Records of the Dostoevsky Exhibition in Shanghai

September 2026



Uzhu Zi

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◈ Supplementary Notes

This book is based on the information from the exhibition captions and, where necessary, includes minimal supplementary explanations to aid comprehension. Care has been taken to ensure that these additions do not detract from the spirit of the exhibition content.

◈ Regarding the Transliteration of Russian Proper Nouns

The names and places in this book are primarily translated into English based on the Japanese translations of the Chinese transliterations used in the exhibition. Since there are several conventions for rendering Russian sounds, some variations in spelling may occur, and the transliterations used here may differ from commonly accepted ones.

◈ Regarding the Use of Artificial Intelligence

ChatGPT, DeepSeek, and other AI tools were used as supplementary aids in the editing, translation, and organization of this text. The author is responsible for all content verification, selection, and final expression. The ultimate responsibility for the content of this book rests with Uchu Zi.

◈ Regarding Typographical Errors and Mistakes

Should you notice any errors in the English notation, proper nouns, content, or any other aspect of this book, we would greatly appreciate it if you could let us know via the email address below. Your feedback will be used as a reference for future revisions and corrections.

shanghaixieguangxianlie@gmail.com



"Dostoevsky-Related Books by Uchu Zi (Amazon)"

1. Common Man and Superman, Love and Compassion, Crime and Punishment (Volume 1)
2. Common Man and Superman, Love and Compassion, Crime and Punishment (Volume 2)
3. Common Man and Superman, Love and Compassion, Crime and Punishment (Volume 3)
4. One Minute of Eternity ~ A Biography of Dostoevsky ~
(※Japanese version available as of September 2026; English and Chinese versions planned) September 2026, Shanghai—

September 2026, Shanghai—

I visited the Dostoevsky exhibition once again. There was about a week left until it closed. The time I could spend viewing these precious exhibits was also running short.

The venue was on the 5th floor of the China Modern and Contemporary Press Museum, located somewhat northeast of the city center. The nearest subway station is Longchang Road on Line 12. Admission was free. Even the first through fourth floors featured extensive materials tracing the history of modern Chinese media.

To preserve at least a fraction of the memory of this exhibition, which would soon fade away,
I will leave this record here.



To stop reading is to stop thinking.

Guide Pamphlet



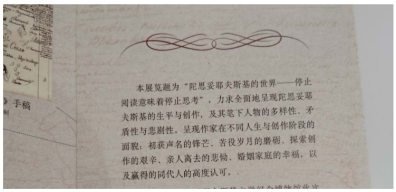


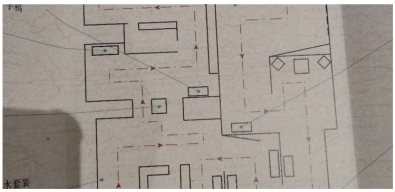












1. Basic Exhibition Information (Dates & Venue)

- Dates: June 23 (Tue) – September 13 (Sun), 2026
- Venue: Temporary Exhibition Hall, 5th Floor, China Modern and Contemporary Press Museum, No. 3678 Zhoujiazui Road, Yangpu District, Shanghai
- Hours: Tuesday–Sunday, 9:00 AM – 5:00 PM (Last entry at 4:00 PM)

※Closed Mondays (except public holidays)

- Inquiry Phone: 021-65665258

2. Official Exhibition Introduction

Titled "The World of Dostoevsky: To Stop Reading is to Stop Thinking," this exhibition comprehensively introduces Dostoevsky's life, his creative work, and the diversity, contradictions, and tragic nature of the characters he portrayed.

It traces the image of the writer through the various stages of his life and work—the sharp talent of his early years, the trials of penal servitude, the difficulties of creation, the grief of parting from family, the happiness of married life, and the high esteem he received from his contemporaries—bringing his full portrait into focus.

The exhibition items, brought by the Fyodor Mikhailovich Dostoevsky Literary Memorial Museum in Russia, encompass the writer's books, manuscripts, documents, and portraits, as well as paintings and illustrations by renowned artists inspired by Dostoevsky's works.

Particularly valuable are the writer's personal effects held by the aforementioned museum and the Literary Museum of the Russian Academy of Sciences' Institute of Russian Literature (Pushkin House), including his tobacco case, hat, medicine bottles, ink set, and even the pen nib used to write The Brothers Karamazov.

By displaying these actual artifacts alongside reproductions of books and letters, and portraits, the exhibition invites visitors into the writer's creative world and private life, allowing them to witness Dostoevsky's literary universe firsthand.

3. Main Exhibits and Related Items (from Captions)

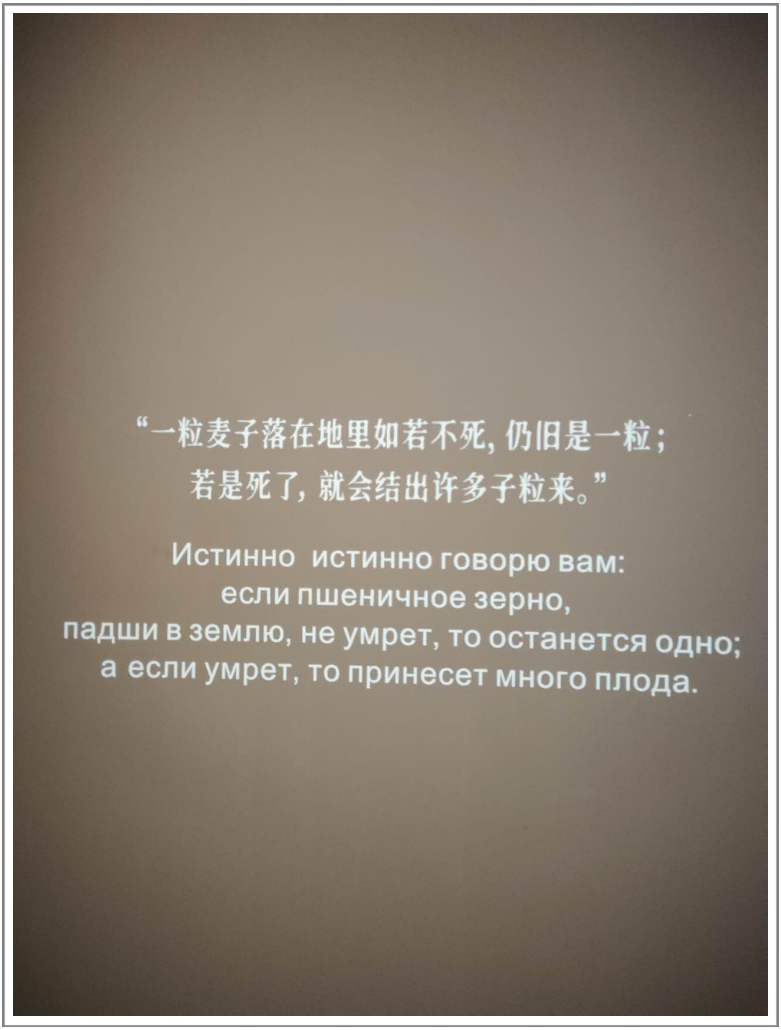
- Manuscript of Crime and Punishment (1970s reproduction)
- Death mask of Fyodor Mikhailovich Dostoevsky (19th-century plaster cast reproduction)
- Pen nib used to write The Brothers Karamazov
- Ink set from the 1860s (used by Fyodor Mikhailovich Dostoevsky)
- A Writer's Diary (1877)
- Demons Illustration Series (1934)

- The Engineer's Castle (mid-19th century, likely referring to Mikhailovsky Castle)
- Secret arrest warrant addressed to Major Tutyunov (reproduction of the 1849 original)
- Magazines Vremya (Time) (1862) and Epokha (Epoch) (1864), founded by the Dostoevsky brothers
- Stage production of The Gambler at the Pushkin Theatre (1956–1976)

Prologue



Epigraph



"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."

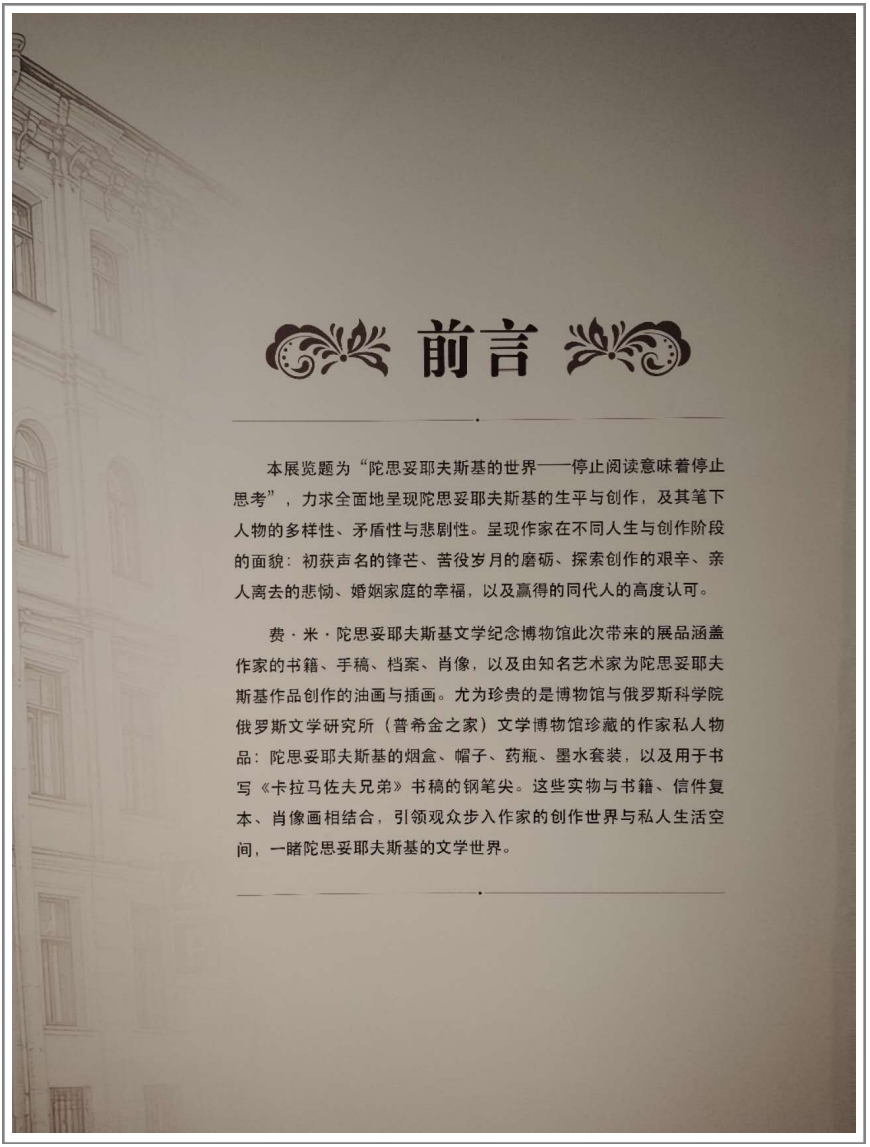
※ A verse from the Gospel of John (12:24) in the New Testament. Used as the epigraph for Dostoevsky's final, culminating masterpiece, The Brothers Karamazov.

Illustration: The Brothers Karamazov



Artist: Mikhail Abramovich Bechkov
Year: 2020
Place of Creation: St. Petersburg, Russia
※ From right to left: the eldest Dmitry, the second Ivan, and the youngest Alyosha.

Foreword



前言

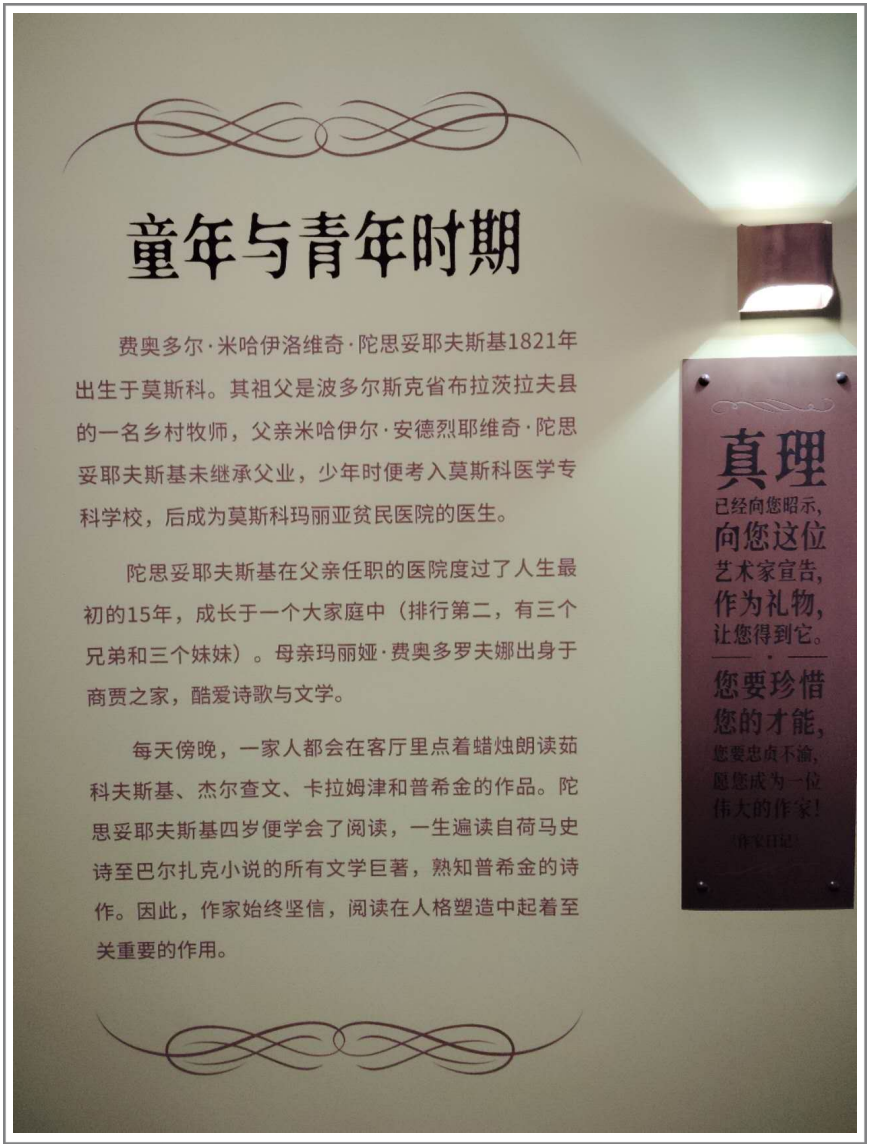
本展览题为“陀思妥耶夫斯基的世界——停止阅读意味着停止思考”，力求全面地呈现陀思妥耶夫斯基的生平与创作，及其笔下人物的多样性、矛盾性与悲剧性。呈现作家在不同人生与创作阶段的面貌：初获声名的锋芒、苦役岁月的磨砺、探索创作的艰辛、亲人离去的悲恸、婚姻家庭的幸福，以及赢得的同代人的高度认可。

