An Eclectic Collection of Correspondence Deserving of a Wider Audience

The Making of a Counter-culture Icon

The Brothers Karamazov

Law and the Christian Tradition in Modern Russia