

**Fyodor Dostoevsky, *Crime and Punishment*, translated by Nicolas Pasternak Slater
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Introduction (pp. vii-xxiv)

By Sarah J. Young

Note: readers who do not wish to know the plot of *Crime and Punishment* beforehand may prefer to read this Introduction after they have read the novel itself.

150 years after its first publication, *Crime and Punishment* continues to fascinate readers. It was the first of Fyodor Mikhailovich Dostoevsky's long novels to feature not only profound debate on the most pressing philosophical and spiritual questions of the day, but also a murder plot and a level of intrigue and tension more commonly associated with popular fiction than high literature. It established the author's reputation as both a philosophical and a psychological novelist, generated huge levels of debate about contemporary Russian society and ideology, and exerted a degree of influence on subsequent Russian culture that is perhaps comparable only to the position of Shakespeare within British culture. From its role as an inspiration for Andrey Bely's 1913 modernist masterpiece *Petersburg*, to its absurdist rewriting in Daniil Kharm's short story 'The Old Woman' (1939), and its postmodern transformation in Viktor Pelevin's novel *Chapayev and Void* (1996, also translated as *The Clay Machine Gun*), Raskolnikov's story has become a ubiquitous part of St Petersburg lore. Visitors to the city can follow in the antihero's footsteps with guided tours of *Crime and Punishment's* locations, taking in the plaque on the tenement where he lived and graffiti pointing out the moneylender's flat. Dostoevsky Day, celebrated in the city on the first Saturday in

July with exhibitions, street theatre and processions, coincides not with the author's anniversaries, but the novel's opening. *Crime and Punishment* is a permanent fixture on lists of the world's greatest novel, and has inspired almost forty film and television adaptations in over a dozen languages, as well as countless theatre productions. There are graphic novel and manga versions, even Raskolnikov transformed into a superhero. And although a whydunnit rather than a whodunnit, it has influenced the portrayal of numerous fictional detectives, most famously American TV's Columbo.

Why does this story of an impoverished student who commits murder in the grip of an idea, the wily detective who pursues him, the saintly prostitute who wants to save him, and the sinister libertine who encourages him to embrace his dark side, speak to so many cultures, and continue to resonate so strongly today? One of the reasons is that Raskolnikov's psychic and family drama, followed in compellingly claustrophobic detail by a narrator who remains very close to the protagonist, turns a supposedly cold-blooded killer into a sympathetic hero. He may wish to be a Napoleon, capable of overstepping all obstacles on his way to greatness (the Russian word for 'crime', *prestuplenie*, is closely connected to the verb 'to transgress', *perestupit'*), but the love he inspires in those around him, and his own spontaneous acts of compassion and generosity towards others, reveal the conflicting sides of his nature that he is unable to reconcile. This psychological exploration of a murderer – by an author whose own prison experience gave him the opportunity to study killers of all types at close quarters – depicts all the temptations and horrors of crime, the fear of being caught and the urge to confess. It reveals the oppression, despair and disgust of lives lived in poverty, the profound necessity of changing that world, but also the danger of rationalistic, utilitarian thinking that replaces human beings with abstractions. Few literary works can match its power and urgency, or its sympathy for 'the insulted and humiliated', as

Dostoevsky called Petersburg's poor in a novel of 1861. Even as they destroy their families and peer into the abyss, the murderer Raskolnikov and the drunkard Marmeladov still have the possibility of redemption. In his first work to incorporate consistently the religious questions that reflected the author's growing faith, love, not Napoleonic grandeur, is the great transformative force.

Dostoevsky's life

Dostoevsky's biography was as dramatic as the plots of his novels. Born in Moscow in 1821, Fyodor was the second son of an army doctor, Mikhail Andreevich, who practised at the Mariinsky hospital for the poor. Hailing from a family of clergymen, Mikhail had been raised to the nobility through his state service,¹ but the family remained impoverished despite his professional ability and social pretensions. Family finances were further damaged by the purchase of a small estate near Moscow that failed to yield a decent income, exacerbating Mikhail Andreevich's naturally irritable temperament. By contrast Dostoevsky's mother, Maria Fyodorovna, who took charge of the estate whilst her husband remained in Moscow to work, gained a reputation as a humane and compassionate landowner. Both parents were devoted to their children's education, instilling in them a love of European and Russian literature as well as a solid religious upbringing. Both the religious dimension of Dostoevsky's novels, and his use of gothic features and melodramatic plots, can be traced back to his childhood reading. However, when it came to formal education and planning his children's future careers, Mikhail Andreevich favoured the military he had chosen himself, and sent his two eldest sons to

¹ The clergy was a distinct social estate in Imperial Russia, with generally hereditary membership. Hereditary nobility was at the time bestowed on public servants who reached the fourth grade in the Table of Ranks. See Note on the Table of Ranks, p. xxvi.

Petersburg to study at the Academy of Military Engineers in 1836. Their mother died shortly after their departure, and their father two years later. Rumours long circulated to the effect that he had been murdered by his serfs in revenge for his brutal treatment, and this version of events is repeated in numerous critical and biographical works.² It now seems likely that he in fact died of a stroke, but Dostoevsky himself appears to have believed the rumours and felt his own measure of responsibility for the supposed crime.³

In 1843 Dostoevsky graduated from the Engineers' school and began work as an officer in the Petersburg military planning department, but his interest in literature was already apparent. He soon resigned his commission, and published his first work, a translation of Honoré de Balzac's novel *Eugénie Grandet*. He gained access to literary circles through his friend from schooldays Dmitry Grigorovich, soon to become a prominent author in his own right, and met the influential literary critic Vissarion Belinsky, and the radical publisher and poet Nikolai Nekrasov. Their praise for Dostoevsky's first original fictional work, the epistolary novel *Poor Folk*, guaranteed its success on its first appearance in 1846. His fortunes were soon reversed, however, when Belinsky attacked his 'fantastic' story *The Double*, published in the same year. Both these and his other early works conform to the social critiques of Petersburg life that were popular at the time, but also begin to develop Dostoevsky's trademarks: the hero's

² Notably, it was the basis of Sigmund Freud's analysis of *The Brothers Karamazov*; Freud saw Dostoevsky's epilepsy as having its origins in his own desire to murder his father. See 'Dostoevsky and Parricide', in Sigmund Freud, *Art and Literature*, ed. Albert Dickson, trans. James Strachey (London: Penguin, 1990), pp. 437-60.

³ See Joseph Frank, *Dostoevsky: The Seeds of Revolt, 1821-1849* (Princeton, NJ: Princeton University Press, 1977), pp. 379-92.

self-consciousness and need for affirmation from others, depictions of mental and emotional disturbance, and the split personality.

During this period Dostoevsky became involved in a philosophical discussion circle, named after its founder, Mikhail Petrashevsky, where radical and socialist ideas were debated. In April 1849 Dostoevsky was arrested along with other members of the circle for seditious activity, and in December of that year the men were convicted and sentenced to death. The first three to be executed were already tied to the scaffold on Semionovsky Square in St Petersburg – Dostoevsky was in the second group – when a messenger rode up to commute their sentences to penal servitude in Siberia. Dostoevsky served four years of hard labour in the Omsk penal fortress, living alongside some of Russia's most violent criminals from amongst the peasantry. This experience, like his near-execution, unsurprisingly had a lasting influence on his outlook. It led gradually to what he described as the rebirth of his religious faith. He described himself in a famous letter of 1854 to the widow of one of the Decembrist revolutionaries as, 'a child of the age, a child of unbelief and doubt', but admitted that nevertheless he would 'rather remain with Christ than with the truth'.⁴ Following completion of his sentence, he was exiled to Semipalatinsk in what is now Kazakhstan as a common soldier. He was re-commissioned as an officer in 1857, and married a local widow, Maria Isaeva, although the marriage was never happy. In the same year, he was diagnosed with epilepsy. He resumed his writing career, and in 1859 was able to publish two new short works, the humorous *Uncle's Dream* and *The Village of Stepanchikovo*. Permitted to return to European Russia, he soon threw himself back into literary life in Petersburg, founding a journal, *Time*, with his brother Mikhail, and publishing a fictionalized account of his

⁴ Letter to N. D. Fonvizina, F. M. Dostoevskii, *Polnoe sobranie sochinenii v tridsati tomakh* (Moscow and Leningrad: Nauka, 1972-90), 28.1:176.

imprisonment, *Notes from the House of the Dead*, which re-established his name after his prolonged absence from the literary scene.

In the early 1860s Dostoevsky's life became increasingly chaotic. An affair with Apollinaria Suslova, later a model for his heroines Polina in *The Gambler* and Nastasia Filippovna in *The Idiot*, was conducted mainly on visits to Europe, where he also developed a passion for gambling. The journal he was running – relaunched as *The Epoch* after trouble with the censorship – fell into financial difficulties, and ultimately folded early in 1865. 1864 saw the deaths of both his wife and elder brother; the former left a recalcitrant teenaged son to support, the latter debts for which Dostoevsky assumed responsibility. The same year also marked a turning point in Dostoevsky's literary career. His novella *Notes from Underground* for the first time featured the ideological dimension that became the key component of his mature novelistic voice. Its polemic with the new generation of radicals inspired by socialist and utilitarian ideas, and the figure of the proto-existentialist anti-hero, are the features with which Dostoevsky became so associated. He further developed both aspects in *Crime and Punishment*, and combined them with the insights he gained into the criminal mind whilst serving his prison sentence. The novel was published in serial form in the prominent journal *The Russian Messenger* in 1866, where it appeared to great acclaim alongside Tolstoy's *War and Peace* (which was serialized from 1865 to 1869), attracting an estimated 500 new subscribers to the periodical.⁵

Dostoevsky never had the private income that many of his contemporaries in the literary world enjoyed. He was instead entirely dependent on the money he earned from

⁵ William Mills Todd, III, 'Dostoevskii as a professional writer', in *The Cambridge Companion to Dostoevskii*, ed. W. J. Leatherbarrow (Cambridge: Cambridge University Press, 2002), p. 83.

his writing and publishing endeavours, and his severe financial problems, exacerbated by his gambling and the family debts he took on, meant that he was routinely offered worse terms for his novels than his independently wealthy rivals Tolstoy and Turgenev. Such chaotic circumstances, which were particularly acute whilst he was working on *Crime and Punishment*, led to him accept a potentially disastrous contract with an unscrupulous publisher, F. T. Stellovsky. According to its terms, if he did not produce a new novel by the end of October 1866, he would lose all the rights to his work, both past and future. With less than a month left to the deadline and the book not yet begun, Dostoevsky employed a young stenographer, Anna Snitkina, who helped him complete *The Gambler* just in time. In the process they fell in love, and married in February 1867, but were forced to leave Petersburg soon after because of his debts. For almost four years they led a nomadic and troubled existence in Europe. Dostoevsky wrote *The Idiot* there, and began work on *Devils*, but they were impoverished by his gambling, dogged by his poor health, and suffered the death of their first child, Sonia. Returning to Petersburg in 1871, and living a gradually more stable life due to his wife's astute management of their affairs, Dostoevsky completed *Devils* and *The Adolescent* (also translated as *A Raw Youth* and *An Accidental Family*). In between his novels, he began to publish his *Writer's Diary*, a monthly compendium of frequently provocative essays on contemporary Russian life, politics and culture that reflect his growing conservatism and often virulent religious nationalism. It also includes some of his best short stories: 'The Dream of a Ridiculous Man', 'Bobok' and 'The Meek Girl'. His health worsened, and he was diagnosed with pulmonary emphysema in addition to his increasingly severe epilepsy. In 1879, when serialization of his final novel *The Karamazov Brothers* had just begun, his three-year-old son Aliosha died following an epileptic seizure. Dostoevsky himself died in Petersburg of a pulmonary embolism shortly after

completing *The Karamazov Brothers*, in January 1881.

St Petersburg: literary and social contexts

In his later years, Dostoevsky increasingly spent time outside St Petersburg, but as an author he is closely associated with the city. The role of *Crime and Punishment* in establishing that connection cannot be overstated. Operating on the level of both literary myth and concrete social context, the acute impact of Russia's imperial capital on Raskolnikov's psyche exemplifies the notion of the 'Petersburg text'.⁶ The literary image of Petersburg was by this time already well established, most famously in the works of Alexander Pushkin and Nikolay Gogol. The story of the founding of the city by Peter the Great has become a literary legend thanks to Pushkin's *The Bronze Horseman*. This 1833 narrative poem vividly depicts Peter commanding the building of Russia's new, western-facing capital, and its subsequent construction on the bones of slaves on the inhospitable banks of the Gulf of Finland, leaving it with a notoriously bad climate and vulnerability to flooding. Like several of Gogol's stories, Pushkin's poem features the 'little man' oppressed and driven insane by Petersburg's inhuman bureaucracy. The close association of the city with insanity and death engenders a hallucinatory dimension that causes Etienne Falconet's statue of Peter the Great to come to life in Pushkin's poem, a nose to detach itself and assume an identity of its own in Gogol's 'The Nose' (1835-6), and a socially inept civil servant's doppelgänger to appear in Dostoevsky's *The Double*. As Svidrigailov says to Raskolnikov, 'There aren't

⁶ V. N. Toporov, *Peterburgskii tekst russkoi literatury* (St Petersburg: Iskusstvo SPb, 2003).

On the 'Petersburg' theme in *Crime and Punishment*, see Valentina Vetlovskaia, 'Dostoevsky and Pushkin: Petersburg motifs in *Crime and Punishment*, in Sarah Young and Lesley Milne, eds, *Dostoevsky on the Threshold of Other Worlds* (Ilkeston: Bramcote, 2006), pp. 21-39.

many places where the human soul is subject to so many gloomy, violent and strange influences as here in Petersburg.’ (p. 413)

Petersburg as a locus of both oppression and the fantastic is often associated with the fogs, floods and blizzards that assail the city in late autumn and winter. *Crime and Punishment* depicts the city’s weather at its opposite extreme: an intense heatwave that would have been particularly oppressive in the wretched conditions of the poorest and most overcrowded district of the city, around the Haymarket square and the Catherine (now Griboyedov) canal, where the novel is set.⁷ Dostoevsky’s temporal location of the novel’s action precisely reflects recorded weather conditions in Petersburg in early July 1865, the year in which the author began work on it.⁸ The novel’s geography is equally exact: not only are street names given, but in most cases specific buildings are indicated either through precise descriptions and directions in the narrative itself, or have been identified by Anna Dostoevskaya, who recorded the prototypes her husband showed her.⁹ We see Petersburg through Raskolnikov’s eyes as he haunts the area close to his tiny garret – on Stolyarny Lane, where Dostoevsky himself lived at the time – and absorbs its febrile atmosphere, mentally mapping the city (he counts the number of steps from his own building to the pawnbroker’s flat), and daydreaming about a

⁷ On the conditions of this part of the city in the mid-nineteenth century, see James H. Bater, *St Petersburg: Industrialization and Change* (London: Edward Arnold, 1976), pp. 166-77.