费·米·陀思妥耶夫斯基文学纪念博物馆此次带来的展品涵盖作家的书籍、手稿、档案、肖像，以及由知名艺术家为陀思妥耶夫斯基作品创作的油画与插画。尤为珍贵的是博物馆与俄罗斯科学院俄罗斯文学研究所（普希金之家）文学博物馆珍藏的作家私人物品：陀思妥耶夫斯基的烟盒、帽子、药瓶、墨水套装，以及用于书写《卡拉马佐夫兄弟》书稿的钢笔尖。这些实物与书籍、信件复本、肖像画相结合，引领观众步入作家的创作世界与私人生活空间，一睹陀思妥耶夫斯基的文学世界。

Titled "The World of Dostoevsky: To Stop Reading is to Stop Thinking," this exhibition aims to comprehensively introduce Dostoevsky's life, his creative work, and the diversity, contradictions, and tragic nature of the characters he portrayed.

It traces the image of the writer through the various stages of his life and work—the sharp talent of his early years, the trials of penal servitude, the difficulties of creation, the grief of parting from family, the happiness of married life, and the high esteem he received from his contemporaries—bringing his full portrait into focus.
The exhibition items, brought by the Fyodor Mikhailovich Dostoevsky Literary Memorial Museum in Russia, encompass the writer's books, manuscripts, documents, and portraits, as well as paintings and illustrations by renowned artists inspired by Dostoevsky's works.
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By displaying these actual artifacts alongside reproductions of books and letters, and portraits, the exhibition invites visitors into the writer's creative world and private life, allowing them to witness Dostoevsky's literary universe firsthand.、ドストエフスキーの文学世界を目の当たりにすることができます。

Description: "Childhood and Adolescence (1)"



Fyodor Mikhailovich Dostoevsky was born in Moscow in 1821. His grandfather was a village priest in Bratslav County, Podolsk Province, but his father, Mikhail Andreevich Dostoevsky, did not

follow this path. Instead, he entered the Moscow Medical-Surgical Academy as a youth and later became a physician at the Moscow Mariinsky Hospital for the Poor.

Dostoevsky spent the first fifteen years of his life in this hospital where his father worked, growing up in a large family (he was the second son, with three brothers and three sisters). His mother, Maria Fyodorovna, came from a merchant family and loved poetry and literature.

Every evening, the family gathered in the drawing-room and read the works of Zhukovsky, Derzhavin, Karamzin, and Pushkin by candlelight. Dostoevsky learned to read at age four and, throughout his life, devoured literary masterpieces ranging from Homer's epics to Balzac's novels, and was intimately familiar with Pushkin's poetry. Consequently, the writer believed throughout his life that reading played an extremely important role in the formation of one's character.

Description: "Childhood and Adolescence (2)"



※ The book on the lower left is a collection of Pushkin's works (1855) that Dostoevsky avidly read in his youth. On the right is a bronze statue of Pushkin (1975).

In February 1837, his mother, Maria Fyodorovna, passed away from illness at the age of 37. Her death not only marked the end of the family's warm era but also signified the end of Dostoevsky's childhood itself.
His father, Mikhail Andreevich, was left to raise seven children alone. To secure the future livelihood of his two eldest sons, he enrolled them in the most prestigious military engineering school in St. Petersburg. Dostoevsky received a solid education there. In 1839, he learned from a letter from home about his father's sudden death.
In August 1843, Dostoevsky successfully graduated with the rank of second lieutenant and was assigned to the conscription office of the St. Petersburg engineering corps. However, his aspirations had already turned to literature during his studies. Consequently, after only a year of service, he abandoned the respectable path of an engineer that would have guaranteed his livelihood and, heeding his inner calling, resolved to become a writer.

※ Although not mentioned in detail in this exhibition, a rumor circulated that Dostoevsky's father, Mikhail, was brutally murdered by resentful serfs on his own estate. Dostoevsky himself was deeply shaken by this event, and the motif of "death" linked to "father" would repeatedly appear in his subsequent works.

Lithograph: The Engineer's Castle



Original Drawer: Adolf Iosifovich Charlemagne
Lithographic Printers: Louis Julien Jacottet (Jean-Louis) and Joseph Gabriel Aubertin
Year of Production: Mid-19th century
※ The Military Engineering School was located within this building, where Dostoevsky studied.

Lithograph: Junior Cadets of the Military Engineering School
1833-1843

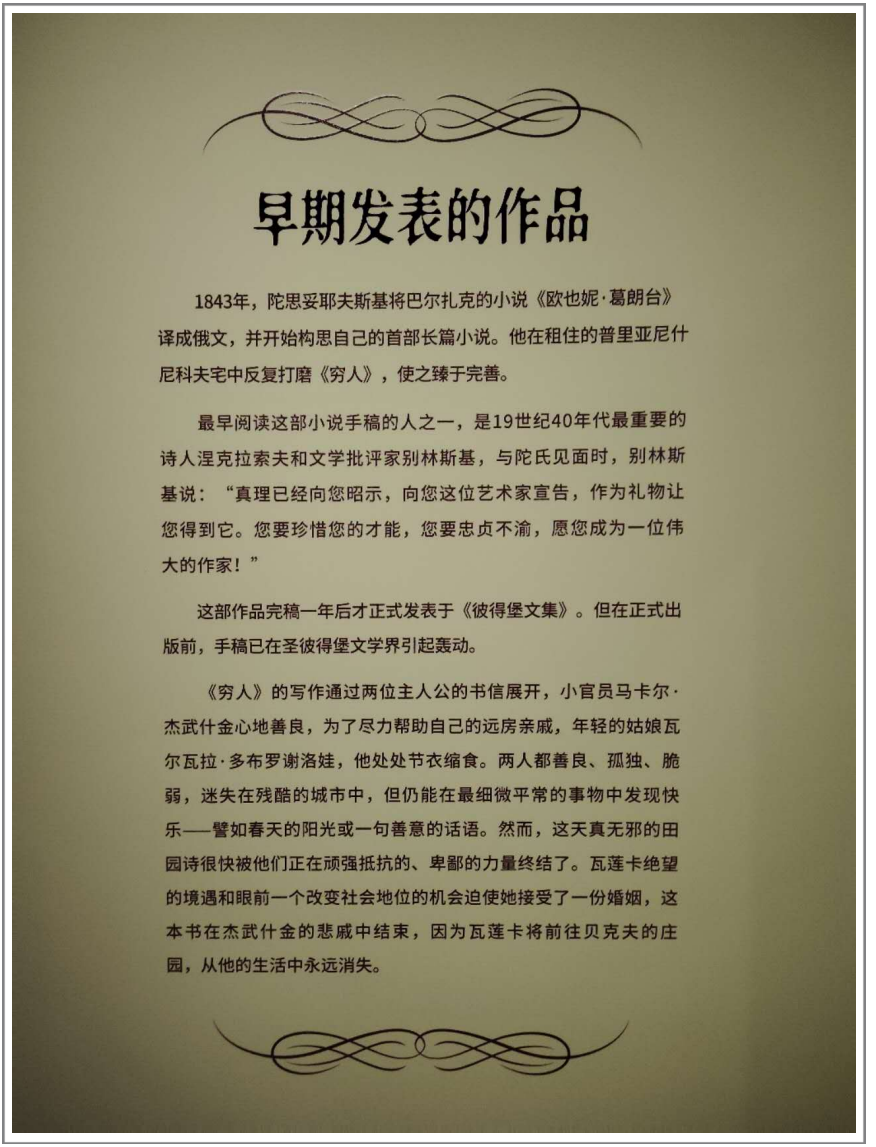


Artists: Alexander Vasilievich Viskovatov, Karl Augustovich Lemercier
Year: 1899
※ This is a reconstruction of what students looked like at that time, not Dostoevsky himself.

After graduating from the Engineering School and embarking on a path as an elite technical bureaucrat, he resigned just one year later. He made a brilliant literary debut with his first work, Poor Folk, but his fate darkened after he joined the Petrashevsky Circle to oppose serfdom.

In 1849, suspected of anti-government activities, he was arrested. After about eight months in prison, he was sentenced to death by firing squad, but at the very moment of execution, a reprieve from the Tsar arrived—a cruel charade known as a "mock execution." Though he was spared, the price was four years of penal servitude in Siberia. This experience of "terror face-to-face with death" and "ultimate rebirth" became the source of the profound human insight that animates his later great literary works.

Description: "Early Published Works"



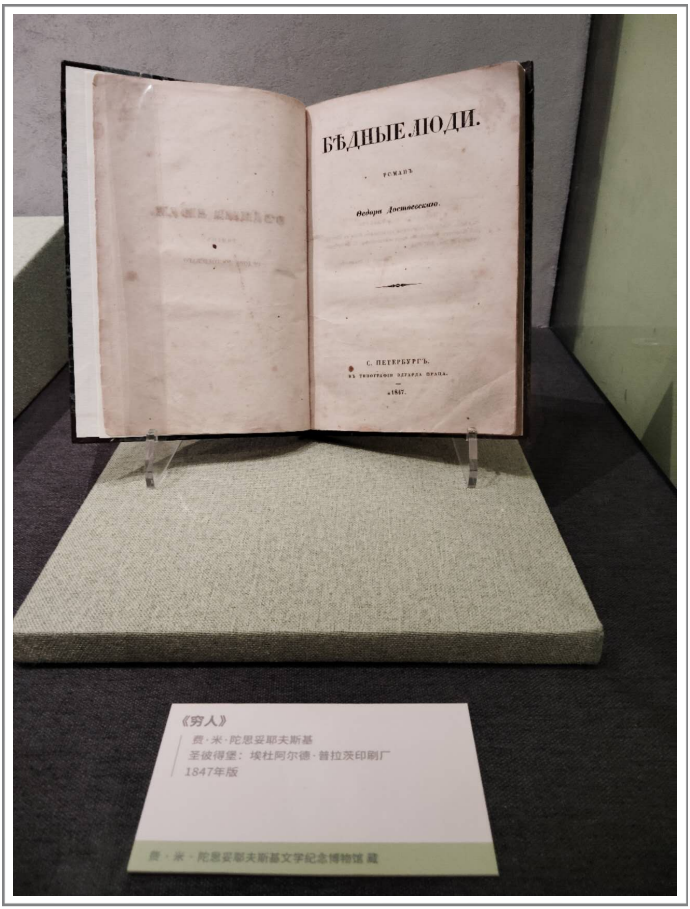
In 1843, Dostoevsky translated Balzac's novel Eugénie Grandet into Russian and began conceptualizing his own first novel. He

repeatedly revised and polished Poor Folk while lodging at the Pryanishnikov House.
Among the first to read the manuscript of this novel were the poet Nekrasov, a representative of the 1840s, and the literary critic Belinsky. When meeting Dostoevsky, Belinsky said:

"Truth has already been shown to you, and it has been proclaimed to you as an artist. As a gift, you have received it. Treasure your talent and be faithful to it. May you become a great writer!"

The work was formally published in the Petersburg Collection a year after its completion. Even before official publication, however, the manuscript had already created a great stir in St. Petersburg's literary circles.
Poor Folk unfolds through the letters of two protagonists. The low-ranking official Makar Devushkin is kind-hearted and tries to help his distant relative, the young girl Varvara Dobroselova, by depriving himself in every possible way. Both are good, lonely, and weak, lost in a cruel city, yet they find joy in the simplest, everyday things—a spring ray of sunshine, a kind word.
However, this innocent idyll eventually comes to an end due to the vile forces they are desperately trying to resist. Varvara's (Varenka's) desperate situation and the imminent chance to change her social standing force her to accept a certain marriage. The novel concludes with Varenka departing for Bykov's estate, disappearing from Devushkin's life forever, leaving him in sorrow.

