



# MANUAL LOGO BRILL + IMPRINTS\_VERSION 1.5

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# LOGO BRILL VARIANTS



LOGO\_BRILL



BRILL

LOGO\_BRILL\_TEXT\_LANDSCAPE



BRILL

LOGO\_BRILL\_TEXT\_SQUARE



LOGO\_BRILL\_BLACK



BRILL

LOGO\_BRILL\_TEXT\_LANDSCAPE\_BLACK



BRILL

LOGO\_BRILL\_TEXT\_SQUARE\_BLACK



LOGO\_BRILL\_TEXT\_SQUARE\_DIAP



LOGO\_BRILL\_TEXT\_SQUARE\_DIAP2



LOGO\_BRILL\_DIAP



LOGO\_BRILL\_TEXT\_SQUARE\_DIAP\_BLACK



LOGO\_BRILL\_TEXT\_SQUARE\_DIAP\_BLACK2



LOGO\_BRILL\_DIAP\_BLACK

# IMPRINTS/COLORS

## color scheme



c100 - m70 - y0 - k20



c0 - m78 - y100 - k0



c100 - m0 - y55 - k20



c66 - m34 - y11 - k0



c37 - m4 - y12 - k0



c35 - m10 - y11 - k0



c45 - m35 - y35 - k15



c10 - m100 - y80 - k0



c0 - m100 - y90 - k0



c80 - m30 - y36 - k14



c100 - m70 - y0 - k20



c0 - m78 - y100 - k0



c100 - m0 - y55 - k20



c66 - m34 - y11 - k0



c45 - m35 - y35 - k15



c0 - m100 - y90 - k0



k100



k100



k100



k100



k100



k100



k100



k55



k55



k40



k55



k70



c0 - m100 - y90 - k0



c10 - m100 - y80 - k0



c80 - m30 - y36 - k14



c80 - m30 - y36 - k14



k100



k100



k100



k100



k70



k70



k60



k60

# TITLE PAGE TEXT ONLY/BOOK COVERS

BRILL

BRILL | BÖHLAU

BRILL | FINK

BRILL | MENTIS

BRILL | NIJHOFF

BRILL | SCHÖNINGH

VANDENHOECK & RUPRECHT

V&R UNIPRESS

WAGENINGEN ACADEMIC

# TITLE PAGE LOGO'S



BRILL



BRILL | FINK



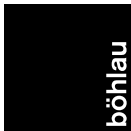
BRILL | MENTIS



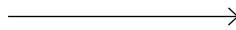
BRILL | NIJHOFF



BRILL | SCHÖNINGH



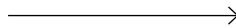
BÖHLAU



BRILL | BÖHLAU



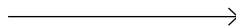
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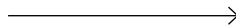
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BRILL | V&R UNIPRESS



WAGENINGEN ACADEMIC



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# IMPRINTS ARTICLE PAGE OPTIONS LOGO'S/TEXT



BRILL



BÖHLAU



BRILL | BÖHLAU



BRILL  
BÖHLAU



FINK



BRILL | FINK



BRILL  
FINK



MENTIS



BRILL | MENTIS



BRILL  
MENTIS



NIJHOFF



BRILL | NIJHOFF



BRILL  
NIJHOFF



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VANDENHOECK &  
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BRILL | V&R UNIPRESS



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SCHÖNINGH



BRILL | SCHÖNINGH



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WAGENINGEN ACADEMIC



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Maria Lissek

# Sich selbst durch andere verstehen

*Die Kontroversdialoge von Gilbert Crispin und  
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THE DOSTOEVSKY JOURNAL 22 (2021) 45-71

The Dostoevsky  
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brill.com/djir

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BRILL | SCHÖNINGH



## Зюлейка, Коломбина, Коллонтай (Журнальная графика М.П. Бобышова 1910-х годов)

Юлия Солонович

Старший научный сотрудник отдела рисунка ГРМ (С.-Петербург)

[jsolonovich@yandex.ru](mailto:jsolonovich@yandex.ru)

### Аннотация

В статье рассматривается ранний период творчества М.П. Бобышова, известного художника театра и педагога, до революции 1917 года сотрудничавшего как график-иллюстратор во многих петербургских периодических изданиях (*Аргус*, *Бич*, *Лукоморье*, *Сатирикон*, *Солнце России*). Его работы, исполненные для периодической печати, отличались стилистическим разнообразием, что естественно для художника, находящегося в стадии становления и подверженного разнообразным влияниям. Однако, оставаясь в «поле притяжения» своих старших именитых и талантливых современников, он сумел выработать собственный, узнаваемый и характерный пластический язык, заметно эволюционировавший на протяжении сравнительно короткого отрезка времени (1912–1918).

### Ключевые слова

Журнальная графика – иллюстрация – рисунок – театр-кабаре – «Кривое зеркало» – «Пиковая дама» – *Аргус* – *Бич* – *Лукоморье* – *Сатирикон* – *Солнце России*

### Abstract

The author examines the early work of Mikhail Bobyshov (1885–1964), stage designer and teacher, who, until the October Revolution, contributed illustrations to many St. Petersburg journals such as *Satirikon*, *Solntse Rossii*, *Lukomor'e*, *Argus*, and *Bich*. The commissions which Bobyshov fulfilled for periodicals were distinguished by stylistic variety, something to be expected of an artist who was still maturing and open to a

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## Ernst Jünger and his Reception of Fyodor Dostoevsky

*Translated from German into English by Alexander Ponomariov*

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### Abstract

This contribution aims to present those aspects of the literary and intellectual legacy of F. M. Dostoevsky (1821–1881) that motivated Ernst Jünger (1895–1998) in formulating his own literary and essayistic work. Dostoevsky's impact on Jünger has so far been researched only fragmentarily and sporadically. This builds on previous research and complements it with new findings. Ernst Jünger inquired into Dostoevsky's works throughout his life. He perceived Dostoevsky as a foreteller of crises and disasters. Many of Jünger's motifs, literary images, characters, and symbols were either influenced by or borrowed from Dostoevsky and developed further. Of great importance to Jünger are such phenomena as power, evil or misery, and pain. Dostoevsky also shaped Jünger's approach to nihilism.

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