⁸ B. N. Tikhomirov, ‘Lazar! Griadi Von’. *Roman F. M. Dostoevskogo ‘Prestuplenie i nakazanie’ v sovremennom prochtenii: Kniga-kommentarii* (St Petersburg: Serebriannyi vek, 2005), pp. 45-46.

⁹ N. P. Antsiferov, ‘*Nepostizhimi Gorod...*’ (Leningrad: Lenizdat, 1991), pp. 222-23. The topography of the novel is explored on the website ‘Mapping St Petersburg: Experiments in Literary Cartography’, http://www.mappingpetersburg.org/site/?page_id=494.

Haussmann-style reconstruction of the centre.¹⁰

The use of real locations embeds the novel and its hero's perspective in the city, so that it becomes a part of his consciousness. But it also emphasizes the real-life social context as a significant dimension of the novel. Following the emancipation of the serfs in 1861 and the large-scale migration to urban centres that sparked, the rapid growth of Petersburg exacerbated already high levels of deprivation and overcrowding, particularly around the Haymarket. Alcohol abuse and prostitution gave this area its reputation as the city's squalid underbelly: the 16 buildings on Stolyarny Lane housed 18 drinking dens at the time, and brothels and dosshouses filled the streets around the Haymarket itself. In the novel, Raskolnikov's regular encounters with drunks and prostitutes on the streets indicate the prominent place they hold in the hero's perception; they fall within our field of vision because he cannot help but notice them. The question acquires an individual dimension in the form of the Marmeladov family, when Raskolnikov makes the acquaintance of the alcoholic ex-civil servant Semion Zakharich Marmeladov in a tavern, learning that his wife Katerina Ivanovna is dying of tuberculosis and the family's destitution has driven his daughter Sonia into prostitution. Indeed, Dostoevsky's earliest plan for the novel, before he developed the character of Raskolnikov, the murder plot or its ideological dimension, focused specifically on 'the present question of drunkenness ... [in] all its ramifications, especially the picture of a family and the bringing up of children in these circumstances'.¹¹ This plot moves into the background in the published version, but the poverty to which it relates continues to play a central role. Beyond the penury and social problems he witnesses around him,

¹⁰ See Adele Lindenmeyr, 'Raskolnikov's City and the Napoleonic Plan', *Slavic Review*, 35.1 (1976), 37–47.

¹¹ Letter to A. A. Kraevskii, June 1865, Dostoevskii, *Polnoe sobranie sochinenii*, 28.2:127.

and his own experience of hardship – seldom having enough to eat, being forced to give up his studies, and not even having sufficiently decent clothes to earn money by giving lessons – Raskolnikov also equates Sonia's position with his sister Dunia's decision to marry for money for the sake of her family. The Marmeladovs represent a level of destitution his own family might easily reach, and the limited choices available to prevent that happening.

Motives for murder: the ideological context

Raskolnikov gains an acute awareness of how precarious existence is from the Marmeladov family, and this underlies one of his apparent motives for the murder of Aliona Ivanovna. Developed in his mind before the beginning of the novel, but given fresh urgency in the run-up to the crime through his encounter with Marmeladov and the letter from his mother outlining his sister's marriage plans, the idea of murdering the pawnbroker in order to steal her wealth promises to kill two birds with one stone. It would not only eliminate a parasite who sucks the blood of the poor, but also provide means to relieve poverty – his own and others'. At the expense of one small act of evil, great good could be achieved. Both the altruism of desiring to act for the benefit of society and the reasoning Raskolnikov uses to calculate that benefit derive from the utilitarian thinking adopted by the young radicals known as 'nihilists', who were influenced by the writer and critic Nikolay Chernyshevsky's concept of 'rational egoism'. Equating the good with the pleasurable, this theory viewed humans as physiological beings unhindered by the dualistic impulses of a soul or spirit, and capable of rationally identifying and acting upon their own self-interest, which inevitably coincides with the wider benefit of society. Dostoevsky's narrator in *Notes from Underground* challenges this idea on the basis that humans are as much irrational

as they are rational beings, and will even act against their own self-interest to prove they have freedom and individuality. *Crime and Punishment* revisits the question in a different form: the ideology of utilitarian calculation and the greater good, which reduces ethics to a simple matter of arithmetic, is used here to justify murder.

Dostoevsky makes the connection explicit in a letter of September 1865 to his future publisher Mikhail Katkov, editor of the journal *The Russian Messenger*. He describes *Crime and Punishment* as, ‘the psychological account of a crime’, in which ‘a young man, a student suspended from the university, ... living in extreme poverty, from giddiness, from weak understanding, succumbing to certain “unfinished” ideas floating around in the air, decided to escape his wretched position in a single stroke. He decided to kill an old woman, the widow of a Titular Councillor, who lent money for interest.’¹² The notion of ideas ‘in the air’ is emphasized in the novel when Raskolnikov discovers that he is far from the only one to contemplate such plans. When he overhears a student and an officer discussing the very same money-lender in a tavern he is astounded by the similarity of their thoughts to his own:

A hundred, a thousand good deeds could have been done, and enterprises set up or put to rights, on the old woman’s money – which is all going to be wasted on a monastery! Hundreds, perhaps thousands of human beings could be given a start; dozens of families saved from beggary, decay, ruin, vice, venereal disease; and all with her money. If you killed her and took her money, and used it to devote yourself to serving all humanity and the common good: what do you think, wouldn’t those thousands of good deeds wipe out that one tiny little crime? One life for thousands of lives, rescued from corruption and decay! One

¹² Dostoevskii, *Polnoe sobranie sochinenii*, 28.2:136.

death, in exchange for thousands of lives – it's simple arithmetic! Anyway, what does the life of that consumptive, stupid, wicked old crone count for, when it's weighed in the balance? No more than the life of a louse, a cockroach – even less, because the old woman's actually harmful. (pp. 59-60)

Emphasizing the ease with which such utilitarian thinking can devalue human life despite its apparent root in compassion, the incident also normalizes Raskolnikov's idea within his own mind. Encountering it by chance in another's words enables him to characterize it merely as one of those 'commonplace everyday arguments such as he'd often heard before', so that he is not forced to face the reality of planning to murder in cold blood.

At the same time, the coincidence of the conversation affirms his thinking, endowing it with an almost prophetic significance: 'why had it happened at this precise time, for him to hear this particular conversation and these particular thoughts, when his own mind had only just conceived... *precisely those same thoughts?*' The student Raskolnikov overhears, and, by extension, Raskolnikov himself (as he has just had 'precisely those same thoughts'), assume the murder will enable a level of altruism that borders on the miraculous, helping 'hundreds, perhaps thousands of human beings'. The extent of the imagined benefits seems even more improbable when we consider the sums actually mentioned: Raskolnikov envisages stealing 3,000 roubles, but succeeds in taking only 317 roubles and 60 kopeks, and fails to find the 'fifteen hundred roubles in cash, not to mention banknotes' in the moneylender's dresser (p. 135). Compared to the 10,000 roubles Svidrigailov offers to Dunia, or the debt of 70,000 roubles the former's wife Marfa Petrovna paid off when they married, these are relatively trivial amounts. To do the type and number of good deeds envisaged would require a superhuman effort, even a superhuman personality.

The exaggerated sense of what may be achieved with the limited spoils from killing a low-level money-lender therefore suggests a degree of self-aggrandizement underlying this purportedly humanitarian venture. This exposes the connection of his supposed altruism to another, overtly anti-human, version of Raskolnikov's motivation: to test the theory that he is a 'great man', a Napoleon to whom laws do not apply and everything is permitted, regardless of the human cost. Critics have often viewed Raskolnikov's charitable and Napoleonic motives as contradictory, revealing the split in his personality indicated by his name (which means 'schism').¹³ But they can also be seen as two sides of the same coin, not least because they prove to spring from the same source: 'commonplace everyday arguments'. Raskolnikov tells Sonia, 'I worked out an idea, for the first time in my life, which nobody had ever thought of before me! Nobody!' (p. 370) Yet this claim to be original has already been subverted; as the detective Porfiry Petrovich comments in response to Raskolnikov's article, which advances the argument that one-tenth of humanity is extraordinary and beyond the law, 'which of us Russians doesn't regard himself as a Napoleon these days?' (p. 235) The ironies surrounding Raskolnikov's attempt to prove his superiority pile up. Would a Napoleon be content to have his plan affirmed by a conversation overheard in a pub? Would a Napoleon need a charitable alibi for his actions? Whether he aims to achieve greatness through extraordinary deeds for the sake of others, or for himself alone, Raskolnikov's attempt to create his own identity is undone intellectually as much by the unremarkable and inconsistent nature of his ideas as by any incompatibility between them.

¹³ See, for example, Konstantin Mochulsky, *Dostoevsky: His Life and Work*, trans. Michael A. Minihan (Princeton, NJ: Princeton University Press, 1967), pp. 282-3.

The divided self

The different emphases in the justifications Raskolnikov advances for the murder of the old woman suggest not just a lack of resolution, but an over-determination of his motives that only partially covers up their moral and intellectual insufficiency. They also indicate the growing tensions within his psyche, as conflicting external pressures augment his contradictory inner impulses. Before he commits the crime, he is placed in an untenable position by his mother's letter. Casting him as the perfect son and brother for whom any sacrifice is worthwhile, her words also reveal her misgivings about her potential son-in-law's character and behaviour, to imply that such a good son would never permit his sister to make the sacrifice she is planning.¹⁴ The murder has indeed been interpreted as an attempt not to help his family but to free himself of the emotional burden placed on him by his mother through the proxy of his debt to the money-lender.¹⁵ As Dostoevsky's exploration of motivation moves into the hero's unconscious, the horrific dream of the horse being beaten to death reveals the depth of Raskolnikov's inner conflict, and its connection to his own family. Raskolnikov as a small child in the dream is full of compassion and tries to protect the horse (connected here with Lizaveta, his second victim, through the refrain of their 'gentle eyes'). But he is also Mikolka, the frenzied peasant bludgeoning the horse and pronouncing his own morality, as Raskolnikov will also claim to do (the words Mikolka repeatedly screams, 'My property', in Russian are *Moi dobra*, literally 'My goods'; as in English, 'dobro' has

¹⁴ Malcolm V. Jones, *Dostoyevsky After Bakhtin: Readings in Dostoyevsky's Fantastic Realism* (Cambridge: Cambridge University Press, 1990), pp. 79-82.

¹⁵ W. D. Snodgrass, 'Crime for Punishment: The Tenor of Part One', *Hudson Review*, 13 (1960), 202-53 (p.219); Edward Wasiolek, 'Raskol'nikov's Motives: Love and Murder', *American Imago*, 31.3 (1974), 252-69.

both ethical and possessive meanings). The false confession to the murders by another Mikolka, the house painter and schismatic – *raskolnik* – later reinforces this connection. Meanwhile Raskolnikov’s father – absent from the rest of the novel – exhorts his young son not get involved, but his failure to intervene instead forces his son to take on all roles, however incompatible.

Raskolnikov’s representation within the dream as both defender and attacker is replicated elsewhere in the novel. He acts with spontaneous compassion and generosity to protect the young girl from the predator who is about to assault her in the scene just before this dream, and he offers financial assistance to the Marmeladov family after Sonia’s father’s fatal accident. But he just as quickly switches into reverse, leaving the girl to her fate and instantly regretting the money he has given the Marmeladovs. He acts in just as contradictory a manner in relation to the murder itself. Waking from his dream, he is horrified at the idea that he might kill in this way:

I always knew I could never make myself do it, so why have I been tormenting myself all this while? Even yesterday, yesterday when I went to do that... *rehearsal*, I knew perfectly well then that I couldn’t manage it. So now what? Why have I been in doubt even up to now? Yesterday, when I was going downstairs, I myself said it was loathsome, wicked, vile, vile... the very thought of it made me sick, filled me with horror, even when I was *awake*... (p. 54)

Returning to the city from the islands, he ‘renounces’ this dream. But immediately afterwards, as he walks through the Haymarket and learns when Lizaveta will be away from the old woman’s flat, his mind changes again.

The lack of emotional and mental stability Raskolnikov exhibits is exacerbated by a strong sense of fatalism. The coincidence of overhearing Lizaveta is significant not so much for what she says, but because Raskolnikov himself ascribes meaning and

causality to chance events. As with the conversation he overhears in the pub that affirms his supposedly altruistic intent, he views the information Lizaveta supplies not so much as providing opportunity for the crime, but as a portent of it: 'he was always superstitiously struck by one fact which, though not a particularly unusual one, seemed in a way to have foreshadowed his fate.' (p. 55) But this recourse to fate suggests that far from being a great man shaping his own destiny, he actually views himself as being at the mercy of forces beyond his control.

Raskolnikov's fatalism would appear to offer him a means of absolving himself of responsibility for his actions, but it in fact does nothing to rescue him from the workings of his conscience after the crime. From his fever and his failure to do anything with the proceeds of his crime, to his sudden desire to confess to the police clerk Zametov in the Crystal Palace tavern and his growing isolation and inability to speak to his family, everything points to his increasing sense of guilt, however little he is able to admit to any remorse. And if he is troubled subconsciously by his crimes, then the uncertainty of his situation haunts him on a conscious level, a factor exploited by Porfiry Petrovich. Raskolnikov's inability to see into the detective's mind is contrasted with Porfiry's apparent omniscience: the latter, disconcertingly, seems to know exactly what is going on even before the two meet. This contributes to Raskolnikov's doubts and sense of his own inability to control events, but also leads him to seek contact with others who offer a different dynamic and the possibility of resolution that Porfiry deliberately withholds.

Doubles

In his *Writer's Diary* for 1877 Dostoevsky wrote that he had 'never expressed anything in [his] writing more serious than this idea' than the one he introduced in *The Double*,

his – at the time – unsuccessful 1846 novella about a lowly government official whose social isolation and mental instability lead to him being confronted by a doppelgänger who represents everything he wants to be but cannot.¹⁶ Dostoevsky abandoned attempts to revise the work substantially in the 1860s (an edition with minor revisions was published in 1866, and it is this version that we generally read today), and he never revisited the figure of the doppelgänger in the fantastical form of its earliest incarnation. Yet the idea of human duality remained a crucial component of his fictional world, and he continued to regard the double as a ‘supremely important social type’.¹⁷ Critics have concurred, long viewing ‘doubling’ as a fundamental key to interpreting the inter-relations of Dostoevsky’s characters.¹⁸ No longer residing in the realm of the unreal, doubles in Dostoevsky’s later fiction are instead embodied characters whose psychic connections with the hero reveal the conflicting and irrational aspects of his personality.