Book: Poor Folk



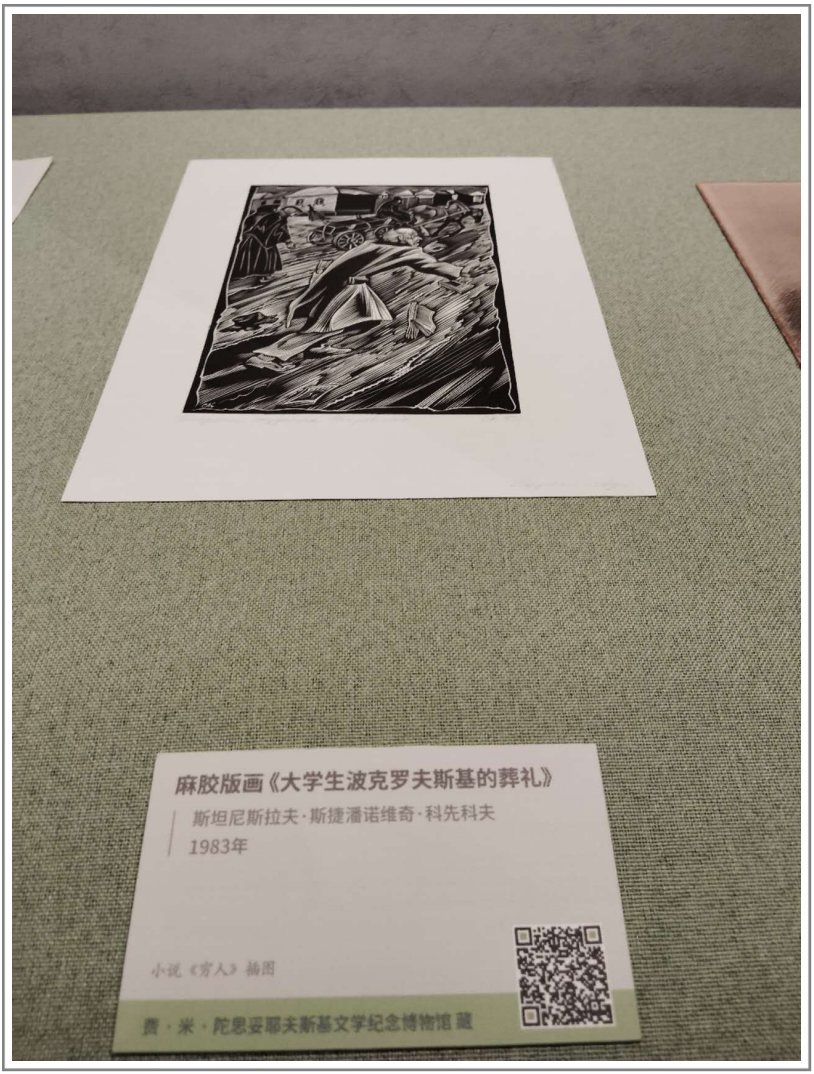
Place of Publication: St. Petersburg
Printer: Printing House of Eduard Pratz
Year of Publication: 1847 edition
※ Poor Folk is Dostoevsky's debut work, published in 1846, which immediately drew attention. This edition, published the following year (1847), is evidence of the writer's early success. However, his next work, The Double, with its psychological dissection, was poorly received by contemporary readers, and he lost many supporters.

Portrait: Vissarion Grigorievich Belinsky (Reproduction)



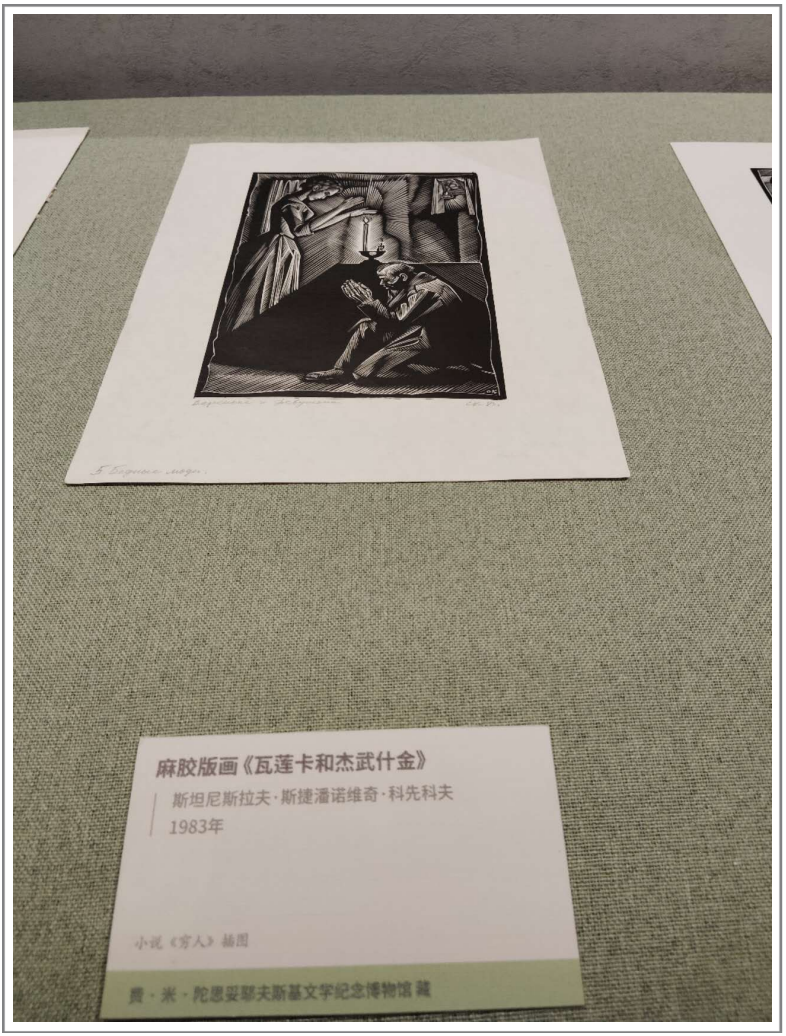
Artist: Reproduction based on the original by Ivan Alekseevich Astafiev
Year: 1880–1919
※ Belinsky was a leading 19th-century Russian literary critic, known for praising Dostoevsky's debut novel, Poor Folk.

Linocut: Funeral of the Student Pokrovsky



Artist: Stanislav Stepanovich Kosenkov
Year: 1983
Work: Illustration for the novel Poor Folk
※ Pokrovsky is a character appearing in Poor Folk, a poor young student. His funeral scene is known as one of the most poignant episodes in the work.

Linocut: Varenka and Devushkin



Artist: Stanislav Stepanovich Kosenkov
Year: 1981
Work: Illustration for the novel Poor Folk
※ Varenka (Varvara) and Devushkin (Makar Devushkin) are the two protagonists of Poor Folk. This linocut depicts their relationship, a connection forged through an exchange of letters.

Illustration: Illustrated Scenes of the Reserve District in the 1860s–70s



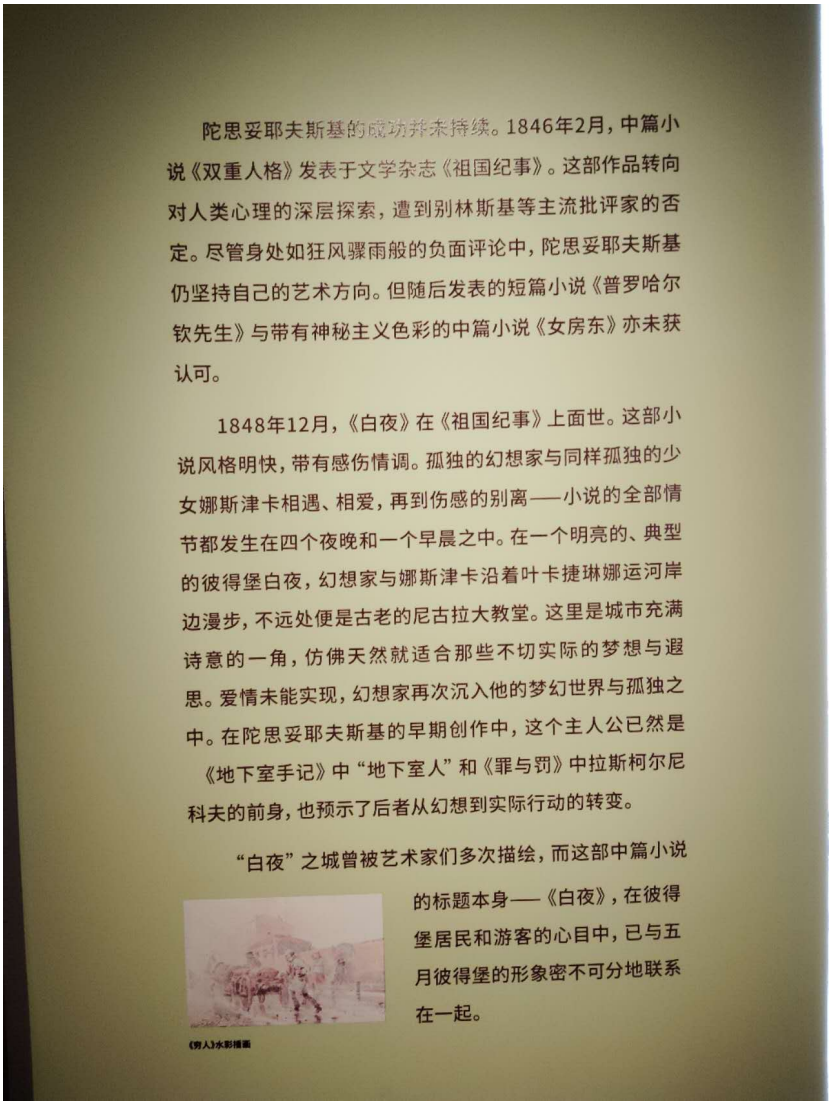
Artist: Boris Kostygov

Drawing: The Pryanishnikov House



Artist: Yuri Alexandrovich Popovsky
Year: 1972
※ The Pryanishnikov House was the building in St. Petersburg where Dostoevsky lodged and where he wrote his debut novel, Poor Folk. This work depicts the building, which holds deep significance for the writer.

Description: "From The Double to White Nights"



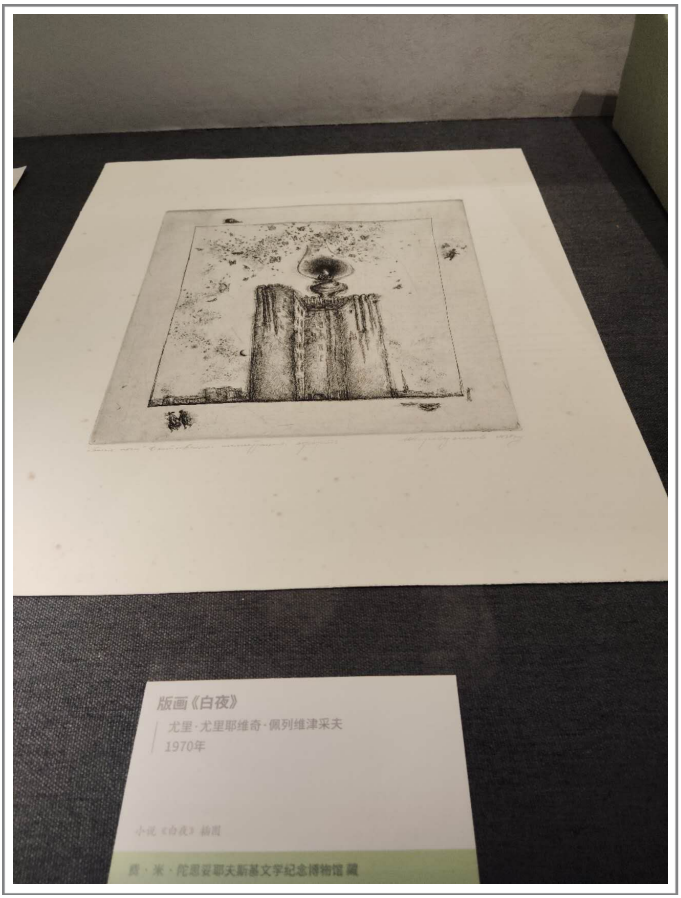
Dostoevsky's success did not last long. In February 1846, the novella The Double was published in the literary journal Notes of the Fatherland. This work marked a turn toward a deeper exploration of human psychology, but it was rejected by

mainstream critics, including Belinsky. Despite being subjected to a storm of negative criticism, Dostoevsky adhered to his artistic direction. However, the subsequently published short story Mr. Prokharchin and the mystical novella The Landlady also failed to gain recognition.

In December 1848, White Nights was published in Notes of the Fatherland. This novella has a bright style and a sentimental tone. A lonely dreamer meets a similarly lonely girl, Nastenka; they fall in love and then face a heart-wrenching parting—all the events of the story unfold over just four nights and one morning. On one bright, typical St. Petersburg white night, the dreamer walks with Nastenka along the bank of the Ekaterina Canal, near which stands the old St. Nicholas Cathedral. It is a particularly poetic corner of the city, perfect for unworldly reverie and contemplation. The romance fails, and the dreamer sinks back into his world of dreams and solitude. Within Dostoevsky's early work, this protagonist is already a precursor to the "underground man" from Notes from Underground and Raskolnikov from Crime and Punishment, heralding their later transition from fantasy to action.