In the case of Raskolnikov, the two relationships he develops in the second half of the novel, with Marmeladov’s daughter, the prostitute Sonia, and Svidrigailov, the depraved gentleman whose unwelcome advances compromised Raskolnikov’s sister, reflect the contradictory impulses and underlying divisions within his character. On one level, they represent the options he faces following his crime: repentance and absolution, or acceptance of all the moral consequences of the ideology of ‘everything is

¹⁶ Fyodor Dostoyevsky, *A Writer’s Diary*, trans. Kenneth Lantz (London: Quartet, 1995), 2:1134.

¹⁷ Dostoevskii, *Polnoe sobranie sochinenii*, 28.1:340.

¹⁸ See especially Dmitri Chizhevsky, ‘The Theme of the Double in Dostoevsky’, in Rene Wellek, ed., *Dostoevsky: A Collection of Critical Essays* (Englewood Cliffs, NJ: Prentice Hall, 1962), pp. 112-29, and Roger B. Anderson, *Dostoevsky: Myths of Duality* (Gainesville: University of Florida Press, 1986).

permitted'. But Sonia and Svidrigailov's connection to each other, the similar roles they play in Raskolnikov's psychic drama, and the extremes they symbolize, indicate that they are also more than this. They appear in the action of the novel at almost the same point. Sonia has briefly been seen at her father's deathbed, but it is only when she visits Raskolnikov to invite him to the funeral that her role within the hero's story is established. In the same chapter, Svidrigailov follows her home and discovers that they live in neighbouring flats in the same building. This circumstance subsequently enables Svidrigailov to eavesdrop on Raskolnikov's conversations with Sonia, giving him the opportunity to insert himself into events and offer his own solution to Raskolnikov's dilemma.

Beyond their parallel roles in the plot, Sonia and Svidrigailov also share ambiguous status as characters. Both have an air of unreality about them. Svidrigailov's direct contact with Raskolnikov begins when he seems to emerge from the latter's dream at the end of part 3. Later, the uncanny aspect of his physical appearance is emphasized:

It was an odd face, almost like a mask – part pale, part pink, with ruddy crimson lips, a light-coloured beard and fair hair that was still quite thick. His eyes were somehow too blue, and their look somehow too heavy and unmoving. There was something terribly unattractive about that handsome face, so extraordinarily young for his years. (p. 414)

Svidrigailov's face here seems unsettlingly inhuman, almost vampiric. The hints of the undead continue with his admission that he sees the ghosts of his late wife and of a servant he supposedly killed, suggesting that this character is himself close to the afterlife he envisages, of a dirty bath-house full of spiders. He even argues that the sicker a person becomes, 'the more contact he has with the other world' (p. 255). Sonia,

meanwhile, borders on being a fantasy. She represents a degree of innocence that reminds us how close to childhood she is, a strong and mature religious sensibility, a transgression that puts her on the same footing as Raskolnikov, and the voluntary acceptance of suffering that shows him his possible future path. In other words, Sonia's traits, however improbable when combined in one character, correspond precisely to the needs of Raskolnikov's conscience. This suggests that both characters function as constructs of his mind, externalizing his contradictory impulses. Indeed, Raskolnikov identifies both Sonia's and Svidrigailov's significance to him long before he meets either, from the very first reference to them: in Marmeladov's drunken monologue of part 1 chapter 2, and in the letter he receives from his mother in the following chapter. Thus although they have an independent, embodied existence beyond Raskolnikov's purview, they are also his own projection of the images first presented to him. In the case of Sonia in particular, Raskolnikov appropriates her as the symbol of redemptive suffering that Marmeladov propounds,¹⁹ and she continues to play this role for most of the novel because we seldom see beyond Raskolnikov's view of her.

'Realism in a higher sense'

The ability of these two typically extreme Dostoevskian characters to maintain an embodied existence within the bounds of the novel, at the same time as originating in a verbal image presented to Raskolnikov and then developed by his divided mind, indicates the extent to which the author departs from the conventional realism of the day. Petersburg realia certainly crowds into the novel, and certain aspects of the plot,

¹⁹ Elizabeth Blake, 'Sonya, Silent No More: A Response to the Woman Question in Dostoevsky's "Crime and Punishment"', *The Slavic and East European Journal*, 50.2 (2006), 252–71 (p. 255).

mainly relating to the Marmeladov family, contain strong echoes of the ‘Natural School’ poetics of critical realism popular in the 1840s. But the elements of everyday life we see are filtered through Raskolnikov’s perception, indicating that Dostoevsky’s focus is less on the supposedly objective depiction of reality than on the subjective experience of his characters. That transcends the physical world in various ways: through altered states of consciousness such as dreams, hallucinations, and epileptic auras, and through access to eternal planes of existence beyond death. While critics have come to use the term ‘fantastic realism’ to denote this aspect of his fiction, Dostoevsky described it as ‘realism in a higher sense’, a means of depicting ‘all the depths of the human soul’.²⁰ By that he perceived a move beyond psychology to encompass the spiritual dimension that plays an increasingly prominent role in his post-Siberian novels.

In *Crime and Punishment*, it is primarily through the figure of Sonia that the religious aspect of the novel is channelled. Conscious of her own sin, her belief in divine justice gives her hope that her family will be rescued from destitution, and it is to this that Raskolnikov, on the verge of despair even before he commits the crime, is attracted. Impelled to seek her out by his own guilty conscience and desire for redemption, he taunts her with the possibility that God might not exist as much to try to convince himself as her; if there is no God, then his calculation that led to murder might be correct. But in doing so, Raskolnikov also opens himself up to Sonia’s faith. It is he who asks her to read the story of the raising of Lazarus from John’s Gospel, in what has always been one of the novel’s most controversial scenes. He is reminded of the story when Porfiry asks him whether he believes in it, and with the reawakening of his

²⁰ Dostoevskii, *Polnoe sobranie sochinenii*, 27:65.

religious sensibility through his contact with Sonia, Raskolnikov recognizes that he is as much in need of the arbitrary miracle it represents as she is.

Sonia's faith is also significant because of the connection it creates with Lizaveta, Aliona Ivanovna's half-sister and Raskolnikov's second victim. The Bible from which Sonia reads belonged to Lizaveta – they used to read it together – and she now wears Lizaveta's simple wooden cross; it is clear that this meek, defenceless figure, about whom we know so little before she dies, was also a woman of faith. Her murder thus becomes unjustifiable in any terms, and this is why Raskolnikov persistently forgets about it: he is only able to think of the crime he planned, and the rationalizations he invented in order to execute it. Sonia's very presence, as well as her friendship with Lizaveta, undermines his justifications by confronting Raskolnikov with his second crime. This is, moreover, the only recognition Lizaveta's death receives, as even Porfiry, who equally wants Raskolnikov to confess and face his punishment, tends to refer solely to the first murder. The detective's psychologizing approach may leave Raskolnikov anxious and uncertain, but he still presents the crime in Raskolnikov's own terms. For that reason he proves unable to make the murderer rethink what he has done in the way that Sonia ultimately may.

That process begins only in the novel's Epilogue. Even when he confesses the fact of his crime first to Sonia and then to the police, Raskolnikov remains unrepentant and unable to accept he has done anything wrong, viewing his actions rather as an error of calculation. In the prison camp in Siberia, away from the oppressive and unnatural atmosphere of St Petersburg, his perspective gradually changes. The catalyst for Raskolnikov's transformation appears to be his nightmare of the pestilence that sweeps across Europe and sends people mad, as if possessed, whilst convincing them of the superiority of their own reason, which leads to wars and the destruction of almost all

human life. The connection of this apocalyptic vision with Raskolnikov's own 'infection' with ideas is clear. Yet if the dream acts as a revelation to him, it is Sonia's constant presence, and the love she inspires amongst the other convicts – while he is despised as a nobleman and an atheist – that brings him unconsciously to the point where he is open to mental and spiritual transformation, and is finally ready to open the Bible she has given him.

The appearance of Sonia's Bible in the closing moments of the novel roots this scene in Dostoevsky's own prison experience and the 'rebirth of his convictions' that began there. Reference to the banks of the river Irtysh tell us that Raskolnikov is imprisoned in Omsk, as was the author. The description of the New Testament Sonia gives to Raskolnikov, and from which she previously read the story of the Raising of Lazarus, matches that of Dostoevsky's own copy, given to him in Tobolsk on his way to serve his sentence by Natalia Fonvizina, the widow of one of the Decembrist revolutionaries. The only book he was permitted in prison, this Bible became one of Dostoevsky's most treasured possessions, which remained with him for the rest of his life and became the foundation for his own religious faith.

Such an autobiographical connection ought to endow the Epilogue with great authenticity. However, for many readers, the opposite is the case, as Raskolnikov's putative conversion hits a false note that appears to derive from the author's personal convictions rather than his artistic sensibilities. Konstantin Mochulsky may be more extreme than most critics in describing it as a 'pious lie', but many find it clumsy or implausible, concluding that the novel should have ended with Raskolnikov's confession.²¹ Yet however problematic the Epilogue may appear, it is important to

²¹ Mochulsky, *Dostoevsky*, p. 312; Edward Wasiolek, *Dostoevsky: The Major Fiction*

recognize the centrality of questions of faith within Dostoevsky's novelistic world. Indeed, in Russia since the collapse of the Soviet Union, scholarship has focused increasingly on the Orthodox Christian basis of Dostoevsky's work. Much of that research has proved invaluable, for example in its identification of Dostoevsky's use of biblical subtexts, but it can also result in a narrow view that equates his fiction with the more strident views expressed in his later journalism, and posits the author as a religious dogmatist, his novels as worthy tracts. For many readers, neither epithet fully accounts for the tumultuous world he depicts, in which doubt and the outright rejection of faith are often in the ascendancy. Questions about ethical and spiritual life are part of what the scholar Mikhail Bakhtin identified in his seminal study *Problems of Dostoevsky's Poetics* as the dialogue of Dostoevsky's characters and ideas. That dialogue continues throughout his novels, but is never finalized, and no worldview emerges unambiguously triumphant. Even if Dostoevsky as a person believed in the necessity of a spiritual life, as an artist he created his characters as self-conscious carriers of their own ideas rather than vehicles for the author's beliefs. Thus the religious dimension participates in the dialogue and often represents the ideal, but it never fully overcomes other voices.

The emergence in the Epilogue of *Crime and Punishment* of a faith restored is an affirmation of Sonia's religious worldview, which seems to confirm the view of Dostoevsky as an Orthodox writer. Yet even if her Christian meekness and love have proven more viable than Raskolnikov's flawed will to power, his transformation remains in the realms of potential. He may now entertain the possibility of overcoming his pride and suffering, and recovering the compassion that we have glimpsed throughout the novel, but he still does not open her Bible. As the narrator widens the

perspective to encompass the future ‘story of the gradual renewal of a man, of his gradual rebirth, his gradual transition from one world to another’ (p. 486), the removal of Raskolnikov’s conversion from the pages of the novel renders it uncertain, for any ‘new tale’ remains unwritten and unfixd. Moreover, the reference to ‘some great exploit in the future’ that he will have to undergo as the price for this new life, alludes once more to his past striving for greatness, which may yet reassert itself in some way. For all the Epilogue’s change of tone, therefore, it retains a sense of open-endedness that prevents it asserting any single truth. And that, rather than its perceived problematic nature, may be why critics continue to argue about it 150 years after it was written.

Note on the Table of Ranks (p. xxvi)

The Table of Ranks was introduced in 1722 by Peter the Great as part of his efforts to modernize Russia by establishing a European-style bureaucracy, encouraging state service and weakening the power of the hereditary nobility. Each civil service rank had military and court equivalents, and (in theory at least) promotion through the ranks was open to all. Hereditary nobility was originally bestowed at the eighth grade, but this was raised in the 1840s and again in the 1850s; when *Crime and Punishment* was set, a civil servant would need to reach the fourth grade to gain hereditary nobility, and a military officer the sixth grade. The Table of Ranks was abolished in 1917 after the Bolshevik Revolution.

Civil Service rank	Military ranks ²²
1. Chancellor	Field-Marshal/General-Admiral
2. Actual Privy Councillor ²³	General/Admiral
3. Privy Councillor	Lieutenant General/Vice Admiral
4. Actual State Councillor	Major General/Rear Admiral
5. State Councillor	Brigadier/Captain Commodore
6. Collegiate Councillor	Colonel/Captain 1 st rank
7. Court Councillor	Lieutenant Colonel/Captain 2 nd rank
8. Collegiate Assessor	Major/Captain 3 rd rank
9. Titular Councillor	Captain/Lieutenant
10. Collegiate Secretary	Staff-Captain/Midshipman
11. Naval Secretary	—

²² Basic army ranks are given, followed by navy variants as appropriate. Ranks and their titles varied in different branches of the armed forces and were subject to numerous changes in the 18th and 19th centuries.

²³ The Russian term *deistvitel'nyi* can be translated as 'actual', 'real', 'true', or 'active' (but not 'acting' in the English sense of gaining rank or holding a position temporarily).

12. District Secretary	Lieutenant
13. Provincial Registrar	Sub-Lieutenant
14. Collegiate Registrar	Ensign

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Chronology of Fyodor Dostoevsky's life (pp. xxxi-xxxiii)

- 1821 (30 October) Birth in Moscow of Fyodor Mikhailovich Dostoevsky, the second son of Mikhail Andreevich Dostoevsky, an army doctor working at the Mariinsky hospital for the poor, and Maria Fyodorovna Dostoevskaya.
- 1825 Death of Tsar Alexander I and succession of Nicholas I. Suppression of the Decembrist uprising, hanging of the five ring-leaders and imprisonment and Siberian exile of many more.
- 1825-32 Publication of Alexander Pushkin's *Evgeny Onegin*.
- 1826 Death of writer and historian Nikolay Karamzin, author of *History of the Russian State* and the sentimental short story 'Poor Liza'.
- 1828 Birth of Leo Tolstoy.
- 1836 Piotr Chaadaev's 'First Philosophical Letter' published in the journal *The Telescope*.
- 1837 Death of Dostoevsky's mother of tuberculosis. Travels to St Petersburg with his older brother Mikhail and enrolls in the Academy of Military Engineers. Death of Alexander Pushkin from wounds suffered in a duel.
- 1838-40 Publication of Mikhail Lermontov's *A Hero of Our Time*
- 1839 Death of Dostoevsky's father, probably from a stroke. Rumours persist that he was murdered by his serfs.
- 1841 Death of Mikhail Lermontov in a duel.
- 1842 Publication of Part I of Nikolay Gogol's *Dead Souls*, and his story 'The Overcoat'.
- 1843 Graduates from the Academy of Military Engineers and works briefly in the military planning department. Publication of his first work, a translation of Balzac's novel *Eugénie Grandet*.

- 1845 Publication of Nikolay Nekrasov's anthology *The Physiology of Petersburg*.
- 1846 Publication to great acclaim of Dostoevsky's first original work, *Poor Folk*, in Nekrasov's almanac *The Petersburg Collection*. *The Double* appears, to universally critical reviews.
- 1847 Publication of Alexander Herzen's novel *Who is to Blame?*
- 1848 Death of the influential literary critic Vissarion Belinsky.
- 1849 Publication of *Netochka Nezvanova*. Arrested with the Petrashevsky circle for seditious political activities. Sentenced to death and on 22 December subjected to a mock execution with other members of the Petrashevsky circle before the sentences are commuted to hard labour.
- 1850-54 Serves a sentence of four years of hard labour in prison in Omsk.
- 1851 Opening of the Crystal Palace for the Great Exhibition, London.
- 1852 Publication of Ivan Turgenev's *Sketches from a Hunter's Album*. Death of Nikolay Gogol.
- 1852-56 Publication of Tolstoy's semi-autobiographical trilogy *Childhood, Boyhood and Youth*.
- 1853-56 The Crimean War.
- 1854 Released from prison and sent into exile and military service in Semipalatinsk.
- 1855 Death of Nicholas I and succession of Alexander II. Publication of Tolstoy's *Sevastopol Sketches*.
- 1857 Marries Maria Isaeva, a local widow.
- Alexander Herzen begins publication of the radical newspaper *The Bell* in London.
- 1859 Permitted to return to European Russia. Publishes *Uncle's Dream* and *The*

Village of Stepanchikovo.

Publication of Ivan Goncharov's novel *Oblomov*.

- 1860 Returns to St Petersburg.
 Birth of Anton Chekhov. Radical critic and publisher Nikolay Chernyshevsky publishes his influential essay on 'rational egoism', 'The Anthropological Principle in Philosophy'.
- 1861 Emancipation of the serfs.
 With his brother Mikhail sets up the journal *Time*. Publishes his novel *The Insulted and Injured* and the fictionalized account of his imprisonment, *Notes from the House of the Dead*.
- 1862 Takes his first trip to Europe, including an eight-day visit to London.
 Publication of Turgenev's *Fathers and Sons*.
- 1862-3 Begins an affair with 21-year-old Apollinaria Suslova.
- 1863 Publication of *Winter Notes on Summer Impressions*. *Time* is relaunched as *The Epoch* after trouble with the censorship. Travel to Paris to meet Apollinaria Suslova.
 Nikolai Chernyshevsky's novel *What is to be Done?* published in the radical journal *The Contemporary*.
- 1864 Publishes *Notes from Underground*. Death of his wife and his brother Mikhail.
- 1865 Publishes the satirical story 'The Crocodile'. Financial problems force the closure of *The Epoch*.
- 1865-9 Serial publication of Tolstoy's *War and Peace* in the journal *The Russian Messenger*.
- 1866 Serial publication of *Crime and Punishment* in *The Russian Messenger*.

- Meets Anna Snitkina, a stenographer who helps him to write *The Gambler* in 26 days to fulfil an impending contract undertaken with an unscrupulous publisher.
- First attempted assassination of the Tsar, by student and revolutionary Dmitry Karakozov.
- 1867 Marries Anna Snitkina. They leave for Europe to escape his debts.
- 1868-9 Serial publication of *The Idiot* in *The Russian Messenger*.
- 1868 Birth of the Dostoevskys' first child, Sofia. She dies aged three months of pneumonia.
- 1869 Birth of the couple's second daughter Liubov.
- 1870 Death of Alexander Herzen.
- 1871 Returns to Russia with his family and settles in St Petersburg. Anna gives birth to their first son Fyodor.
- 1871-2 Serial publication of *Devils* (also known as *Demons* and *The Possessed*).
- 1873 Begins writing and publication of his *Writer's Diary* in the journal *The Citizen*.
- 1874-5 Serial publication of *The Adolescent* (also known as *An Accidental Family*).
- 1875 Birth of the Dostoevskys' second son Alexei (Aliosha).
- 1876 Buys a summer house in Staraya Rusa, near Novgorod. Tsar Alexander II asks the author to educate his sons.
- 1876-7 Returns to work on his *Writer's Diary*.
- 1877 Serial publication of Tolstoy's *Anna Karenina*.
- 1878 Death of Nikolay Nekrasov.
- 1879 Death of Dostoevsky's son Aliosha following an epileptic seizure.
- 1880 Serial publication of *The Brothers Karamazov*. Delivers his famous speech

at the unveiling of the Pushkin monument in Moscow.

1881 (28 January) Death of Dostoevsky in St Petersburg from a pulmonary haemorrhage.

(1 March) Assassination of Alexander II.

List of Principal Characters (p. 487)

In order of appearance

Russians have three names: a given name; a patronymic, formed from their father's name with the masculine ending -ovich, -evich or -ich, and the feminine ending -ovna or -evna; and a surname, which also has masculine (ending in a consonant or -y) and feminine versions (usually ending in -a or -ya). Given name and patronymic are used for polite address, while among close friends and family the norm is to use a diminutive of the first name. Some patronymics also have shortened forms for familiar or colloquial usage. Diminutives and other variants are given in brackets. The stressed syllable is indicated in bold; stressed 'e's (as in Zametov) are pronounced like 'yo' in 'beyond'.

Rodion (**Rodia**, **Rodka**) Romanovich (**Romanich**) Raskolnikov, *a former student*

Aliona Ivanovna, *a moneylender and widow to a Collegiate Registrar*

Semion Zakharovich (**Zakharich**) Marmeladov, *a low-grade civil servant and alcoholic*

Katerina Ivanovna Marmeladova, *his wife*

Polia (**Polenka**), Lena (**Lenia**; called **Lida** or **Lidochka** in Part 2), **Kolia**, *their children*

Amalia Ivanovna (also called Fedorovna and Ludwigovna) Lippewechsel, *the Marmeladovs' landlady*

Nastasia (**Nastasyushka**, **Nastenka**) Petrovna, *servant to Raskolnikov's landlady*

Praskovia (**Pashenka**) Pavlovna Zarnitsyna, *Raskolnikov's landlady*

Lizaveta, *Alena Ivanovna's half-sister, a dealer in old clothes*

Nikolay (**Mikolay**, **Mikolka**) Dementyev, *a housepainter and sectarian*

Dmitry (**Mitry**, **Mitia**, **Mitka**), *a housepainter*

Alexander Grigorievich Zametov, *chief clerk at the police station*

Ilya Petrovich (nicknamed Gunpowder), *a police official*

Nikodim Fomich, *the chief of police*

Dmitry Prokofich Razumikhin, *Raskolnikov's friend*

Zosimov, *a doctor and friend of Razumikhin's*

Piotr Petrovich Luzhin, *businessman and lawyer, Raskolnikov's prospective brother-in-law*

Sonia (Sonechka) Semionovna Marmeladova, *Marmeladov's eldest daughter, a prostitute*

Pulkheria Alexandrovna Raskolnikova, *Raskolnikov's mother*

Avdotya (Dunia, Dunechka) Romanovna Raskolnikova, *his sister*

Porfiry Petrovich, *an examining magistrate*

Arkady Ivanovich Svidrigailov, *a landowner*

Marfa Petrovna Svidrigailova, *his deceased wife*

Andrey Semionovich Lebeziatnikov, *a young radical employed in the civil service*

Notes (pp. 488-508)

Two sources have been used extensively in compiling the following notes. B. N.

Tikhomirov, *'Lazar! Griadi Von'. Roman F. M. Dostoevskogo 'Prestuplenie i nakazanie' v sovremennom prochtenii: Kniga-kommentarii* (St Petersburg: Serebriannyi vek, 2005) is the most recent and extensive commentary of *Crime and Punishment*.

Volume 7 of the standard complete works contains the author's notebooks for the novel, textual variants, and commentary: F. M. Dostoevskii, *Polnoe sobranie sochinenii v tridsati tomakh* (Moscow and Leningrad: Nauka, 1972-90). These are cited in the notes as Tikhomirov and PSS respectively.

1.1

1 *hot weather*: the novel is set in 1865, the year in which Dostoevsky began work on it. As Boris Tikhomirov has noted, some artistic licence has been taken with descriptions of the hot weather, but details about the heatwave and Marmeladov's last receipt of his salary allow us to date the opening of the novel to 7th July 1865 (Tikhomirov, pp. 45-6).

1 *S... Lane...K...n bridge*: Stolyarny Lane, on the north side of the Catherine (now Griboyedov) Canal, and Kokushkin Bridge, which crosses the canal and leads to the Haymarket and other scenes of the novel's action. Dostoevsky lived in a flat on Stolyarny Lane whilst writing the novel. Much of the information on locations comes from Nikolai Antsiferov, 'Peterburg Dostoevskogo', in *'Nepostizhimyi Gorod...'* (Leningrad: Lenizdat, 1991), pp. 176–257, which includes reference to the notes of Dostoevsky's second wife, to whom the author showed many of the buildings he had used as prototypes (pp. 222-23). The location already had strong literary connections, as the home of one of the talking, letter-writing dogs in Nikolai Gogol's 'Diary of a Madman' (1835) and of the hero of Mikhail Lermontov's story 'Shtoss' (1841).

2 *Jack and the Beanstalk*: the Russian is *tsar Gorokh*, literally 'Tsar-Pea', a colloquial

expression for ‘time immemorial’. On the connotations of the phrase, see James L. Rice, ‘Raskol’nikov and Tsar Gorox’, *Slavic and East European Journal*, 25.3 (1981), 38–53.

2 *dacha out of town*: a summer house or allotment in the suburbs. See Stephen Lovell, *Summerfolk: A History of the Dacha, 1710-2000* (Ithaca, NY: Cornell University Press, 2003).

2 *common in that part of town*: Stolyarny Lane was infamous for having 18 taverns in its 16 buildings.

3 *Haymarket*: established in 1737 as a market for hay, firewood and cattle, the Haymarket square in St Petersburg was the first port of call for peasants arriving in the city and became a byword for poverty and vice.

3 *Zimmermann 's*: a hat shop on Nevsky Prospekt, opposite the Gostiny Dvor arcade (Tikhomirov, p. 416).

4 *** *Street*: The moneylender’s house has been identified through the reference to its unusual arrangement with two courtyards. As a result it has two addresses: 104 Griboyedov Embankment and 15/25 Srednyaya [Middle] Podyacheskaya Street (Tikhomirov, p. 54).

4 *yardkeepers*: responsible for the maintenance and security of the courtyards of tenement buildings. See Vladimir Dal’, ‘The Petersburg Yardkeeper’, in Nikolai Nekrasov, ed., *Petersburg: The Physiology of a City*, trans. Thomas Gaiton Marullo (Evanston, IL: Northwestern University Press, 2009), pp. 57-70 (first published 1845).

6 *Raskolnikov*: the surname indicates ‘schismatic’ or ‘dissenter’, referring to his internal divisions, but also alluding to a more profound spiritual basis for Raskolnikov’s crisis, as it echoes the Russian religious sectarians who split off from the Orthodox church following Patriarch Nikon’s reforms in the 17th century (known as ‘raskolniki’). The painter Mikolka is a raskolnik. On the role of religious sectarians in Dostoevsky’s

fiction, see Richard Peace, *Dostoyevsky: An Examination of the Major Novels*

(Cambridge: Cambridge University Press, 1971), pp. 85-8, 303.

9 *drinking-den*: this cannot be on the Haymarket, as many critics have claimed, as it is so close to the moneylender's flat. The most likely location is the corner of Bolshaya [Great] Podyacheskaya Street and Rimsky-Korsakov Prospekt. 'Mapping Dostoevsky', on the website *Mapping St Petersburg* gives full details of the locations in the novel and of Raskolnikov's itineraries: http://www.mappingpetersburg.org/site/?page_id=494.

10 *wench and an accordion*: the first reference to the novel's recurring motif of street music.

10 *shopkeeper: meshchanin*, literally 'townsman', referring to the lower order of urban tradesmen and craftsmen, often with connotations of philistinism and pettiness. Russian society was divided into estates (*sosloviia*): the nobility, the clergy, urban dwellers (including merchants, tradesmen and artisans) and rural dwellers (the peasantry and non-Orthodox native peoples). Membership of these estates was essentially hereditary, although it was possible to move up or down between categories through marriage, accumulation (or loss) of wealth, or service to the state. See Alison K. Smith, *For the Common Good and Their Own Well-Being: Social Estates in Imperial Russia* (New York: Oxford University Press, 2014).

10 *Off I went down Scrivener's Row*: as Tikhomirov notes (p. 61), Dostoevsky changes the words of this popular song to refer to Scrivener's Row (Podyacheskaya, from *podiachii*, scribe) instead of Nevsky Prospekt. The three parallel Podyacheskaya streets are home not only to the moneylender Aliona Ivanovna, but also to the Marmeladov family.

1.2

12 *Titular Councillor*: the 'poor clerks' or 'little men' of Russian literature, oppressed

by the inhuman Petersburg bureaucracy, habitually hold the rank of Titular Councillor. The most famous examples include Gogol's Popryshchin in 'Diary of a Madman' and Akaky Akakievich in 'The Overcoat' (1845), as well as Mr. Goliadkin in Dostoevsky's *The Double* (1846). See Note on the Table of Ranks, p. xxvi.

15 *modern ideas...political economy*: Lebeziatnikov represents, in mildly caricatured fashion, the progressive youth of St Petersburg, inspired by the study of empirical science, denial of the existence of the human soul and dualism (and, implicitly, of God), and promotion of 'rational egoism', a form of utilitarianism that claimed human beings would soon be able to identify their own best interests and act accordingly, for the benefit of all. Developed by the radical author and critic Nikolai Chernyshevsky, in his philosophical tract 'The Anthropological Principle in Philosophy' (1860) and his highly influential novel of 'new people', *What is to be Done?* (1863), these ideas were the main target of the narrator's polemic in Part I of Dostoevsky's *Notes from Underground* (1864). See Derek Offord, 'Dostoyevsky and Chernyshevsky', *Slavonic and East European Review*, 57.4 (1979), 509–30, and James P. Scanlan, *Dostoevsky the Thinker* (Ithaca, NY: Cornell University Press, 2002), pp. 57-80.