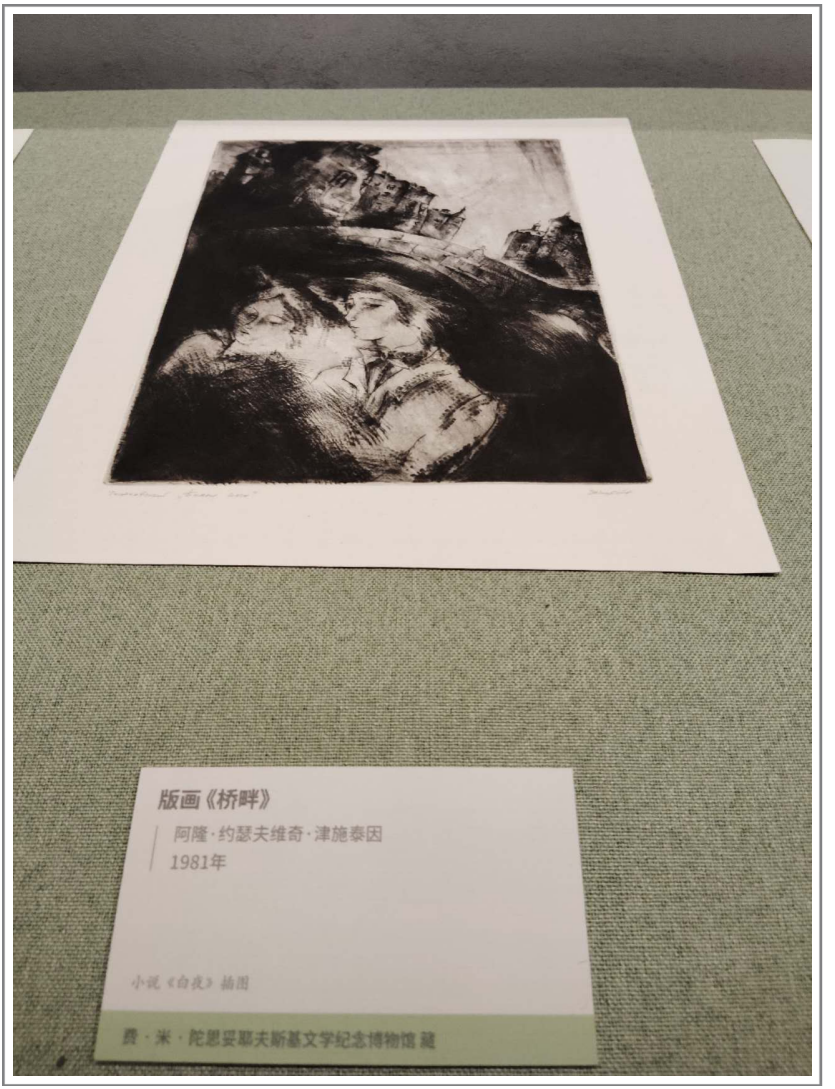
The city of "White Nights" has been depicted by many artists, but the very title of this novella—White Nights—is inextricably linked in the minds of Petersburg residents and tourists to the image of the city in May.

Print: White Nights



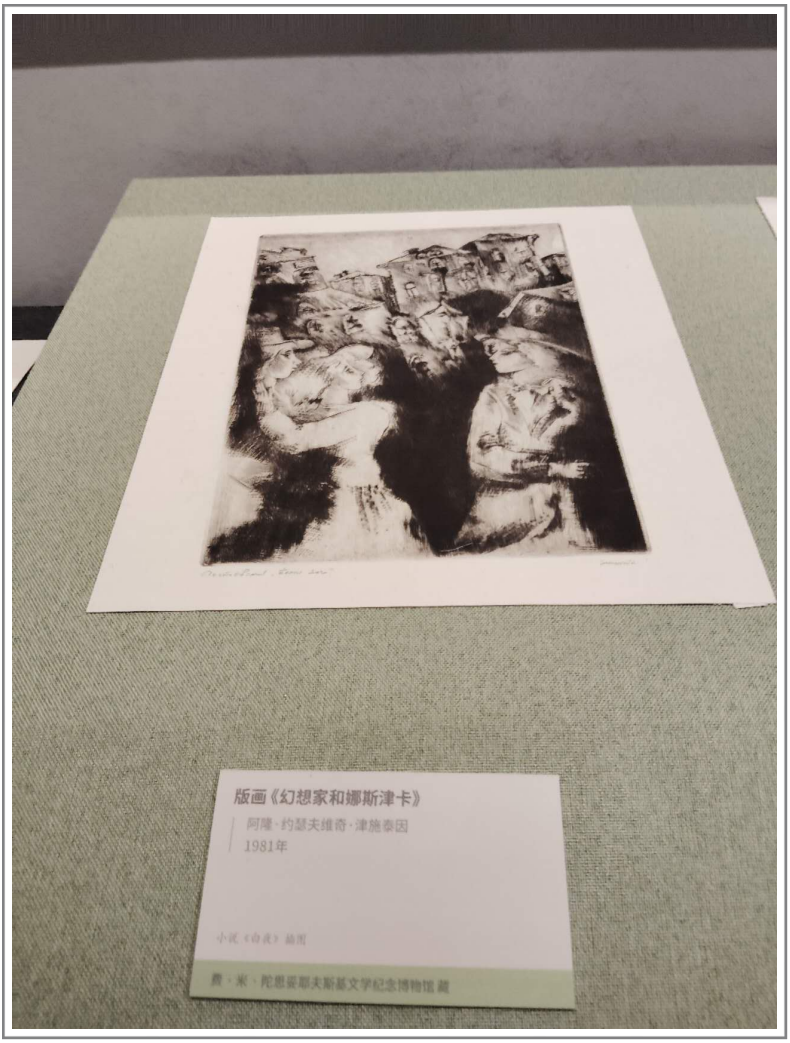
Artist: Yuri Yurievich Perevizintsev
Year: 1970
Work: Illustration for the novella White Nights
※ White Nights is a masterpiece of Dostoevsky's early period, a poignant love story set during the St. Petersburg white nights. Perevezentsev was a renowned Soviet and Russian graphic artist, a master of book illustration and printmaking. The image symbolically represents the inner landscape of the "lonely youth (dreamer)" through the depiction of a "streetlamp" and "St. Petersburg buildings and canals."

Print: By the Bridge



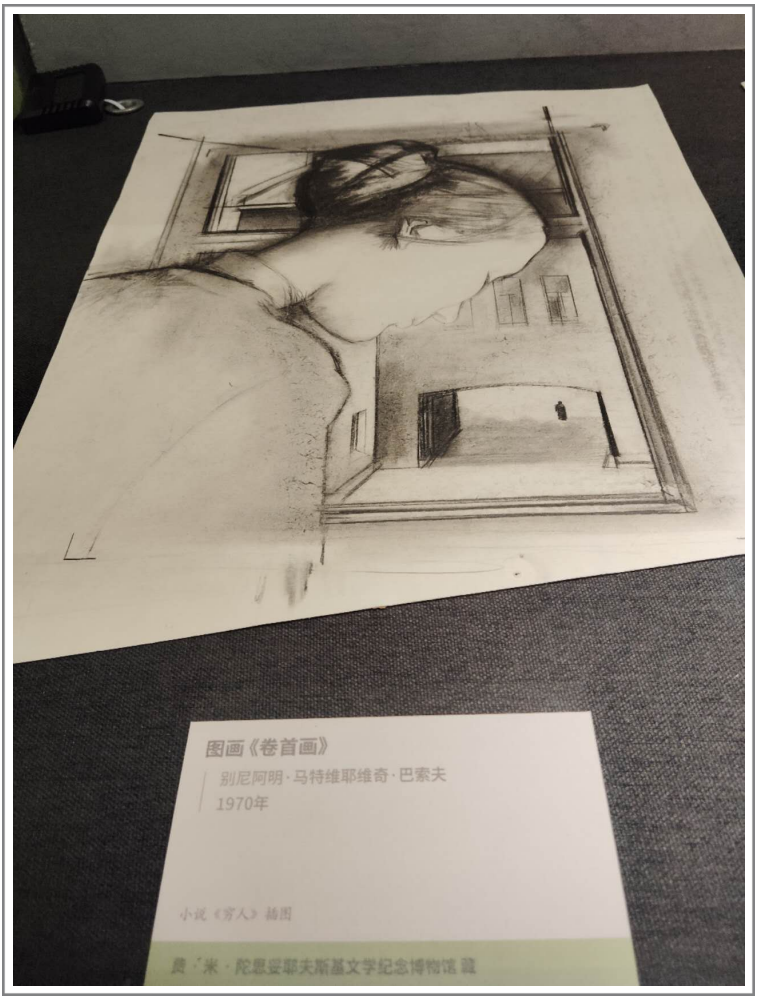
Artist: Aron Iosifovich Ginshtein
Year: 1981
Work: Illustration for the novella White Nights
※ Another work related to White Nights. The bridge appears as a significant setting in the story.

Print: The Dreamer and Nastenka



Artist: Aron Iosifovich Tsinshtein
Year: 1981
Work: Illustration for the novella White Nights
※ Depicting the protagonist of White Nights, the "Dreamer" (narrator), and the heroine "Nastenka" (Nastya). This illustration effectively conveys the fantastical and melancholic atmosphere of their brief encounter.

Drawing: Frontispiece



Artist: Benyamin Matveevich Basov
Year: 1970
Work: Illustration for the novel Poor Folk
※ A "frontispiece" refers to a decorative illustration placed on the title page or at the beginning of a chapter. Basov was a Soviet-era artist who illustrated many works of Russian classical literature. This piece is considered a symbolic depiction of the world of Poor Folk.

Drawing: The Shil House



Series: From the Dostoevsky's Petersburg series
Artist: Boris Gennadievich Kostygov
Year: 1993
Commentary: Dostoevsky lived in this house from 1847 and wrote the novella White Nights here. He was also arrested within this house in 1849.
※ At the time, Dostoevsky was participating in a circle organized by Petrashevsky, where they discussed socialist ideas. The Imperial Russian regime considered this treason, arresting all members as political criminals.

In 1849, suspected of anti-government activities, he was arrested. After about eight months in prison, he was sentenced to death by firing squad, but at the very moment of execution, a reprieve from the Tsar arrived—a cruel charade known as a "mock execution." Though he was spared, the price was four years of penal servitude in Siberia. This experience of "terror face-to-face with death" and "ultimate rebirth" became the source of the profound human insight that animates his later great literary works.

Description: "Participation in the Petrashevsky Circle and the Mock Execution"



In the spring of 1846, Dostoevsky happened to meet Mikhail Petrashevsky and, starting in 1847, began attending the "Friday

meetings" held at his home. There, together with other young men, he read revolutionary-leaning banned books and discussed the ideas of utopian socialists. Over time, these peaceful gatherings gradually transformed into a political circle. Influenced by the wave of revolutions in Europe, the government of Nicholas I sent spies into the Petrashevsky Circle. Based on the informant's denunciations, arrests began.

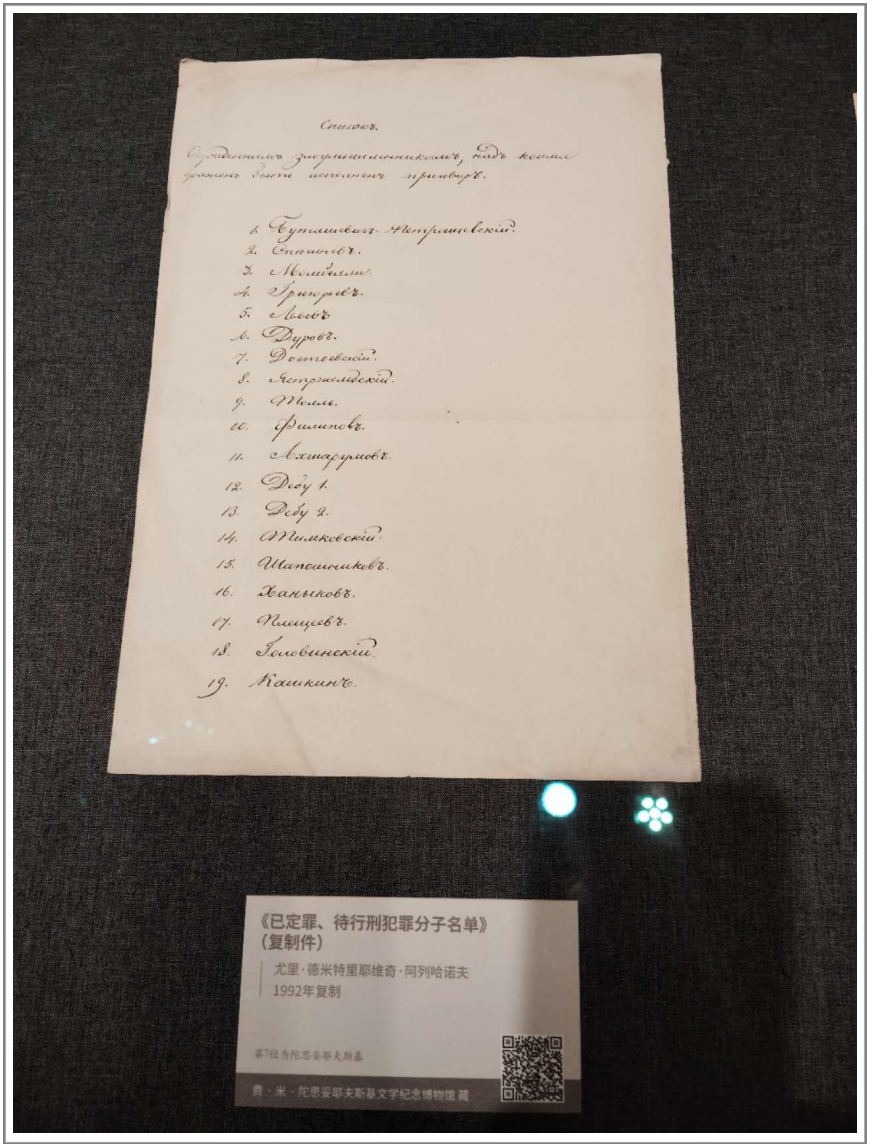
In the early morning of April 23, 1849, Dostoevsky was arrested and imprisoned in a solitary cell in the Alekseevsky Ravelin of the Peter and Paul Fortress, where he was held for eight months. During his imprisonment, books and magazines sent by his brother became his spiritual support. During this time, Dostoevsky wrote the bright short story The Little Hero.