15 *yellow ticket*: the registration system to regulate and monitor prostitutes was established in 1843, ostensibly to combat an epidemic of sexually transmitted diseases. Registered women were subjected to a strict regime of medical checks, and carried a 'yellow ticket' that replaced other identification documents. This prevented them taking other employment and restricted their ability to find accommodation, hence Sonia having to take lodgings away from the rest of her family. See Laurie Bernstein, *Sonia's Daughters: Prostitutes and Their Regulation in Imperial Russia* (Berkeley: University of California Press, 1995).

16 *the corner we live in is cold*: although the family's lodgings turn out to more closely

resemble a corridor, and are used as a thoroughfare by other lodgers, the term ‘corner’ was generally used to refer to any very poor lodging or portion of a room rented separately. See Nikolai Nekrasov, ‘The Petersburg Corners’, in Nekrasov, ed., *Petersburg: The Physiology of a City*, pp. 131-57. This very common practice amongst the poor was a consequence of the serious overcrowding that afflicted this part of the city in the second half of the 19th century.

17 *shawl dance*: a privilege granted to the best students graduating from educational establishments for young ladies. According to Tikhomirov (pp. 70-71), the practice began when Persian shawls were in fashion in the early 19th century.

19 *Cyrus of Persia*: Cyrus II, or Cyrus the Great (c. 600-530 BC), founded the Achaemenid Empire and conquered territories from the Mediterranean Sea to the Indus River.

19 *Physiology*: George Henry Lewes’s *Physiology of Common Life* (1859) popularized scientific positivism and Darwinism. A Russian translation by S. A. Rachinsky and Ya. A. Borzenkov, published in Moscow in 1861, was widely read among young progressive Russians (PSS 7:364).

21 *Kapernaumov the tailor*: the name derives from the biblical town of Capernaum, home of several of Christ’s Apostles and scene of one of the first miracles in the New Testament, when Jesus heals a man possessed by an unclean spirit (Mark 1:21-28; Luke 4:33-36). Dostoevsky used the version of the story from Luke’s Gospel as the epigraph to his 1871 novel *Devils*.

22 *My little farmstead*: a popular song from 1840 with words by A. V. Koltsov and music by E. Klimovsky (PSS 7:366).

24 *Egyptian Bridge*: decorated with sphinxes, columns and hieroglyphs, and crossing the Fontanka River at Lomonosov Street (then joining Mogilevskaya Street and

Zagorodny Prospekt).

26 *crucified...our Judge*: this passage, and Marmeladov's monologue more generally, contains multiple allusions to the New Testament, as Tikhomirov shows (pp. 79-86).

27 *Kozel's house...three hundred yards to go*: near Sadovaya (Garden) Street, on Bolshaya Podyacheskaya Street, running parallel to the street on which the moneylender's flat is located. Many Petersburg buildings were named after their owners; 'Kozel' is an invented name, meaning 'goat'.

28 *no real nightfall...time of year*: the action of the novel takes place shortly after the 'White nights' when, due to the city's northern latitude, the sun does not sink far enough below the horizon for true darkness to descend. Dostoevsky's early short story 'White Nights' (1848) depicts the romantic atmosphere of the city at this time of year as reflecting the inner life of the 'dreamer' protagonist.

1.3

33 *student's overcoat*: until 1861 students in Imperial Russia wore uniforms.

35 *R... province*: Ryazan province, around 190 kilometres (120 miles) south east of Moscow.

39 *seventeen versts*: an old Russian unit of measurement, equivalent to 1.06 km or 0.66 miles.

42 *convictions...generations*: an allusion to the nihilism and 'rational egoism' of Chernyshevsky and his followers. See note to p. 13.

44 *the Senate*: the legislative and executive arm of the Russian monarchy, established under Peter the Great. In the 19th century it became the highest judicial body in Russia.

46 *Assumption*: celebrating the resurrection of the Mary, mother of Jesus, on 15 August, the Assumption, known in the Orthodox tradition as the Dormition of the Virgin, is preceded by a two-week fast in the Orthodox church during which marriage would not

be possible.

48 *Vasilievsky Island...V... Prospekt*: Vasilievsky Island, on the North side of the River Neva, is home to some of the city's oldest institutions, including the university, stock exchange (the Bourse), Imperial Academy of Sciences and Kunstkamera (Peter the Great Museum of Anthropology and Ethnography). Peter the Great initially envisaged the centre of the city being located on this island. Voznesensky (Ascension) Prospekt is the western-most of three major thoroughfares radiating out from the Admiralty building south of the Neva.

1.4

48 *Our Lady of Kazan*: an icon of the Virgin Mary as protector of the city of Kazan, 800km (500 miles) east of Moscow, and one of the most important holy images in the Russian Orthodox Church. Raskolnikov receives his mother's letter on 8th July, the anniversary of the day on which the discovery of the icon in 1579 was celebrated (Tikhomirov, p. 96).

48 *Golgotha*: the site of Jesus's crucifixion, just outside Jerusalem's city walls.

51 *Schiller*: the German poet, playwright and philosopher Johann Christoph Friedrich von Schiller (1759-1805) was a significant influence on Dostoevsky's youth. The first original work he wrote (now lost) was a play titled *Maria Stuart*, after Schiller's play, and Dostoevsky and his brother Mikhail embarked on a project to translate Schiller into Russian; Dostoevsky contributed to the translation of *The Robbers* and Mikhail went on to translate *Don Carlos*. Dostoevsky's view became more critical after his arrest and imprisonment, and in his mature works Schiller is consistently associated with youthful, sentimental idealism, although the connections made between Dmitry Karamazov and Schiller's poetry in *The Karamazov Brothers* emphasizes the continued importance of the 'sublime and beautiful' to the author's worldview. See K. A. Lantz, *The Dostoevsky*

Encyclopedia (Westport, CN: Greenwood, 2004), pp. 384-88.

51 *Anna in his buttonhole*: the Order of St Anna was an Imperial order of chivalry awarded for distinguished service in state bureaucracy or for military valour. Anton Chekhov's 1895 story 'Anna on the Neck' depicts another, similarly pompous, civil recipient of the honour.

52 *Schleswig-Holstein*: the Schleswig-Holstein question was a complex set of diplomatic and constitutional problems over whether the duchies of Schleswig and Holstein belonged to the Danish crown or the German Federation. The Second Schleswig War took place in 1864 following Danish attempts to reintegrate the duchy in 1863.

52 *casuistry...Jesuits*: the Society of Jesus, expelled from Russia in 1820 in part due to fears that too many upper class Russians were converting to Catholicism under its influence, became a byword for political and moral intrigue. Dostoevsky frequently refers to the ethics of the Jesuits as being derived from false reasoning. His anti-Catholicism stemmed not only from a conviction that Catholicism was a deviation from the true, Orthodox faith, but also from his own family history. His father descended from Uniate priests, belonging to a branch of the Eastern Rite Catholic church that had broken away from Orthodoxy and recognized the Pope.

55 *K... Boulevard*: Konnogvardeisky (Horse Guards') Boulevard.

57 *Svidrigailov!*: the name Svidrigailov would have been familiar to Dostoevsky's readers from a satirical feuilleton on provincial morals published in the journal *Iskra* (*The Spark*), 14 July 1861, where he is described as: 'a man of obscure origins, with a dirty past, a repulsive personality that's disgusting to any fresh, honest gaze, who insinuates and creeps into your soul [...]. And this low, crawling, eternally creepy personality, who insults the dignity of every human being, thrives: building house by

house, acquiring horses and carriages, throwing toxic dust into the eyes of society at whose expense he flourishes' (PSS, 7:368).

1.5

64 *Islands*: Krestovsky (Cross), Petrovsky, Elagin and Kamenny (Stone) Islands in the northern Neva delta were, and remain, important areas for leisure and summer excursions in St Petersburg (Tikhomirov, p. 108).

66 *Pushkin or Turgenev*: The poet, playwright and prose writer Alexander Pushkin (1799-1837) is often considered the founder of a distinctive Russian voice in literature, a view that Dostoevsky's speech at the inauguration of the Pushkin memorial in Moscow in 1880 was influential in establishing. The realist novelist Ivan Turgenev (1818-83) had a western outlook. Although Dostoevsky admired Turgenev's literary style, the men were bitter rivals. The character of the writer Karmazinov in *Devils* is a vicious lampoon of Turgenev.

66 *sugary rice...cross: kutya*, a sweet grain pudding traditionally served at Orthodox funerals.

67 *lash those horses...almost cries*: on the journey from Moscow to his school in Petersburg, Dostoevsky witnessed a horse being cruelly whipped by a peasant, who in turn was being beaten by a government courier. 'This disgusting scene has stayed in my memory all my life', he later commented. Fyodor Dostoyevsky, *A Writer's Diary vol. 1, 1873-76*, trans. Kenneth Lantz (London: Quartet, 1994), p. 328. As Joseph Frank notes, 'the courier became nothing less than a symbol of the brutal, oppressive government that he served – a government whose domination over an enslaved peasantry by naked force incited all the violence and harshness of peasant life.' Joseph Frank, *Dostoevsky: A Writer in His Time*, ed. Mary Petrusiewicz (Princeton, NJ: Princeton University Press, 2010), p. 40. Liza Knapp interprets the young Raskolnikov's compassion for the horse

in the dream as a protest against the suffering of the world: ‘Teaching Raskolnikov’s Dream: Regarding the Pain of others in the Classroom,’ in *Teaching Nineteenth-Century Russian Literature: Essays in Honor of Robert L. Belknap*, ed. Deborah Martinsen, Cathy Popkin and Irina Reyfman (Boston, MA: Academic Studies Press, 2014), pp. 82-96.

73 *T... Bridge*: Tuchkov Bridge, crossing the Lesser Neva, connecting Petrovsky Island to Vasilievsky Island.

74 *K... Alley*: Konny (horse) Alley, now Grivtsov Alley, leading on to the Haymarket.

1.6

80 *A hundred, a thousand good deeds...arithmetic*: the conversation Raskolnikov hears about the moneylender introduces one possible motive for his crime, the altruistic idea that her death can benefit society, underpinned by utilitarian reasoning of sacrificing one for the good of all. The fact that this conversation is overheard is significant not only because Raskolnikov sees in the coincidence of it mirroring his own thoughts as justification for the crime, but also because it confirms that such ideas were common currency at the time, among the “unfinished” ideas that are floating around in the air’ (PSS XXVIII/ii:136).

90 *Yusupov Park...Mikhailovsky Palace gardens*: Yusupov Park is situated between Sadovaya Street and the Fontanka River, to the south west of the Haymarket. The Summer Gardens, Field of Mars and Mikhailovsky Palace Gardens are all to the north of Nevsky Prospekt and west of the Fontanka. Raskolnikov’s daydream of redesigning the city has echoes of both contemporary ideas for the reorganization of society (see note to p. 119) and of Baron Haussmann’s reconstruction of Paris under Emperor Napoleon III. See Adele Lindenmeyr, ‘Raskolnikov’s City and the Napoleonic Plan’, *Slavic Review*, 35.1 (1976), 37–47. As Lindenmeyr notes, Napoleon III’s 1865 *History*

of *Julius Caesar*, especially the introduction which seeks to justify not only Caesar but also Napoleon and Napoleon III, was known to Dostoevsky, and was influential in formulating the idea of the Great Man who stands outside the law and morality (p. 45).
 90 *a man being led to his execution...on his way*: the idea of impending execution leading to heightened perception was inspired by Dostoevsky's own experience of awaiting execution for his participation in the Petrashevsky circle (see Introduction, pp. ix-x), and by his reading of Victor Hugo's 1829 novella *The Last Day of a Condemned Man*. He developed this theme particularly in *The Idiot*, where the hero Prince Myshkin's epileptic seizures give him insight into altered perceptions of time that he equates to the moments before execution, the biblical phrase, 'There should be time no longer' (Revelation 10:6), and the 'second in which the epileptic Mahomet's overturned water-jug failed to spill a drop while he contrived to behold all the mansions of Allah.' Fyodor Dostoevsky, *The Idiot*, trans. Alan Myers (Oxford: Oxford University Press, 1992), p. 238. On the connections between these ideas, see Sarah J. Young, 'Buddhism in Dostoevsky: Prince Myshkin and the True Light of Being', in *Dostoevsky on the Threshold of Other Worlds: Essays in Honour of Malcolm V. Jones*, ed. Sarah Young and Lesley Milne (Ilkeston: Bramcote, 2006), pp. 220-229.

1.7

103 *Gambrinus*: a beer hall on Vasilievsky Island.

104 *examining magistrate*: the detective Porfiry Petrovich is also an examining magistrate. The appearance of this incidental character in a similar role indicates the importance of institutions and representatives of the law to the novel, following Alexander II's reforms of the judicial system from the late 1850s. See Derek Offord, 'The Causes of Crime and the Meaning of Law: *Crime and Punishment* and Contemporary Radical Thought', in *New Essays on Dostoevsky*, ed. Malcolm V. Jones

and Garth Terry (Cambridge: Cambridge University Press, 1983), pp. 41-65.

2.1

115 *office...new building*: either the Kazan District police station, at 67 Catherine Canal, or the Spassky District station, at 35 Bolshaya Podyacheskaya Street.

118 *lieutenant...inspector's assistant*: equivalent to the twelfth grade in the Table of Ranks.

2.2

133 V--- Prospekt...*blank walls*: the yard where Raskolnikov buries the purse and other items he stole is located at 3-5 Voznesensky Prospekt. This is one of the places Anna Dostoevskaya recorded being shown by her husband.

138 *flea market*: Tolkuchy Market in Apraksin Dvor arcade, off Sadovaya street.

138 *natural science...woman is a human being or not*: the study of natural sciences, and ideas of female emancipation and equality, generally referred to as the 'woman question', were central preoccupations of contemporary radical thought.

139 *Rousseau is a sort of Radishchev*: Alexander Radishchev (1749-1802) was a Russian author who rose to prominence as an early radical following the 1790 publication, and subsequent banning, of his *A Journey from St Petersburg to Moscow*. Radishchev was sentenced to death for writing this indictment of Russian social conditions, the absence of personal freedoms and, in particular, the enslavement of the peasantry. Following an appeal to Catherine the Great, his sentence was commuted to Siberian exile, where he remained until 1797. After his return to European Russia he worked briefly on Russian legal reform for Alexander I, but he committed suicide in 1802. *A Journey from St Petersburg to Moscow* was not published again in Russia until 1905. On the influence of Enlightenment philosopher and writer Jean-Jacques Rousseau on early Russian radicalism, see Thomas Barran, *Russia Reads Rousseau, 1762-1825*

(Evanston, IL: Northwestern University Press, 2002). The influence of French literature and philosophy more generally on nineteenth-century Russian writers is explored in Priscilla Meyer, *How the Russians Read the French: Lermontov, Dostoevsky, Tolstoy* (Madison: University of Wisconsin Press, 2008). A significant aspect of Dostoevsky's interest in Rousseau relates to the latter's *Confessions*, in particular the episode in which Rousseau commits a petty theft and stands by as a maid is blamed for it, a motif which undergoes several transformations in Dostoevsky's work. See Lantz, *The Dostoevsky Encyclopedia*, pp. 364-7; Malcolm V. Jones, 'Dostoevsky, Rousseau and Others', *Dostoevsky Studies*, 4 (1983), 81–94; and Robin Feuer Miller, *Dostoevsky's Unfinished Journey* (New Haven, CT: Yale University Press, 2007), pp. 86-104.

139 *schwach*: weak.

139 *First Line*: in the grid system that characterizes the main residential area of Vasilievsky Island, opposite sides of the streets perpendicular to the Neva Embankment – originally intended to be canals – are designated by numbered 'lines'. The First Line is also known today as Kadetskaya (Cadet) Line.

140 *Nikolaevsky Bridge*: Nikolaevsky (now Blagoveshchensky) Bridge was the first permanent bridge built over the Neva connecting Vasilievsky Island to the central part of St Petersburg.

141 *palace...cathedral dome*: from his position on Nikolaevsky Bridge, Raskolnikov has a view of the Winter Palace and St Isaac's Cathedral. However, this description is also notable for what is not mentioned: Etienne Falconet's statue of the Bronze Horseman, which is also clearly visible from this spot.

141 *deaf and mute spirit*: an allusion to the spirit Jesus casts out of the child in Mark 9:25.

2.3

147 *Vrazumikhin*, see; not *Razumikhin*: Razumikhin comes from *razum*, meaning ‘reason’ while *vrazumet’* has connotations of ‘to enlighten’, ‘make see reason’. His name may associate Razumikhin with the reasoning ‘new people’ of Chernyshevsky’s novel *What is to be Done?*, as may his previous appearance, which emphasizes his positive attitude, but this attractive, boisterous and frequently tipsy character otherwise seems a far cry from Chernyshevsky’s dull, rationalist figures. His playful change of name introduces a motif of misnaming that runs throughout the novel.

152 *Five Corners*: a five-way junction in the centre of the city, to the south of Nevsky Prospekt and east of the Fontanka River. The Cathedral of the Vladimir Icon of the Mother of God is located at this junction. Dostoevsky, who particularly after his return from exile liked to live within sight of a church, lived at several addresses close to Five Corners, including at 5 Kuznechny Lane, now home to the St Petersburg Dostoevsky Literary-Memorial Museum.

152 *registered there*: when arriving in St Petersburg or moving house, all residents had to register at the address bureau, located at 49 Sadovaya Street (Tikhomirov, p. 160).

156 *Countess*: an allusion to Pushkin’s short story, ‘The Queen of Spades’ (1833), in which the young officer German tries to wrest the secret of the three cards from the elderly countess. Valentina Vetlovskaja, ‘Petersburg Motifs in *Crime and Punishment*’, in *Dostoevsky on the Threshold of Other Worlds*, pp. 21–39, discusses references to ‘The Queen of Spades’ in the novel.

161 *Palmerston*: Henry John Temple, Third Viscount Palmerston, twice served as British Prime Minister in the mid-19th century. As Tikhomirov notes (pp. 163-4), Palmerston’s Russophobic pronouncements in the early 1860s led to the appearance of caricatures of the statesman in the Russian press, where he was frequently depicted wearing a rounded hat.

162 *Scharmer*: an exclusive and expensive tailor, as its address near the Winter Palace and the General Staff headquarters, at 5 Bolshaya Morskaya Street, suggests.

2.4

164 *Palais de Cristal*: the Crystal Palace was built in Hyde Park for the Great Exhibition of 1851, then reconstructed on Sydenham Hill in South London, where it stood until it was destroyed by a fire in 1936. In Chernyshevsky's *What is to be Done?*, the heroine Vera Pavlovna dreams of the Crystal Palace as the rational future utopia of equality, harmony and useful labour. Dostoevsky's narrator in *Notes from Underground* rails against this vision as he asserts the irrational side of human nature. See Sarah J. Young, 'The Crystal Palace', in *Dostoevsky in Context*, ed. Deborah Martinsen and Olga Maiorova (Cambridge: Cambridge University Press, 2016), pp. 176-84. As Tikhomirov notes (pp. 184-85), various leisure establishments in Petersburg were named after the Crystal Palace, but Razumikhin's reference to the Yusupov Park identifies it as a hotel on the corner of Sadovaya street and Voznesensky Prospekt. The location close to the Yusupov Park also connects Raskolnikov's dream of reconstructing the city (see note to p. 66) to the radicals' ideas of social reorganization.

169 *Zaraysk ... around Ryazan*: an ancient town 130 kilometres (90 miles) south east of Moscow and 75 kilometres (46 miles) north west of Ryazan (see note to p. 21). In 1831 Dostoevsky's father purchased an estate just outside Zaraysk.

170 *the Sands, with Kolomna folk*: the Sands (Peski) is an area of central Petersburg between the River Neva, Nevsky Prospekt and Ligovsky Prospekt. Kolomna is an ancient town 114 km (70 miles) to the south east of Moscow.

2.5

181 *Jouvins*: a famous high-quality glove manufacturer founded in Paris in the 1830s.

182 *Bakaleyev's house... Voznesensky Prospekt*: located at the corner of Voznesensky

Prospekt and Bolshaya Meshchanskaya (now Kazanskaya) Street.

185 *self-interest*: Luzhin's characterization of these 'new ideas' indicates his protege Lebeziatnikov's adherence to the doctrine of 'rational egoism.' See note to p. 13.

188 *former student robbing...financial reason*: criminal cases from 1865. Dostoevsky frequently made use of events that were reported in the press while he was writing his novels, augmenting their contemporary feel.

2.6

115 *organ-grinder*: Dostoevsky's school friend Dmitry Grigorovich contributed the sketch 'The Petersburg Organ-Grinders' to Nekrasov's *Petersburg: The Physiology of a City* (pp. 71-99). The recurring motif of street musicians relates Dostoevsky's depiction of the city to the sympathetic treatment of the poor and oppressed in literature by the 'natural school' that was popular in the 1840s and to which Dostoevsky's first novel *Poor Folk* belonged. Dostoevsky and Grigorovich shared a flat at the beginning of both men's literary careers.

116 *Zaraysk*: See note to p. 100.

117 *princesses*: a euphemism for the prostitutes who populated the area.

117 *towards V***...alley*: Voznesensky Prospekt, and Tairov (now Brinko) Alley, which bends round the side of the Haymarket, joining Moskovsky Prospekt to Sadovaya Street.

118 *condemned to death...die at once*: see note to p. 53.

119 *Aztecs...Bartola – Massimo...Izler*: Izler's Pleasure Garden and Spa was on the northern bank of the Bolshaya Nevka, opposite Kamenny Island. The dwarves Bartola and Massimo, supposedly descended from the Aztecs, were exhibited in Petersburg in 1865 by the entrepreneur Moris (Tikhomirov, p. 191).

119 *fire on Peterburgskaya*: the north bank of the River Neva, now called the Petrograd

Side. An epidemic of arson attacks in the 1860s in St Petersburg was blamed on radical students. On the significance of arson in Russian culture, see Cathy A. Frierson, *All Russia Is Burning!: A Cultural History of Fire and Arson in Late Imperial Russia* (Seattle: University of Washington Press, 2002).

124 *Assez causé!*: 'Enough babbling!' A favourite expression of Dostoevsky's, used by Vautrin, Balzac's escaped convict, who first appeared in *Le Père Goriot* (1834-5).

127 *** *Bridge*: Voznesensky Bridge, over the Catherine Canal.

2.7

133 *drunk... candle*: one of the phrases from Dostoevsky's *Siberian notebooks*, in which he collected sayings he heard among the peasant convicts in the prison camp in Siberia.

134 *Gentleman of the Bedchamber*: an honorary court rank, generally granted to young noblemen.

134 *danced the mazurka with me*: the mazurka, originally a Polish folk dance, was generally reserved for a favoured suitor at Russian balls. In Tolstoy's *Anna Karenina* (1875-77), Kitty turns down other invitations as she assumes Alexei Vronsky will partner her for the mazurka. When he dances with Anna herself, it marks the beginning of their affair.

3.1

157 *Rubinstein*: Anton Rubinstein (1829-1894), composer, conductor and pianist who founded the St Petersburg Conservatory in 1862.

3.2

166 *That queen ... processions*: the French queen and wife of Louis XVI, Marie Antoinette (1755-1793).

3.3

171 *Crevez, chiens, si vous n'êtes pas contents!*: 'Die, dogs, if you're not happy!' A

near quotation from Victor Hugo's novel *Les Misérables* (1862).

3.4

180 *Mitrofanievsky cemetery*: founded in 1831 in the south of St Petersburg as a burial ground for cholera victims, Mitrofanievsky became one of the largest Orthodox cemeteries in the city. It was closed in 1927, and its three churches destroyed, although it was used for burials during the siege of Leningrad.

186 *canal bank...her flat*: the building where Sonia lives is located by the Catherine Canal at one end or other of Malaya [Little] Meshchanskaya (now Kaznacheiskaya) Street.

188 *sing Lazarus*: Linda Ivanits, *Dostoevsky and the Russian People* (Cambridge: Cambridge University Press, 2011), p. 62, describes this phrase as 'a turn of speech for "to tell a tale of woes," "to solicit something ingratiatingly," "to put on a false front".' Ivanits shows (pp. 62-76) how this reference to the Lazarus Song, based on the parable of the rich man and the beggar Lazarus in Luke 16:19-31, complements *Crime and Punishment*'s use of the more celebrated story of Lazarus of Bethany (see note to p. 231) to bring together the themes of charity and resurrection.

3.5

190 *costing the State money*: a reference to Nikolai Gogol's play *The Government Inspector* (1836).

196 *corrupted by their environment*: in an article on *Crime and Punishment*, radical critic Dmitry Pisarev (1840-1868) claimed that 'the root of Raskolnikov's illness was not in the brain but in the pocket'. D. I. Pisarev, 'Bor'ba za zhizn', in *Sochineniia* (Moscow, 1955-56), 4:324. This was typical of the progressive tendency to blame crime on the perpetrator's environment. On Dostoevsky's rejection of this argument, see his article 'Environment' in *A Writer's Diary*, vol. 1, pp. 132-45.

196 *social system...living pathway*: Chernyshevsky's article 'The Anthropological Principle in Philosophy' claimed that ultimately all human actions would be calculable by science, enabling everyone to act in their own and others' best interests. He used this as the basis for his ideas of social reorganization as depicted in his novel *What is to be Done?*

196 *phalanstery*: a self-contained utopian community designed by the pioneering French utopian socialist Charles Fourier (1772-1837), whose ideas were popular in Russia in the 1840s, when Dostoevsky was beginning his literary career.

197 *violates a girl of ten*: child abuse, as the ultimate crime against innocence that challenges the notion of God's justice, is a recurrent theme in Dostoevsky's novels. The allusion recalls the alleged crimes of Svidrigailov, the landowner pursuing Raskolnikov's sister.

197 *tower of Ivan the Great...tall*: the Ivan the Great Bell Tower, at a height of 81m (266 feet), is the tallest tower in the Moscow Kremlin. It was built in 1508 for the Assumption, Annunciation and Archangel Russian Orthodox cathedrals in Cathedral Square.

199 *people are somehow all subdivided ... extraordinary*: the narrator of *Notes from Underground* refers to social reorganization as an 'anthill': Fyodor Dostoevsky, *Notes from Underground and The Gambler*, trans. Jane Kentish (Oxford: Oxford University Press, 1991), p. 33. However, Raskolnikov's idea of the 'great man' represents the first full elaboration of Dostoevsky's 'anthill theory' of slavery for the masses and freedom for the chosen few. Further conceptions of the 'anthill' are found in Shigalev's theory of ultimate slavery and social levelling in *Devils*, trans. Michael R. Katz (Oxford: Oxford University Press, 2008), pp. 426-9, 442-3; and Ivan Karamazov's 'poem', 'The Grand Inquisitor', in which the eponymous inquisitor replaces the misery of free will with

‘miracle, mystery and authority’ to endow enslaved mankind with happiness. Fyodor Dostoevsky, *The Karamazov Brothers*, trans. Ignat Avsey (Oxford: Oxford University Press, 2008), pp. 316-26.

199 *Kepler’s and Newton’s discoveries*: Johannes Kepler (1571-1630), German mathematician who developed the laws of planetary motion and founded the modern sciences of physics and astronomy. Isaac Newton (1542-1726/7) furthered Kepler’s work, defining the laws of gravitation and motion that dominated science until the beginning of the twentieth century.

199 *Lycurgus, Solon*: Lycurgus of Sparta (c. 800-730 BC) was the legendary lawmaker who reformed Spartan society. Solon (c. 638-558 BC) was an Athenian lawmaker and statesman.

200 *vive la guerre éternelle!*: ‘long live eternal war!’ A slightly rephrased citation from the French anarchist Pierre-Joseph Proudhon’s *La Guerre et la Paix* (War and Peace, 1861).

200 *New Jerusalem*: in the New Testament, the New Jerusalem will be founded with the second coming of Christ (Revelation 21:2).

200 *raising of Lazarus*: appearing only in John’s Gospel, the raising of Lazarus of Bethany by Jesus four days after his burial prefigures the death and resurrection of Christ (John 11:1-44).

201 *law of nature ...be discovered*: see note to p. 227.

204 *which of us Russians...Napoleon these days*: an allusion to lines from Pushkin’s poem *Evgeny Onegin* (1825-32), chapter 2, verse 15 (Tikhomirov, pp. 254-5).

3.6

206 *thirty degrees Réaumur*: 37.5 degrees Celsius. On the Réaumur scale the freezing and boiling point of water are 0 and 80 degrees respectively.

210 *bell-tower of V— church*: Voznesensky church, on the corner of Voznesensky Prospekt and the Catherine Canal, built in 1769 and destroyed in 1936 (Tikhomirov, p. 256).

211 *A real master...pun at Vilna*: references to Napoleon's campaigns.

211 *everything is permitted*: in *The Karamazov Brothers* (p. 87), the idea that if there is no immortality, then everything is permitted is ascribed to Ivan Karamazov.

211 *aren't flesh...they're bronze*: an allusion to Falconet's statue of the Bronze Horseman in St Petersburg, which connects the figure of Peter the Great, who generally remains the hidden subtext of Raskolnikov's 'great man' theory, to that of Napoleon.