On December 22, 1849, the main members of the Petrashevsky Circle were taken to the Semyonovsky Parade Ground, where executions by firing squad were typically carried out. However, just before the execution, a decree of mercy suddenly arrived, commuting Dostoevsky's death sentence to four years of hard labor, followed by exile.

This "mock execution" was a clever psychological shock tactic orchestrated by Nicholas I. This experience of being on the brink of life and death left a deep imprint on Dostoevsky's subsequent creative work. In the novel The Idiot, the protagonist Prince Myshkin reflects deeply on the sensations of the final minutes before an execution.

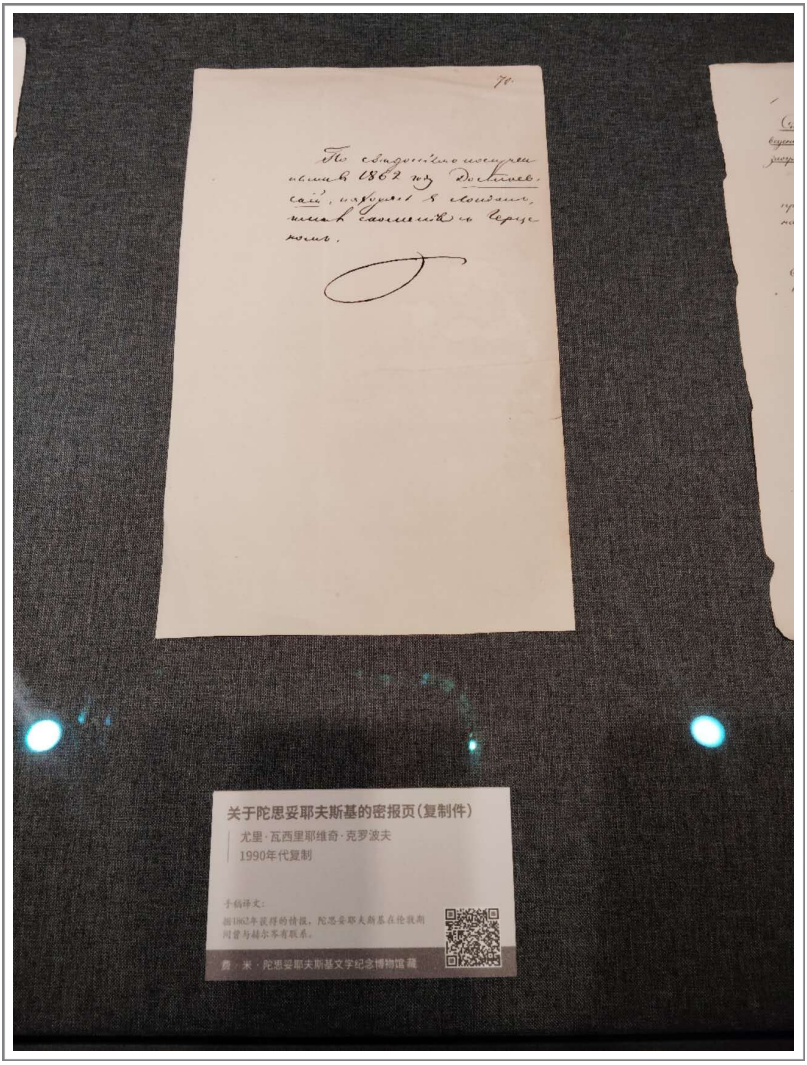
※ In essence, the death sentence for Dostoevsky and the others was a "show." However, the condemned men were unaware of this, and at the very moment the guns were aimed at them, they prepared for actual "death." The psychological landscape he felt at that moment of "mock execution" became the foundation for the themes of death and life, time and eternity, that run throughout his literature.

Document: "Criminals Convicted and Awaiting Execution"



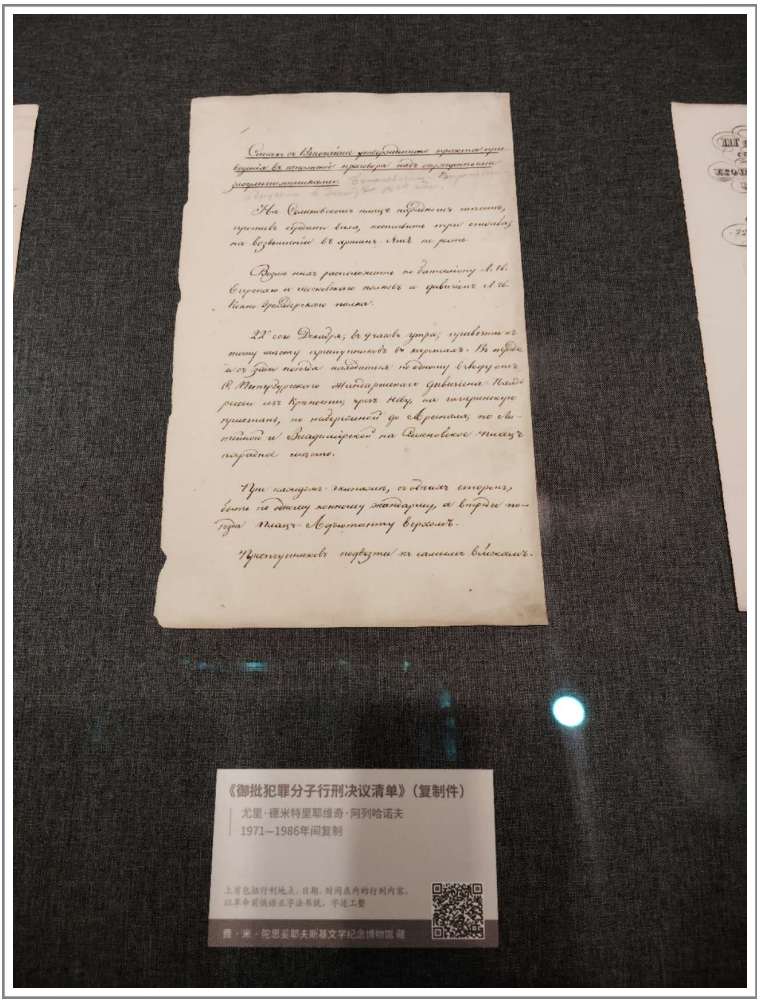
Artist: Yuri Dmitrievich Alekhanov
Supplementary Info: Copy from 1992
※ Number 7 on the list is Dostoevsky.

Document: "Page of a Secret Report on Dostoevsky (Copy)"



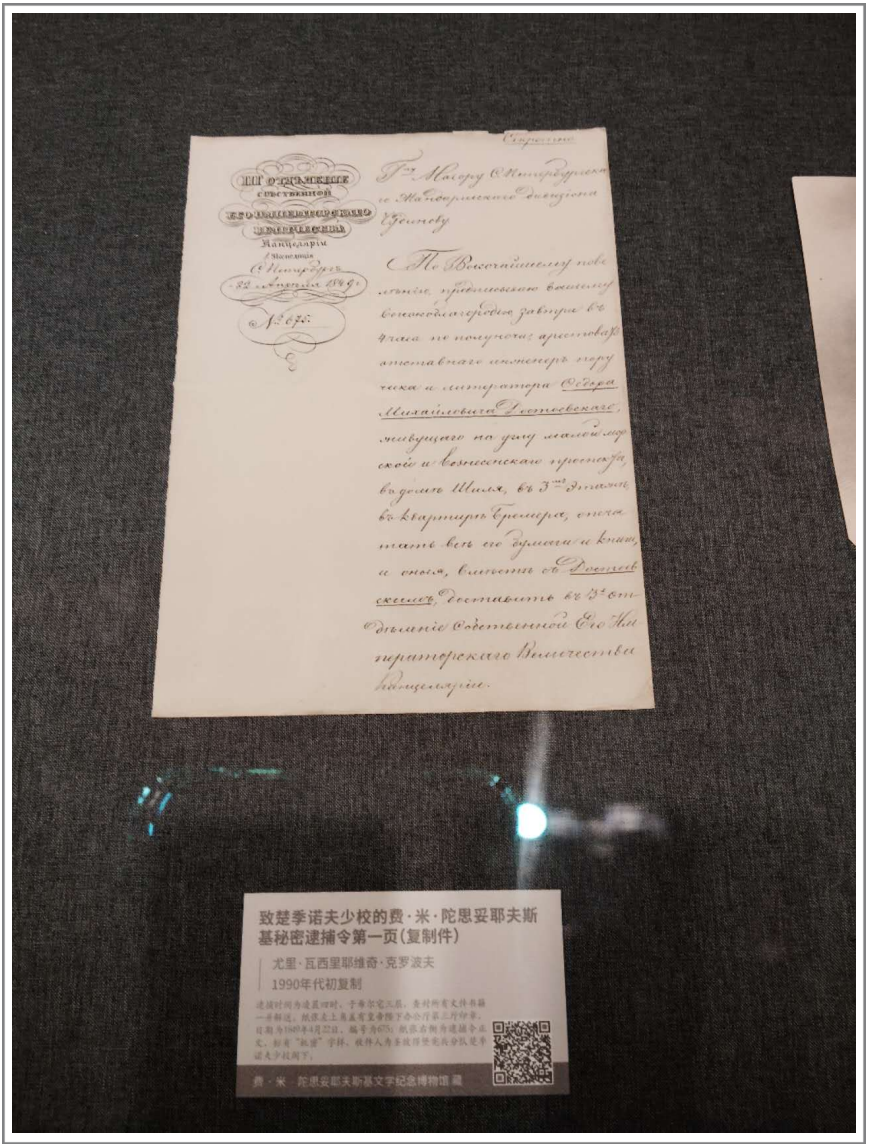
Artist: Yuri Vasilievich Kropov
Supplementary Info: Copy from the 1990s
※ Translation of manuscript text: According to information obtained in 1862, Dostoevsky had contact with Herzen during his stay in London.

Document: "List of Criminal Execution Resolutions Approved by His Majesty (Copy)"



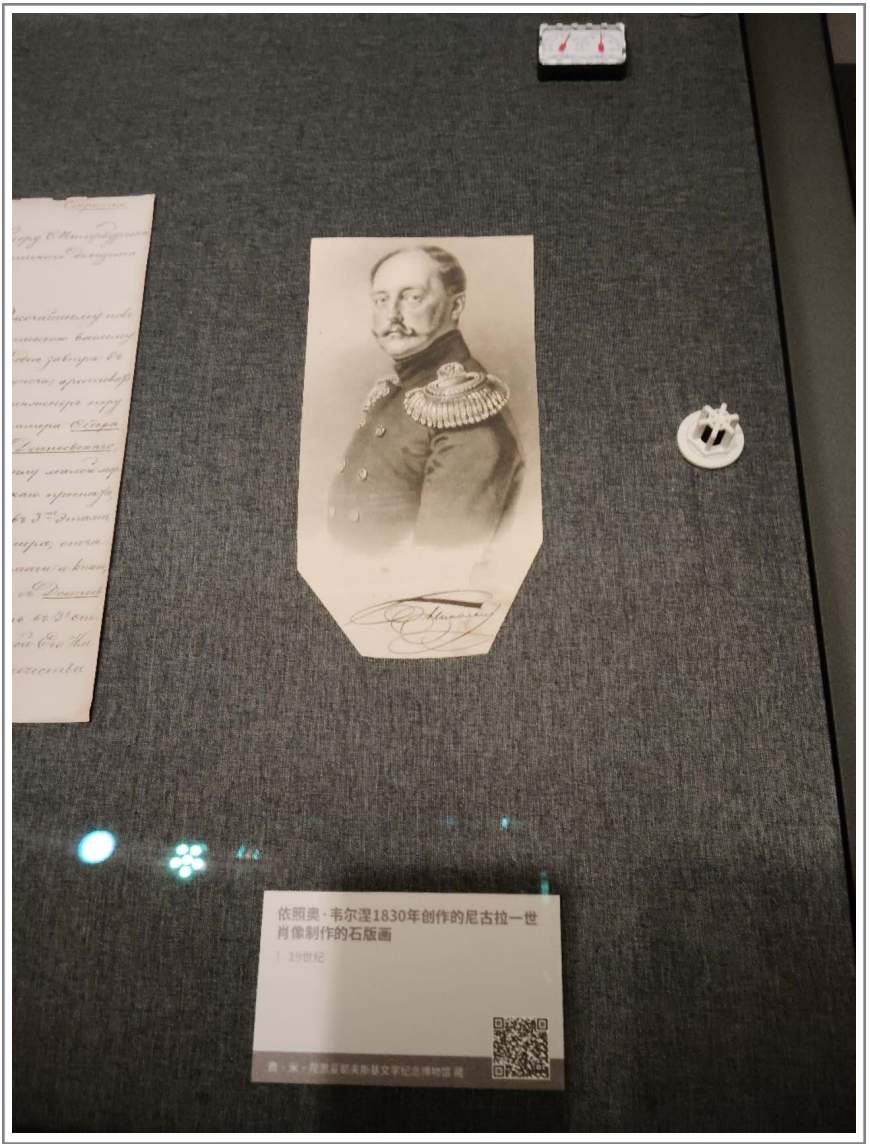
Artist: Yuri Dmitrievich Alekhanov
Supplementary Info: Copy from 1971–1986
※ The upper part contains details of the execution, including location, date, and time, written in pre-revolutionary Russian orthography.