211 *aesthetic sense*: compare this to Stavrogin's confession to the rape of a young girl, and her subsequent suicide, in the suppressed chapter of *Devils*, 'At Tikhon's'. Bishop Tikhon, having read the confession, states that the 'ugliness' of the crime makes Stavrogin appear ridiculous and will prevent him repenting; *Devils*, pp. 477-79. On the aesthetics of Raskolnikov's crime, see W. J. Leatherbarrow, 'The Aesthetic Louse: Ethics and Aesthetics in Dostoevsky's *Prestuplenie i nakazanie*', *Modern Language Review*, 71.4 (1976), 857-66.

211 *little brick...common good*: a further reference to Fourier's Phalanstery, rephrasing the words of the French utopian socialist and popularizer of Fourier's ideas, Victor Considerant (1808-1893), from *La Destinée Sociale* (Social Destiny, 1834) (Tikhomirov, p. 261).

211 *absolute justice, by weight and measure*: an allusion to the third horse of the Apocalypse: 'and he that sat on him had a pair of balances in his hand. And I heard a voice in the midst of the four beasts say, A measure of wheat for a penny, and three measures of barley for a penny' (Revelation 6:5-6).

211-2 *Oh, how I understand the 'Prophet' ... 'tremble and obey'*: an allusion to the first

poem in Alexander Pushkin's 1824 cycle 'Imitations of the Koran' (Tikhomirov, pp. 261-3).

4.1

215 *nihil humanum*: a misquotation from the Roman poet Terentius's *The Self-Tormentor* (*Heauton Timorumenos*): 'Homo sum: humani nihil a me alienum puto' (I am human, and I reckon nothing which is human is alien to me).

215 *la bonne guerre*: fair game.

216 *disgraceful act of the Century*: the performance by a provincial official's wife of verses about Cleopatra's lovers from Pushkin's unfinished *Egyptian Nights* was denounced in an article in the Petersburg weekly the *Century* as an immoral act that revealed the true aims of the women's emancipation movement (PSS 7:384). 'The disgraceful act of the *Century*' was the title of an attack on the *Century*'s article and defence of emancipation published in the *St Petersburg Gazette* on 3 March 1861.

217 *peasant reforms*: the emancipation of the serfs, in 1861.

217 *those Dussauts, those Pointes*: Dussaut's restaurant was on the corner of Bolshaya Morskaya Street and Kirpichny Lane, near Nevsky Prospekt. The Pointe Fete Ground was on the spit of Elagin Island.

218 *North Pole...j'ai le vin mauvais*: in 1865 the Petersburg press reported on plans by the Royal Geographical Society of Great Britain for an expedition to the North Pole (Tikhomirov, p. 278). *Avoir le vin mauvais* is an idiom meaning 'to get nasty after a few drinks'.

218 *Berg's... Yusupov Park on Sunday*: Wilhelm Berg, proprietor of various leisure and entertainment attractions in Petersburg, organized a number hot air balloon rides from Yusupov park in the mid-1860s (Tikhomirov, p. 279).

219 *Malaya Vishera station*: in Novgorod region, around 200 km (125 miles) south east

of St Petersburg.

224 *Raphael's Madonna*: also known as the Sistine Madonna, this was Dostoevsky's favourite painting, perhaps an unexpected choice given his Orthodox faith.

224 *Vyazemsky's house on the Haymarket*: a notorious doss house on Obukhovsky (now Moscovsky) Prospekt to the south of the Haymarket, Vyazemsky's house was the subject of the author Vsevolod Krestovsky's sensationalist best-seller *The Slums of Petersburg* (1864-66). Krestovsky moved in the same circles as Dostoevsky in the early 1860s, but a rift occurred between them after Dmitry Averkiev, in a review in Dostoevsky's journal *The Epoch*, 'accused [Krestovsky] of enjoying the scenes of debauchery he depicted in his novel and compared him to the Marquis de Sade.' Lantz, *Dostoevsky Encyclopedia*, p. 222.

4.2

229 *read himself crazy*: from Makar Devushkin's horrified response to his reading of Gogol's 'The Overcoat' in *Poor Folk*, which he takes to be a lampoon of himself, and the 'dreamers' of short stories such as 'White Nights' and 'The Landlady' for whom books are a means of evading real life, reading plays a central role in Dostoevsky's works. In *The Idiot*, the characters' reading informs their response to others, as when Aglaia compares Prince Myshkin to the 'Poor Knight', Pushkin's version of Don Quixote (pp. 259-65).

232 *Mr. Rassudkin Razumikhin*: although both *rassudok* and *razum*, the roots of these surnames, have similar meanings, they have slightly different connotations: *rassudok* is rationality in the literal sense, while *razum* refers to a higher form of reason. *Vernunft* and *Verstand* are the German equivalents, from which the Russian distinction derives. Luzhin's apparent courtesy notwithstanding, changing Razumikhin's surname to Rassudkin is therefore an implicitly derogatory act that associates the character with

the lower form of reason.

4.4

246 *market*: the Riady arcade, on Nevsky Prospekt.

246 *Lena*: one of Dostoevsky's occasional inconsistencies: the younger daughter is named Lida, not Lena, in part 2 of the novel.

251 *Holy Fool*: holy foolishness, or foolishness for Christ's sake (*iurodstvo*), is a form of religious asceticism particularly associated with the Eastern Orthodox church. Often associated with true or feigned madness, the outrageous and provocative behaviour of holy fools challenged the norms of society. Prince Myshkin in *The Idiot* is also associated with holy foolishness. See Harriet Murav, *Holy Foolishness: Dostoevsky's Novels & the Poetics of Cultural Critique* (Stanford, CA: Stanford University Press, 1992).

251 *New Testament...leather binding*: based on Dostoevsky's own copy of the New Testament, given to him by wives of the Decembrist revolutionaries in Tobolsk when he was on his way to his sentence of penal servitude in Omsk, and which he kept with him for the rest of his life. The only book permitted in the prison camp, Dostoevsky marked important passages with his fingernail.

251 *seventh verst*: an allusion to the psychiatric hospital built to the south of the city on the road to Peterhof. The original institution was in fact located eleven, rather than seven, versts from the centre of Petersburg.

255 *Of such is the Kingdom of God*: a quotation from Mark's Gospel, 10:14.

256 *I chose you...I had that thought*: Amy D. Ronner, *Law, Literature, and Therapeutic Jurisprudence* (Durham, SC: Carolina Academic Press, 2010), pp. 108-128, applies the concept of restorative justice to the novel, to argue that Raskolnikov kills in order to be able to confess to Sonia.

4.5

256 *offices of the chief criminal investigator*: as distinct from the police stations (see note to p. 68), this could refer to the Kazan district office at 28 Ofitserskaya Street or the Spasskaya district office at 60 Sadovaya Street, on the corner of Bolshaya Podyacheskaya Street.

257 *tout court*: simply.

258 *official flat*: the Russian phrase *kazennaia kvartira* has a second, colloquial meaning, of prison (Tikhomirov, p. 302).

261 *reforms...new titles*: the judicial reforms announced in 1864 aimed to separate the justice system from the civil service, but a lack of new qualified examining magistrates meant that older officials like Porfiry simply continued their jobs under different titles (Tikhomirov, p. 304).

262 *mathematical certainty...twice two is four*: in *Notes from Underground*, Dostoevsky's narrator declares that while 'twice two's four is a marvellous thing, [...] twice two is five can also be a very nice little thing.' *Notes from Underground and The Gambler*, p. 34.

262 *Sebastopol...siege*: following the battle of the Alma on 20th September 1854, the defeated Russian troops retreated to Sebastopol, which was then besieged for almost a year by the Allies, with enormous casualties, as depicted in Tolstoy's *Sebastopol Sketches* (1855). Defeat in the Crimean war had a profound effect on Russia and was a major catalyst for reform after Alexander II's accession to the throne.

263 *Austrian Hofkriegsrat... General Mack goes and surrenders with all his army*: the Hofkriegsrat was the court war council of the Hapsburg monarchy. General Karl Mack von Leiberich was the commander who surrendered the entire Austrian army to Napoleon in the battle of Ulm in October 1805, before the latter's victory over the

Russian army at Austerlitz in December 1805. General Mack appears briefly in Volume 1 of *War and Peace*, which was serialized alongside *Crime and Punishment* in the *Russian Messenger* (Tikhomirov, p. 305).

5.1

279 *Knopp's and the English shop*: Knopp's fancy goods shop was at 14 Nevsky Prospekt, and Nichols and Plincker's English shop was at 16 Nevsky Prospekt.

280 *progressives, or nihilists, or denouncers*: the term 'nihilist' was embraced by the young progressives of Petersburg, following Turgenev's use of the word in 1862 to describe his radical hero Evgeny Bazarov. Ivan Turgenev, *Fathers and Sons*, trans. Richard Freeborn (Oxford: Oxford University Press, 2008), p. 22.

281 *Fourier's system and Darwin's theory*: on Fourier, see note to p. 196. Charles Darwin's evolutionary theory was widely discussed in the Russian press in the 1860s, including an article by N. N. Strakhov in the Dostoevsky brothers' journal *Time* (*Vremia*, No. 11, 1862). Dostoevsky himself addressed the social and ethical consequences of Darwinism in articles in *A Writer's Diary*, vol. 1, pp. 287-8 and 475 (Tikhomirov, pp. 316-7).

281 *new 'commune' somewhere in Meshchanskaya Street*: Chernyshevsky's *What is to be Done?* inspired numerous young people to experiment with communal models of living in Petersburg, particularly in pursuit of women's emancipation. Dmitry Karakozov, a student acting on behalf of a small revolutionary society who made the first attempt on the life of Alexander II in April 1866, was associated with a commune on Srednyaya Meshchanskaya Street, but, as Tikhomirov points out (p. 319), Dostoevsky's absence from Petersburg from mid-June of that year makes it unlikely that he knew about this at the time of writing.

283 *seed will grow into something real*: the seed bringing new life is a recurring symbol

in Dostoevsky's work, notably in his use of the metaphor from John's Gospel 12:24 as the epigraph for *The Brothers Karamazov*: 'Verily, verily, I say unto you, Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit.'

283 *Terebyeva...Varents...free marriage*: Luzhin's reference to free marriage ('civil marriage' in the original) is euphemistic, as no such legal institution existed in Russia at the time. The cases of Terebyeva and Varents that Lebeziatnikov mentions are similar to the plot of Chernyshevsky's *What is to be Done?*

284 *environment is everything*: see note to p. 96.

284 *Dobroliubov...Belinsky*: Nikolai Dobroliubov (1836-1861) was a radical literary critic who worked on the journal *The Contemporary*. He was most famous for his highly influential essay on Ivan Goncharov's 1859 novel *Oblomov*, 'What is Oblomovitis?', that defined the hero as a 'superfluous man'. Vissarion Belinsky (1811-1848) was the most influential literary critic of the 1830s and 1840s.

285 *hand-kissing question*: a further reference to *What is to be Done?*, where the heroine Vera Petrovna rejects the practice as offensive to women. Lebeziatnikov's repeated regurgitation of motifs from Chernyshevsky's novel emphasizes his limited and unoriginal nature.

286 *Raphael or Pushkin, because it's more useful*: an allusion to radical critic Dmitry Pisarev's notorious rejection of art as useless. Evgeny Bazarov states that 'a good chemist's twenty times more useful than a poet'. Turgenev, *Fathers and Sons*, p. 26.

288 *grey and rainbow-coloured banknotes*: fifty and one hundred-rouble notes respectively.

290 *grubby expression...hussars*: a reference to Pushkin's *Evgeny Onegin*, Chapter 1, verse 12. Tikhomirov (p. 329) also points out that a poem attributed to the schoolboy

Pushkin had been published in the *Contemporary* in 1863, containing the lines, ‘But hussars are not to blame / If husbands have long horns’.

5.2

291 *advanced consumption...mental faculties*: Maria Isaeva, Dostoevsky’s first wife, who suffered from tuberculosis, also experienced psychiatric symptoms towards the end of her life.

291 *kutya*: see note to p. 38.

292 *Gostiny Dvor*: the merchants’ arcade on Nevsky Prospekt.

292 *madam Pani Lieutenant*: *Pan* and *Pani* are honorific Polish titles corresponding to Sir and Madam, or Mr. and Mrs.

298 *home town of T...*: Taganrog, in Southern Russia, where Dostoevsky’s first wife was born.

298 *daughter of a Court Councillor ... almost a colonel’s daughter*: Court Councillor is equivalent to Lieutenant Colonel, but Katerina Ivanovna promotes him to Colonel and therefore Collegiate Councillor. See note on the Table of Ranks, p. xxvi.

299 *Ivanovna or Ludwigozna*: a further confusion of names, Katerina Ivanovna’s questioning of the landlady’s patronymic implies a rejection of any possibility of comparing their fathers’ social status or ethnicity, as Ivan is the name of the Russian everyman.

299 *Bürgermeister*: Mayor.

5.3

306 *the right hand shouldn’t know...*: reference to the Matthew’s Gospel 6:3-4: ‘But when thou doest alms, let not thy left hand know what thy right hand doeth: that thine alms may be in secret: and thy Father which seeth in secret himself shall reward thee openly.’

307 *A General Deduction ... Piderit's article ... Wagner's too, actually*: a collection of articles translated from German and French and published in 1866. The German doctor Theodor Piderit's article was titled 'The Brain and its Activity. A Sketch in Physiological Psychology for all Thinking People.' The German economist Adolph Wagner's contribution was 'Necessity in Apparently Voluntary Human Actions from the Statistical Point of View' (Tikhomirov, p. 335).

309 *Pan lajdak*: the scoundrel (Polish).

5.4

315 *church tower*: allusion to Christ's second temptation in the wilderness (Matthew 4:5-7).

319 *Toulon ... Mont Blanc*: see note to p. 211.

320-1 *I spent days...all I did was lie there*: Tolstoy, in his essay 'Why do Men Stupefy Themselves?' (1890), identifies the changes that took place in Raskolnikov and led to his crimes as happening while he was lying on his bed thinking quite unrelated thoughts.

323 *bow down...defiled*: the injunction to kiss the earth as an act of atonement is associated with Ivan Shatov in *Devils*, who tells Stavrogin, 'Kiss the earth, bathe it in tears, beg forgiveness!' (p. 269), and in particular, with the Elder Zosima in *The Karamazov Brothers*: 'When you are left on your own, pray. Be ready to throw yourself on the ground and smother it with kisses. Kiss the ground, ... Flood the earth with tears of joy, and love those tears.' (p. 404) As Steven Cassedy notes, this type of earth-worship is not part of mainstream Orthodoxy, but its emphasis on the sanctity of the *Russian* earth connects it Dostoevsky's own belief in the 'God-bearing' Russian people; *Dostoevsky's Religion* (Stanford, CA: Stanford University Press, 2005), pp. 155-63.