Document: "Secret Arrest Warrant for Fyodor Mikhailovich Dostoevsky, Page One, Addressed to Major Fedorov (Copy)"



Artist: Yuri Vasilievich Kropov
Supplementary Info: Copy from the early 1990s

Lithograph: Portrait of Emperor Nicholas I



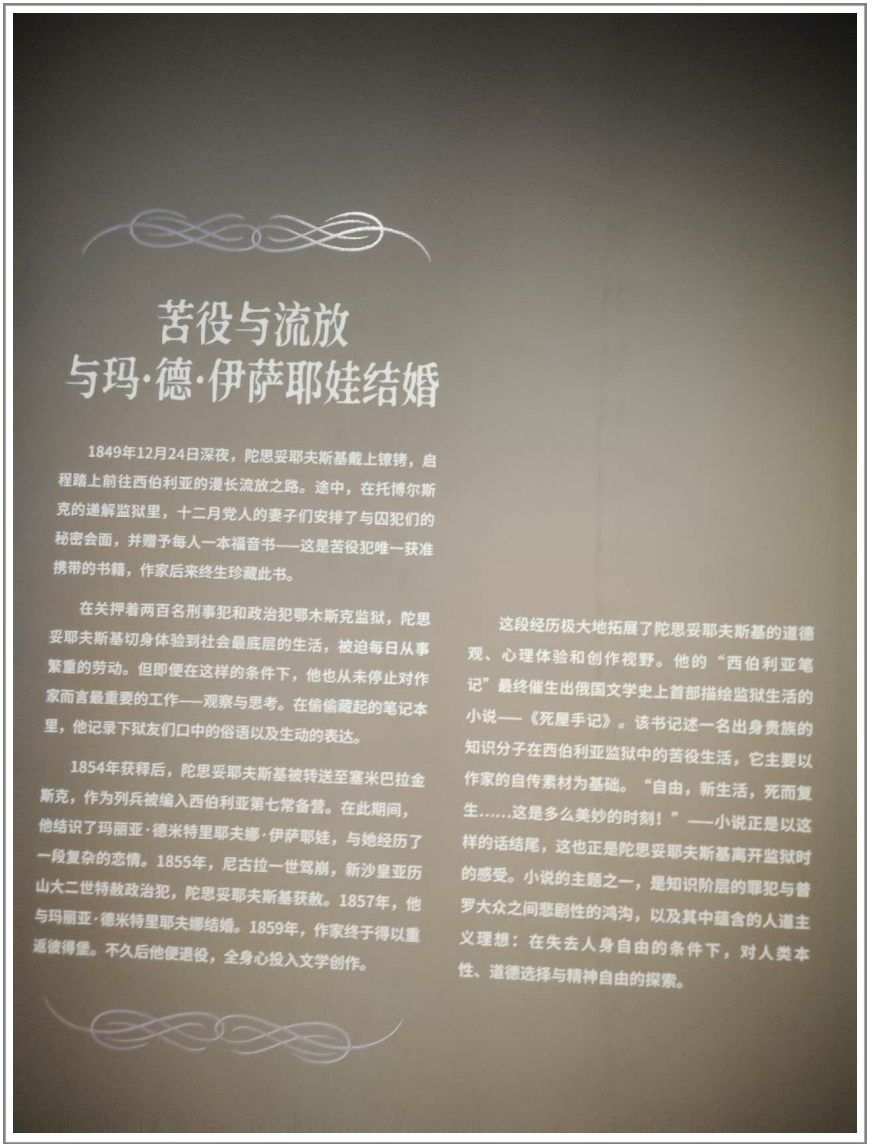
Artist: Horace Vernet
Supplementary Info: Produced in 1830

Drawing: Semyonovsky Parade Ground



Series: From the Dostoevsky's Petersburg series
Artist: Boris Gennadievich Kostygov
Year: 1993
※ The Semyonovsky Parade Ground is where Dostoevsky experienced the mock execution in 1849. A reprieve arrived just before the firing squad was to shoot him, sparing his life.

Description: "Marriage to Maria Dmitrievna Isaeva"

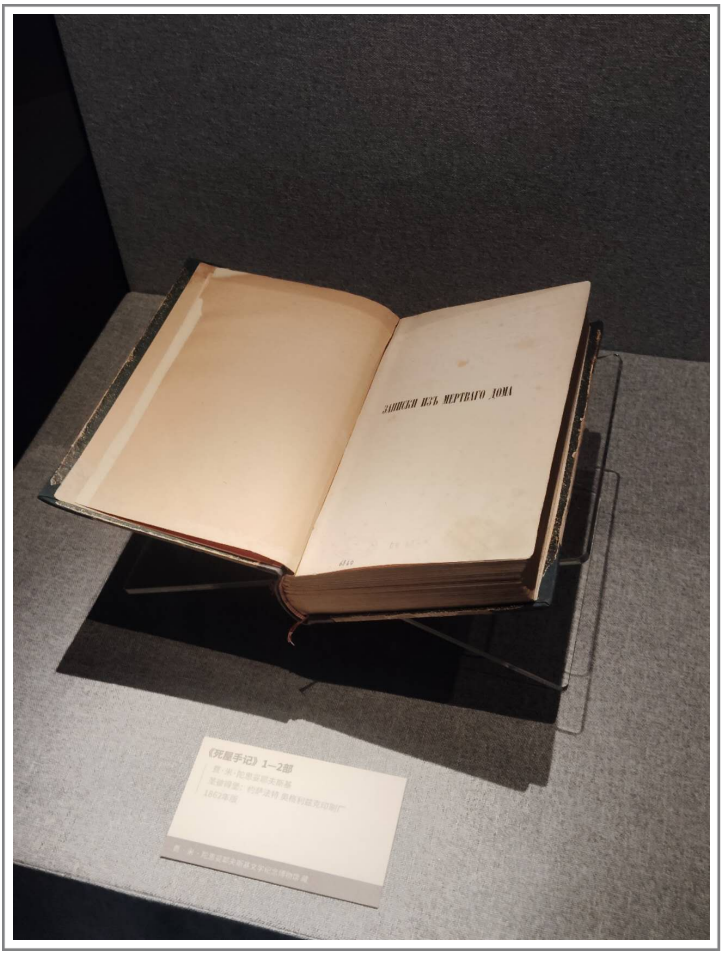


Late on the night of December 24, 1849, Dostoevsky, shackled, began his long journey into Siberian exile. En route, in the transit prison of Tobolsk, the wives of the Decembrists arranged secret

meetings with the prisoners and gave each one a copy of the Gospel. This was the only book a convict was allowed to possess, and the writer cherished this Gospel for the rest of his life.
In the Omsk prison, which housed two hundred criminal and political convicts, Dostoevsky experienced firsthand the life of the lowest rungs of society, forced to perform heavy labor every day. Yet even under such conditions, he never ceased the most important work for a writer: observation and thinking. He secretly kept a notebook in which he recorded the slang and vivid expressions he heard from his fellow prisoners.
After his release in 1854, Dostoevsky was transferred to Semipalatinsk and enlisted as a private in the Siberian Seventh Line Battalion. During this time, he met Maria Dmitrievna Isaeva and experienced a complicated love affair with her. In 1855, Nicholas I died, and the new Tsar, Alexander II, granted amnesty to political prisoners; Dostoevsky received a pardon. In 1857, he married Isaeva and returned to St. Petersburg. He soon retired from military service and devoted himself entirely to literary creation.
This experience significantly broadened Dostoevsky's moral views, psychological understanding, and creative vision. His "Siberian notes" ultimately gave rise to the first work in Russian literature to depict prison life—Notes from the House of the Dead. This work recounts the penal servitude of an aristocratic intellectual in a Siberian prison, based largely on the writer's own autobiographical material.
"Freedom, new life, death and resurrection... what a glorious moment!"—the novel ends precisely with these words, reflecting Dostoevsky's own feelings upon leaving prison. One of the novel's themes is the tragic gulf between the intelligentsia prisoner and the common people, and the humanistic ideal embedded within it: the exploration of humanity, moral choice, and spiritual freedom even under conditions of deprivation.

※ The Gospel given to him by the Decembrists' wives in Tobolsk was one of Dostoevsky's most treasured possessions and is now held in the memorial museum. Notes from the House of the Dead, based on his Siberian penal servitude experience, greatly influenced later prison literature, such as Solzhenitsyn's One Day in the Life of Ivan Denisovich.

Book: Notes from the House of the Dead, Parts 1 & 2



Place of Publication: St. Petersburg
Printer: Printing House of Iosafat Ogryzko
Year of Publication: 1862 edition
※ Notes from the House of the Dead was written based on Dostoevsky's real-life experiences of penal servitude in Siberia. While it maintains a fictional narrative framework, it is essentially a work of non-fiction. It was serialized in the journal Russian World from 1860 to 1861 and published as a book (in two volumes) in 1862.

Illustration: First Impression – Kazin



Artist: Aron Iosifovich Ginshtein

Year: 1982

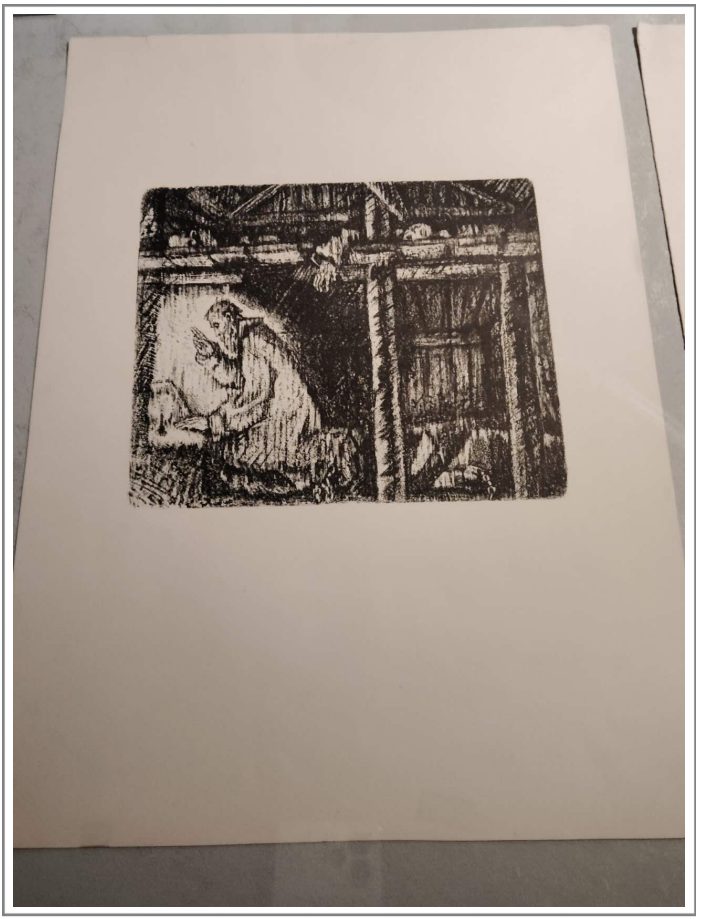
Work: Illustration for Notes from the House of the Dead

Print: Isay Fomich



Artist: Boris Lvovich Nepomnyashchy
Year: 2012
Work: Illustration for Notes from the House of the Dead
※ Isay Fomich is a Jewish prisoner appearing in Notes from the House of the Dead, a character who stands out within the prison due to his unique presence. He is portrayed as possessing humor and wisdom, earning respect from other prisoners. This print captures his character from a contemporary perspective.

Lithograph: Old Believer



Artist: Anel Zinovievna Tolkacheva
Year: 1971
Work: Illustration for Notes from the House of the Dead
※ The Old Believers (Raskolniki) are people who opposed the 17th-century reforms of the Russian Orthodox Church and preserved the old rituals. In Notes from the House of the Dead, Dostoevsky describes how they maintained their faith within prison, possessing a purity that set them apart from other inmates. They appeared to Dostoevsky as symbols of spiritual strength and unyielding faith.

Lithograph: Eight Eyes



Artist: Anel Zinovievna Tolkacheva
Year: 1971
Work: Illustration for Notes from the House of the Dead
※ By the same artist as the preceding Old Believer (1971). Likely a symbolic depiction of the guards' eyes constantly watching the prisoners.

Print: The Bathhouse



Artist: Aron Iosifovich Ginshtein
Year: 1982
Work: Illustration for Notes from the House of the Dead
※ Notes from the House of the Dead contains a vivid description of prisoners entering a public bathhouse (banya). The heat, steam, cramped conditions, nudity, and chaos are strikingly portrayed, making it a place where the raw, unvarnished aspects of human life are exposed; this print visualizes that scene.