324 *cypress-wood*: the True Cross in the Orthodox tradition was made of cedar, pine

and cypress wood.

5.5

325 *My Little Farmstead*: the same song sung by the child street performer when Raskolnikov arrives at the tavern where he meets Marmeladov in part 1, chapter 2.

326 *in Paris...logical arguments*: an absurd distortion of the work of the pioneering French psychiatrist Jean-Baptiste-Maximien Parchappe de Vinay (1800-60).

331 *The Hussar leaned on his sword*: a popular song with words from Konstantin Batiushkov's poem 'Parting' and music by M. Vielgorsky, it is sung by prostitutes in Krestovsky's *The Slums of Petersburg* (Tikhomirov, p. 345).

331 *Malbrouck ... reviendra*: 'Marlborough has gone to war / Nobody knows when he'll return'. A French ditty loved by King Louis XVI and Marie Antoinette that became popular in Russia after the Napoleonic invasion of 1812 (Tikhomirov, pp. 345-6).

331 *Cinq sous...notre ménage*: 'Five pence, five pence, / For setting up our house...' A song from the melodrama *God's Grace* (Grace de Dieu) that was part of the repertoire of the French troupe at the Mikhailovsky Theatre in Petersburg from 1842 (Tikhomirov, p. 345).

331 *Meshchanskaya*: the three Meshchanskaya streets (now Kazanskaya, Grazhdanskaya and Kazncheiskaya) crossed Stolyarny Lane, where Raskolnikov lives. According to Dmitry Grigorovich in 'The St Petersburg Organ-Grinders', these streets, alongside the Podyacheskaya streets where the moneylender Aliona Ivanovna and the Marmeladovs lived, were traditionally where Italian organ-grinders set up home in the city. See *Petersburg: The Physiology of a City*, ed. Nekrasov, p. 78.

334 *glissé, pas-de-basque!*: ballet steps.

334 *Du hast Diamanten...willst du mehr?*: 'You have diamonds and pearls... / You have the most beautiful eyes, / Girl, what more could you want.' From a Heinrich Heine

poem, with the original 'Mein Liebchen' (my darling) changed to 'Girl'.

334 *vale of Dagestan*: the opening line of Mikhail Lermontov's poem 'The Dream' (1841).

6.1

338 *Flea Market*: see note to p. 101.

340 *political conspirator*: in the face of the failure of the Tsar's programme of reforms, young radicals like Dmitry Karakozov were increasingly beginning to consider terrorism as the only means of instigating change in Russia. The reference is a further example of Dostoevsky's habit of incorporating contemporary events and reports from the press in his works.

6.2

343 *Doctor B-n*: Dr Sergei Botkin, court physician and well known clinician who made significant advances in Russian medical science and education. Dostoevsky consulted him in 1862 and 1865, whilst working on *Crime and Punishment* (Tikhomirov, p. 356).

345-6 *A hundred rabbits will never make a horse*: this supposed English proverb is actually made up, although Sergei Belov cites a French saying from a letter by Ivan Turgenev as a possible source: *Roman F. M. Dostoevskogo 'Prestuplenie i nakazanie': Kommentarii: Posobie dlia uchitelia*, ed. D. S. Likhachev (Leningrad: Prosveshchenie, 1979), pp. 205.

346 *There's smoke...in the mist*: an inexact quotation from Gogol's 'Diary of a Madman'.

346 *umsonst*: In vain! (German).

348 *schismatic...some starets or other*: on schismatics, see note to p. 6. The Runaways, founded in the 18th century, were a radical Old Believer sect whose members sought to flee the secular world they saw as being in the service of the anti-Christ. A *starets* or

elder is a spiritual mentor within the Orthodox tradition, a venerated holy figure standing outside the church establishment. The most famous depiction of a *starets* in Russian literature is Zosima in Dostoevsky's *The Karamazov Brothers*.

348 *blood 'refreshes'*: an allusion to Proudhon's *La Guerre et la Paix* (see note to p. 200).

348 *thrown himself off a steeple*: see note to p. 315.

353 *Midshipman Hole*: Hole (Dyrka) is warrant officer in Gogol's *The Marriage* (1842), here confused with another character from the play, Petukhov.

353 *You can't do without us*: in *Notes from Underground*, the narrator's attempts to live without other people prove ironically futile, as he continues to need their affirmation of the fact that he is rejecting them. The concept of dialogue, developed by the theorist Mikhail Bakhtin initially in relation to Dostoevsky's works, posits a mutual interdependence of self and other on the level of language, as every utterance contains either a response to or an anticipation of the other's words. Dostoevsky's characters similarly emerge fully only in their continuing interaction with others, although many – from Goliadkin in *The Double* to Raskolnikov and Ivan Karamazov – desire to separate themselves from this interrelationship and prove their independence of the other. See Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, trans. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984), pp. 229-30.

6.3

355 **-sky Prospekt...crossed*: Obukhovsky Prospekt, in the vicinity of Vyazemsky's house (see note to p. 224).

356 *yellow banknote*: a one-rouble note. The Russian term for a banknote was *kreditnyi bilet*, *kreditka* or *bilet* for short. The colloquial term used here, *zheltyi bilet*, literally 'yellow ticket', is the same term used for the prostitutes' registration card that Sonia

carries (see note to p. 13).

358 *like a mask...young for his years*: some of Dostoevsky's most sinister and amoral characters are referred to as having faces like masks. Joseph Frank, 'The Masks of Stavrogin', *The Sewanee Review*, 77.4 (1969), 660–91, associates the 'indefinable artificiality' and vampiric appearance of Stavrogin in *Devils* (p. 670) with the presence of different selves, the theme of the imposter, and his role as propagator of 'facsimile[s] of truth' (p. 665). The uncanny effect of Svidrigailov's 'extraordinarily young', 'terribly unattractive' face with its eyes that are 'too blue' suggests something demonic about his character.

359 *Uhlán*: a soldier in a light cavalry regiment.

361 *Schiller*: See note to p. 39.

6.4

362 *debtors' prison*: known as Tarasov's house, the debtors' prison was located in the First Company of the Izmailovsky Regiment, no. 3 (now 1st Krasnoarmeiskaya Street). In 1865 Dostoevsky's younger brother Nikolai was incarcerated in the prison for a debt of 120 roubles, which the author paid off, and Dostoevsky himself was threatened with imprisonment for debts whilst working on *Crime and Punishment* (Tikhomirov, p. 379).

363 *suffering martyrdom ... red-hot pincers*: the voluntary acceptance of suffering is associated in the Orthodox tradition with Saints Boris and Gleb, venerated as martyrs for their non-resistance to evil. A major theme in Dostoevsky's works, while this type of innocent suffering often denotes pure Christian virtue related to humility, it can also appear as 'the expression of vanity and egoism' (Cassedy, *Dostoevsky's Religion*, p. 154).

364 *black-eyed Parasha*: reworks the first line of the 1798 poem 'Parasha' by Enlightenment poet Gavriil Derzhavin (1743-1816), which begins 'Blonde-haired

Parasha...’ (PSS 7:396).

365 *falling sickness*: epilepsy. See also note to p. 53.

367 *la nature et la vérité*: the French philosopher Jean-Jacques Rousseau’s conception of man living in a state of nature and truth acquires a sinister meaning when uttered by Svidrigailov.

367 *Raphael Madonna...religious maniac*: see note to p. 224.

369 *Où va-t-elle la vertu se nicher?*: ‘Where will virtue find its nest?’ According to Voltaire’s *Life of Moliere*, the French playwright said these words when a beggar to whom he had given a gold coin gave him the money back, assuming it was a mistake (Tikhomirov, p. 386).

6.5

371 *America*: in Chernyshevsky’s *What is to be Done?* the hero Lopukhov fakes his own suicide and emigrates to America to free the heroine Vera Pavlovna from their marriage of convenience and enable her to be with Kirsanov, with whom she has fallen in love. Far from being a land of opportunity, America in Dostoevsky’s novels gains negative connotations. In *Devils*, Kirillov and Shatov’s attempt to make their own way in America results in them being beaten and cheated, while in *The Karamazov Brothers*, escape to America is associated with the evasion of guilt. See Lantz, *Dostoevsky Encyclopedia*, p. 12.

372 *Elagin Island*: see note to p. 48.

376 *sacred traditions...these days*: according to Tikhomirov (p. 396), an allusion to Piotr Chaadaev’s ‘First Philosophical Letter’ (1829; published 1836), in which the author states that in Russia, ‘No charming memories and no gracious images live in our memory, no forceful lessons in our national tradition.’ *The Major Works of Peter Chaadaev*, trans. R. McNally (Notre Dame, IN: University of Notre Dame Press, 1969),

p. 30. Chaadaev's letter was banned shortly after publication. The editor of the journal in which it appeared, *The Telescope*, was exiled to Siberia, and Chaadaev was placed under house arrest and declared insane. His critique of Russia became the basis for the debate between the Slavophiles and Westernizers over Russia's past and future in the 1830s and 1840s.

6.6

382 *Vauxhall*: the Vauxhall pleasure gardens in south London gave their name to similar establishments in Russia, and because the first railway line in Russia extended south from St Petersburg via Tsarskoe selo to Pavlovsk, home of Tsar Paul I's palace and an extensive pleasure garden, the word *vokzal* came to mean 'mainline railway station' in Russian.

383 *Vladimirka*: popular name for the highway leading East from Moscow, part of the Great Siberian Road, and the route commonly taken by convicts and exiles to Siberia.

384 *Vasilievsky...Maly Prospekt*: the flat Svidrigailov visits is very close to Razumikhin's room, where Raskolnikov visited; Svidrigailov's subsequent journey on foot parallels Raskolnikov's walk to the islands before he commits the murder.

385 ** *Prospekt*: Bolshoi Prospekt, the main thoroughfare on the Petersburg (Petrograd) Side.

385 *Adrianople*: No such hotel existed, although wooden buildings predominated in the area.

385-6 *café-chantant*: a type of entertainment establishment, based on a French model, that became popular in St Petersburg and Moscow in the 1860s. According to Tikhomirov (p. 399), the Russian version was more likely to feature magicians, acrobatic displays and the CanCan than singing.

388 *Pentecost Sunday*: celebrated fifty days after Easter, Pentecost is one of the most

important festivals in the Orthodox calendar.

388 *boom of a cannon*: a cannon is fired at noon every day in St Petersburg. At any other time, it denotes a flood warning.

389 *Petrovsky Park*: the park where Raskolnikov dreamed of the horse being beaten.

391 ** *Street ... watch-tower stood*: the police house and fire watch-tower at the corner of Sezhinskaya street and Bolshoi Prospekt.

391 *brass Achilles helmet*: fire-fighters' helmets were of a similar design to that worn by Achilles in classical depictions.

6.7

397-8 *crowned...benefactor of the human race*: an allusion to Julius Caesar.

398 *regular siege*: a further allusion to Napoleon and the siege of Toulon.

6.8

404 *Not a sight...fairy-tale go*: a saying used upon the arrival of an unexpected guest, taken from the folk tales collected and published by Alexander Afanasiev (Tikhomirov, p. 416).

404 *Zimmermann 's*: see note to p. 5.

405 *Livingstone's journals*: the explorer David Livingstone's *Narrative of an Expedition to the Zambesi [sic] and Its Tributaries* (1865) had just been translated into Russian and was due for publication in December 1866, the same month in which the current chapter appeared in *The Russian Messenger*. Reference to it in the summer of 1865 is therefore anachronistic, but is used to indicate the very latest literary sensation (Tikhomirov, p. 417).

405 *a man and a citizen*: an allusion to the 'civic poet' and publisher Nikolai Nekrasov (editor of *Petersburg: The Physiology of a City*), but also a general formula used in the 19th century that had its origins during Catherine the Great's reign, in a translated work

by the German pedagogue Johan Ignaz von Felbiger (Tikhomirov, pp. 417-8).

406 *crop-haired girls*: female nihilists frequently cut their hair short for practical reasons.

E.1

408 *prison*: based on the penal fortress in Omsk where Dostoevsky himself was incarcerated, as the subsequent reference to the river Irtysh makes clear.

408 *second-category exiled convict*: sentenced to perform forced labour in a fortress; the first category entailed work in mines, and the third in factories, especially in distilleries and salt production (Tikhomirov, p. 423). Dostoevsky was also a second-category convict.

409 *temporary insanity*: a popular theory around Europe in the 1860s, temporary insanity appears frequently in Dostoevsky's fiction as a dubious legal solution that enables questions of motivation to be sidelined.

409 *a poor, consumptive fellow student ... buried him*: this episode echoes plots from the socially-aware 'natural school' literature of the 1840s, including Dostoevsky's *Poor Folk*.

412 *Sonia's letters...nothing but true facts*: Robin Feuer Miller connects the style of Sonia's letters to that of Dostoevsky's fictionalized account of his own prison experience, *Notes from the House of the Dead*. See *Dostoevsky's Unfinished Journey*, pp. 41-2.

E.2

413 *shaved head*: convicts had half their head shaved, enabling easy identification in case of escape.

415 *vagrants*: the large number of vagrants (*brodiagi*) was one results of the Russian policy of colonizing Siberia through exile; they formed a significant proportion of the

Russian convict population. See Andrew A. Gentes, 'Vagabondage and the Tsarist Siberian Exile System: Power and Resistance in the Penal Landscape', *Central Asian Survey*, 30.3-4 (2011), 407–21.

415 *impassable gulf...different nations*: the separation of the peasant convicts from upper-class prisoners is one of the major themes of Dostoevsky's *Notes from the House of the Dead* (1861). See Nancy Ruttenburg, *Dostoevsky's Democracy* (Princeton, NJ: Princeton University Press, 2010), and Sarah J. Young, 'Knowing Russia's Convicts: The Other in Narratives of Imprisonment and Exile of the Late Imperial Era', *Europe-Asia Studies*, 65.9 (2013), 1700–15.

415 *Polish political prisoners*: a significant number of Poles who had participated in the armed November Uprising against the Russian Empire and subsequent Polish-Russian War (1830-31) served long sentences of hard labour in Siberia. See Daniel Beer, *The House of the Dead: Siberian Exile Under the Tsars* (London: Allen Lane, 2016), pp. 133-59.

416 *branded convicts*: the facial branding of convicts, first with hot irons and later with tattooed letters denoting the crimes of which they were convicted, began in the seventeenth century and was abolished in 1863.

242. *unheard-of pestilence...as though possessed*: Dostoevsky's novel *Devils* depicts contemporary Russian society under the sway of a similar type of demonic possession. He later reworked the central idea of Raskolnikov's dream in the short story 'The Dream of a Ridiculous Man' (1877).