Print: The Convict Animal



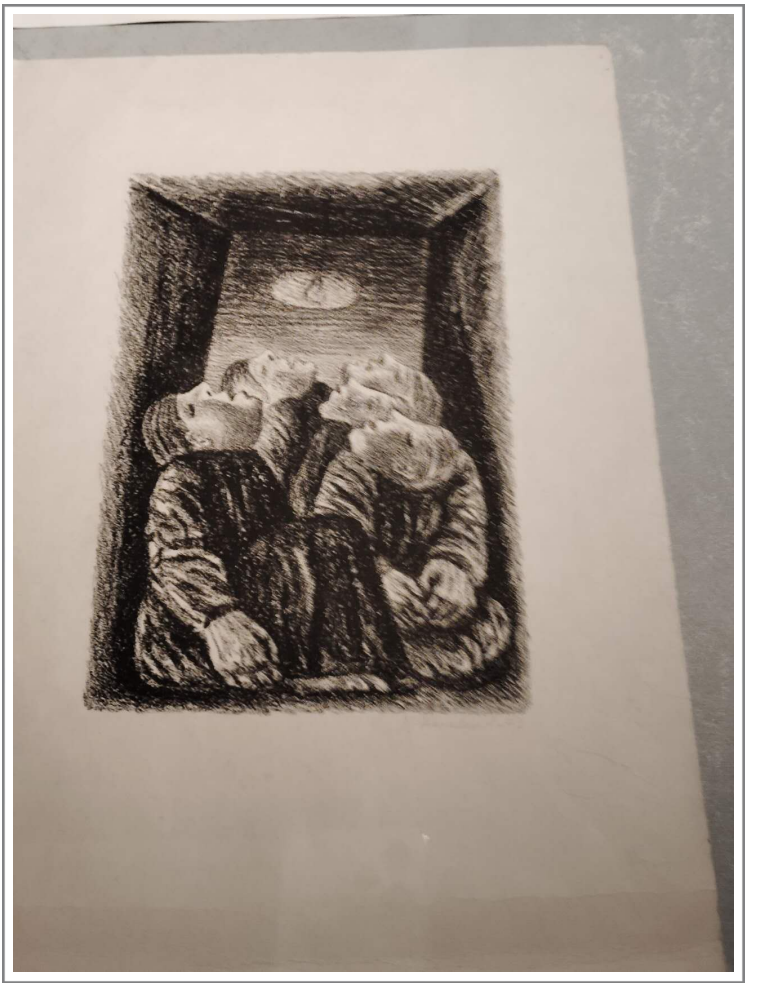
Artist: Aron Iosifovich Ginshtein
Year: 1982
Work: Illustration for Notes from the House of the Dead
※ Likely an illustration from Notes from the House of the Dead depicting the farm animals used in the prison.

Lithograph: The Bathhouse



Artist: Elena Vasilievna Ovchinnikova
Year: 1983
Work: Illustration for Notes from the House of the Dead
※ A different artist's interpretation of the same "Bathhouse" theme as Ginshtein's (1982). It is interesting how the expression and atmosphere differ entirely depending on the artist. The commonality is the vivid depiction of the prisoners' raw human drama.

Lithograph: Sleepers



Artist: Nikolai Alexandrovich Koshelikov
Year: 1973
Work: Illustration for Notes from the House of the Dead
※ In Notes from the House of the Dead, scenes of prisoners sleeping in a crowded, communal space are frequently depicted. This work is one such example; through the universal human act of "sleep," it likely expresses both the weakness and resilience of humans even in harsh conditions.

Print: Prostitute



Artist: Boris Lvovich Nepomnyashchy
Year: 2010
Work: Illustration for Notes from the House of the Dead
※ While Notes from the House of the Dead portrays the prisoners' pasts and their interactions inside and outside the prison, the fates of women—especially those living in poverty at the bottom of society—are also a significant motif. This print is considered an exploration of such themes.

Print: Despair



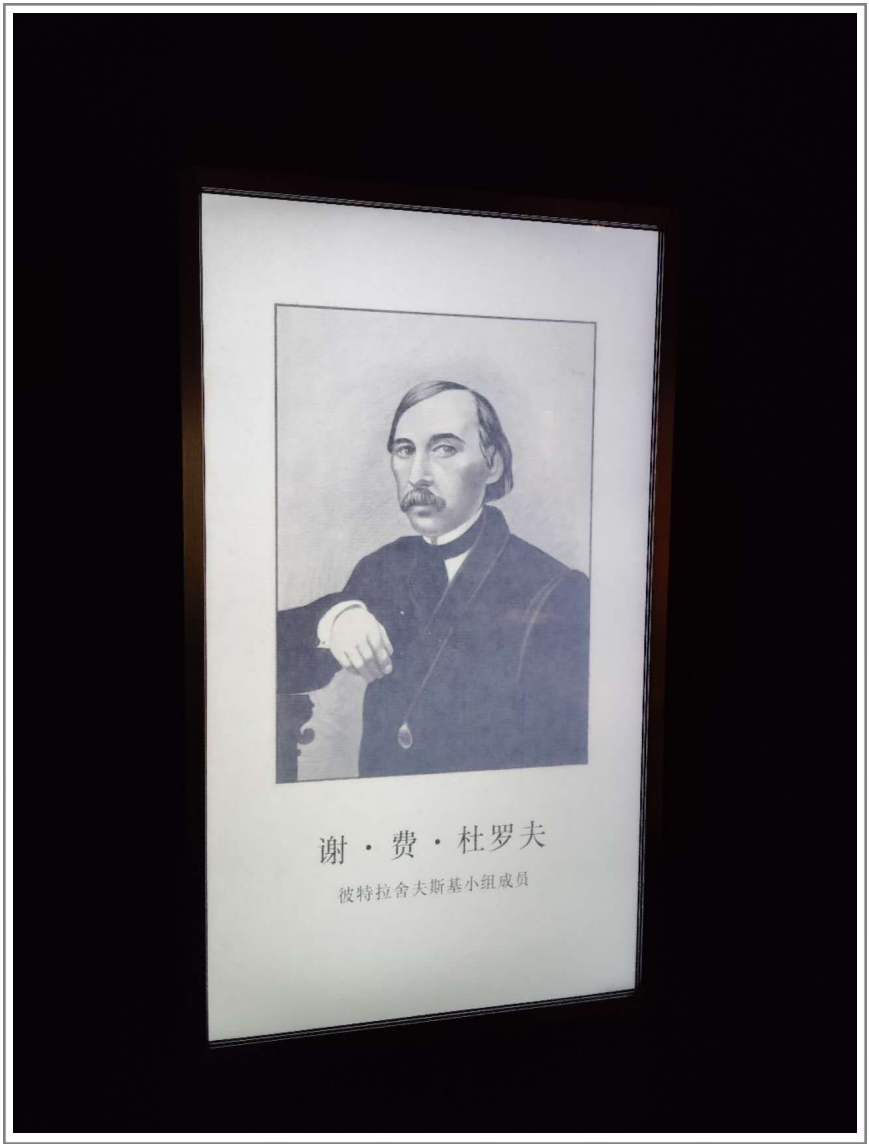
Artist: Boris Lvovich Nepomnyashchy
Year: 2012
Work: Illustration for Notes from the House of the Dead
※ As the title "Despair" suggests, this work is thought to express the physical and mental limits faced by the convict laborers, as well as their lack of prospects for the future.

Portrait: "Mikhail Vasilievich Butashevich-Petrashevsky"



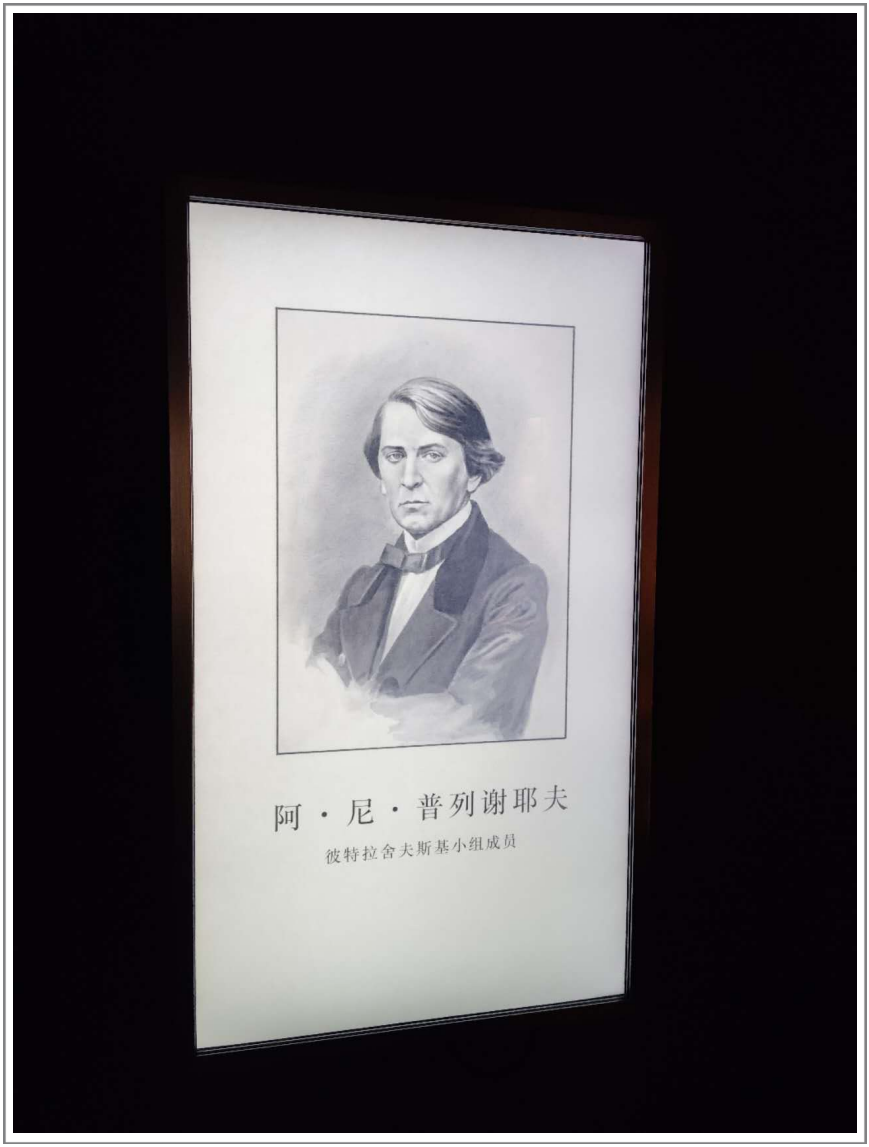
※ The leader of the Petrashevsky Circle. Influenced by French utopian socialist ideas, he hosted the "Friday meetings" at his home.

Portrait: "Sergey Fedorovich Durov"



※ A member of the Petrashevsky Circle. Also a writer and poet.

Portrait: "Alexey Nikolaevich Pleshcheev"



※ A member of the Petrashevsky Circle. A renowned Russian poet who later maintained a friendship with Dostoevsky.

Portrait: "Natalia Dmitrievna Fonvizina"



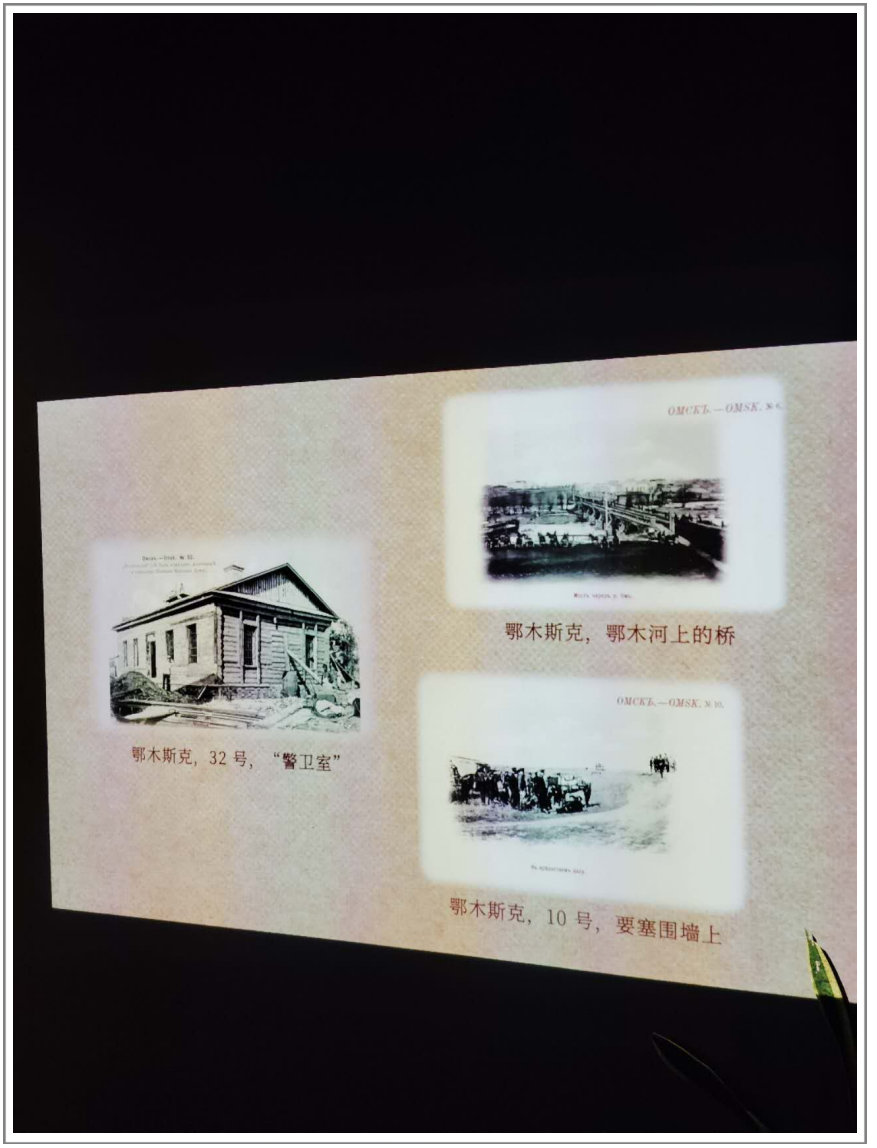
※ Wife of a Decembrist. In Tobolsk, she met with members of the Petrashevsky Circle en route to Siberian exile and gave them copies of the Gospel.

Portrait: "Praskovya Egorovna Annenkova"



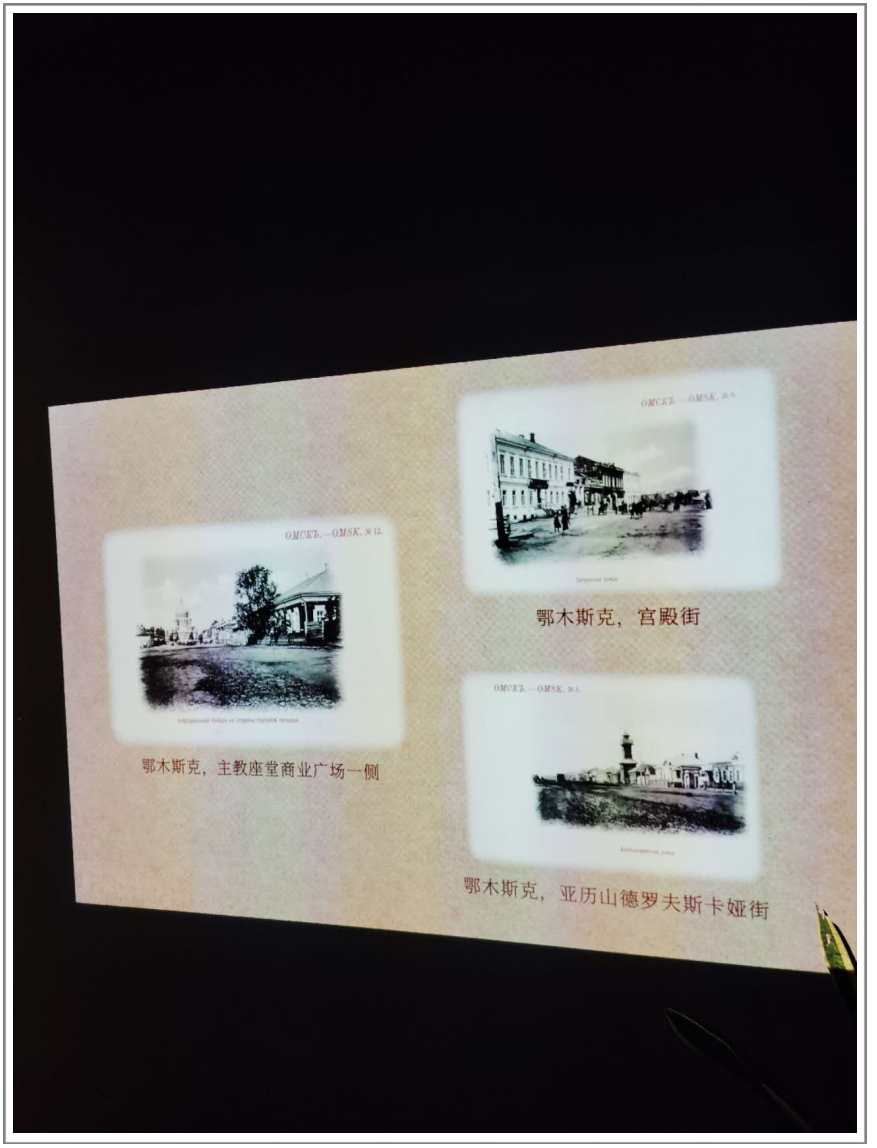
※ Wife of a Decembrist. Also met with the Petrashevsky Circle members in Tobolsk and gave them Gospels.

Drawing: "Scenes and People of Omsk (1)"



- "Omsk, Bridge over the Om River"
- "Omsk, Guardhouse No. 32"
- "Omsk, No. 10, On the Fortress Wall"

Drawing: "Scenes and People of Omsk (2)"



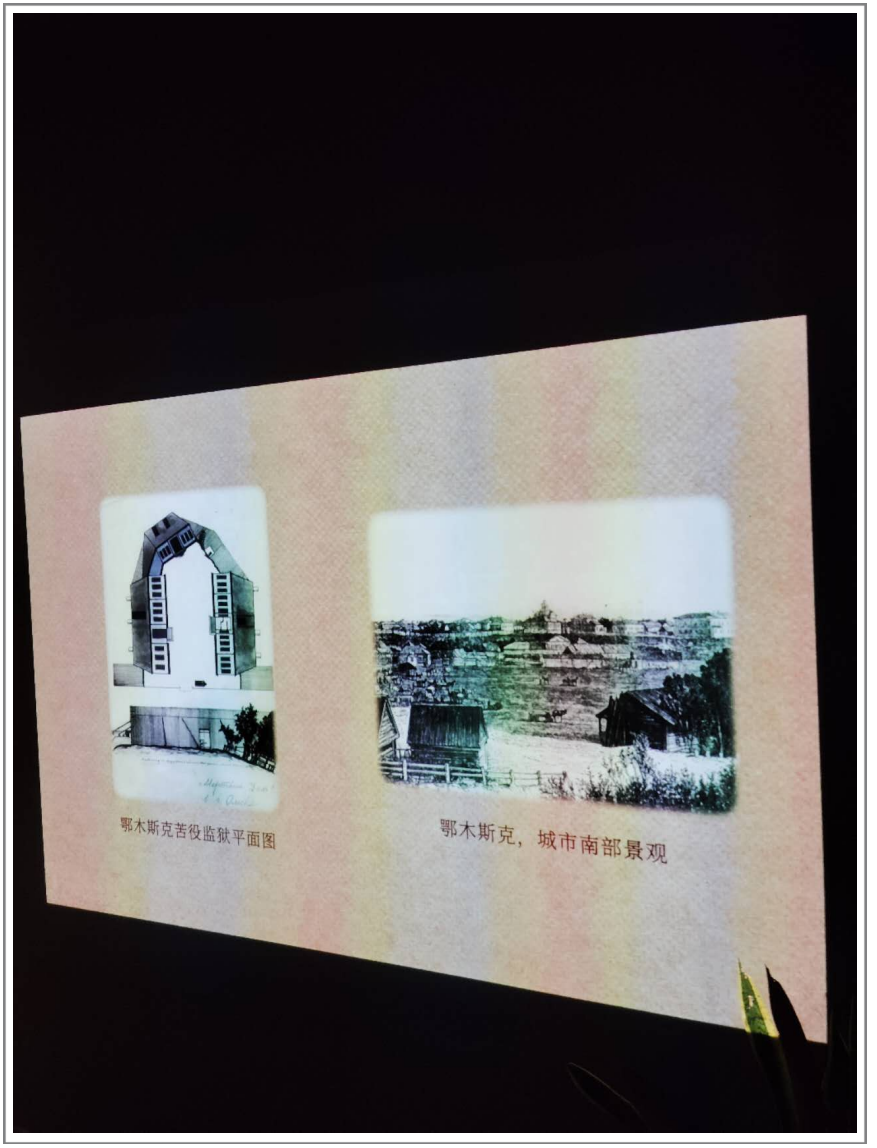
- "Omsk, Palace Street"
- "Omsk, The Cathedral from the Commercial Square Side"
- "Omsk, Alexandrovskaya Street"

Drawing: "Scenes and People of Omsk (3)"



- "Plan of the Omsk Penal Prison"

Drawing: "Scenes and People of Omsk (4)"



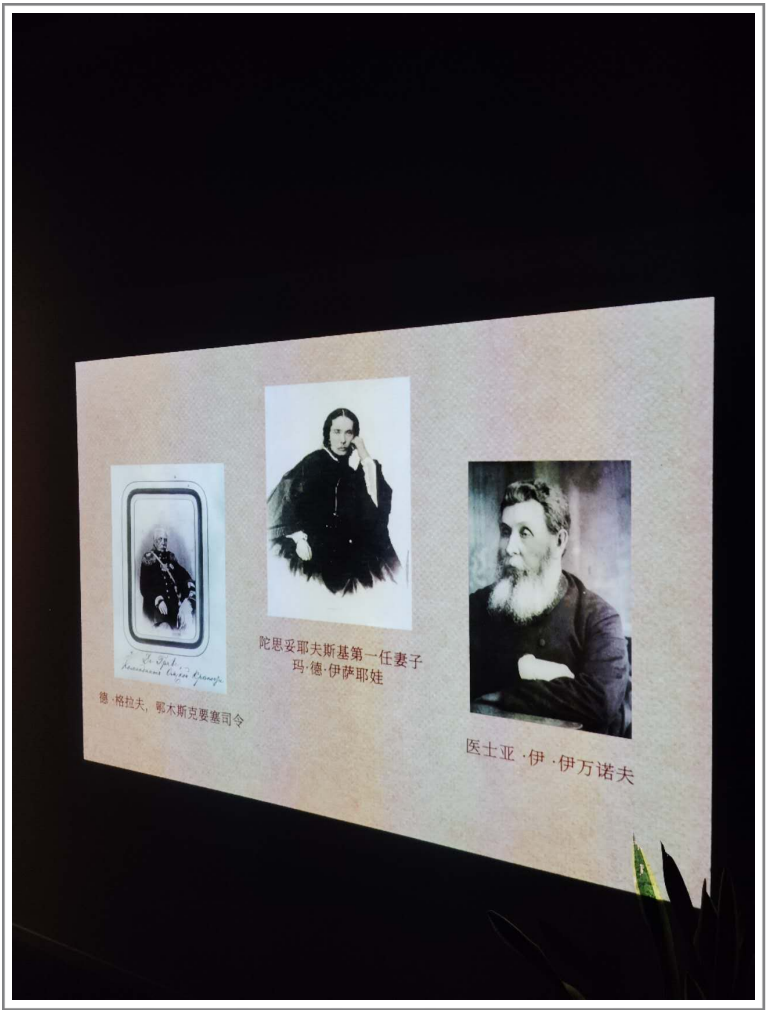
- "Plan of the Omsk Penal Prison"
- "Omsk, View of the Southern Part of the City"

Drawing: "Scenes and People of Omsk (5)"



- "Omsk, The 'House of Tolerance' on Hospital Street (likely a prison-related facility)"
- "Omsk, Ferry Crossing on the Irtysh River"
- "Omsk, Guardhouse (Naval Department Bell)"

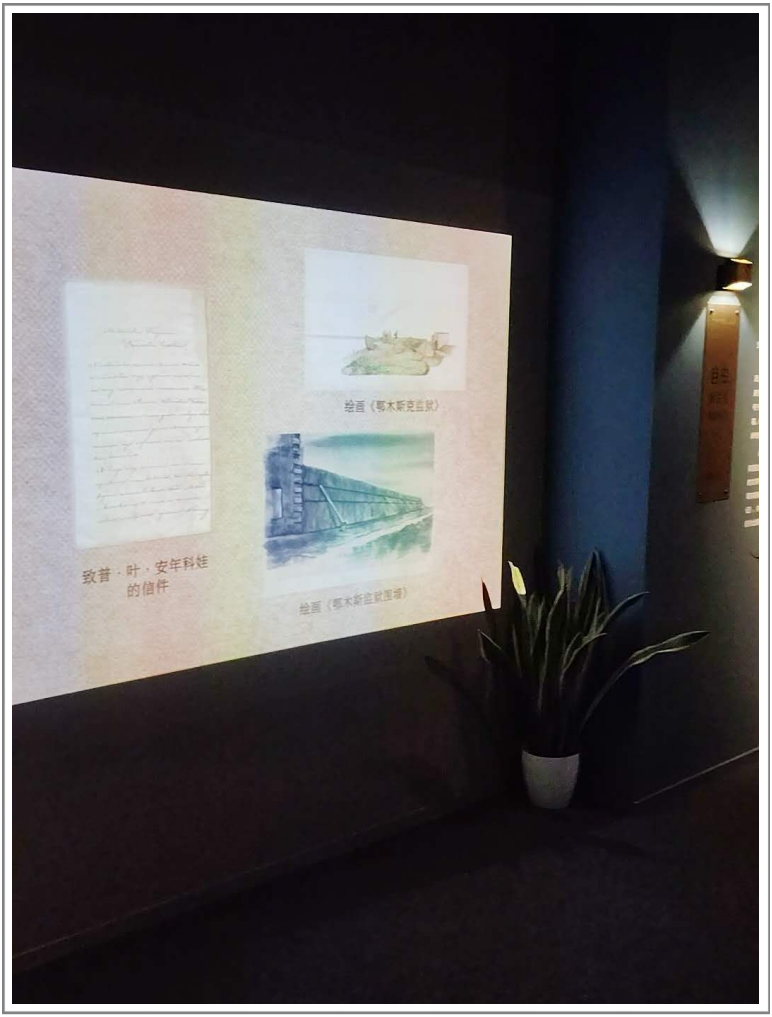
Drawing: "Scenes and People of Omsk (6)"



- Maria Dmitrievna Isaeva (Dostoevsky's first wife)
- Alexey Fedorovich de Gravel (Commandant of the Omsk Fortress)
- A. I. Ivanov (Feldscher at the Russian Omsk Military Hospital)

※ Figures associated with the Omsk period. Commandant de Gravel and Dr. Ivanov can be considered benefactors of Dostoevsky.

Drawing: "Scenes and People of Omsk (7)"



- "Letter to Annenkova"
※ Annenkova was one of the Decembrists' wives who gave Dostoevsky a Gospel in Tobolsk. The existence of a letter addressed to her is indicated.
- "Outer Wall of Omsk"
- "View of Omsk"

Drawing: "Scenes and People of Omsk (8)"



- "The Gate of Tobolsk"

※ A photograph of the gate of the town of Tobolsk, through which Dostoevsky passed on his way to Siberian exile. Tobolsk was the

first Siberian town he entered as a prisoner and is famous as the place where he received the Gospel from the Decembrists' wives.
- "Dostoevsky and Chokan Valikhanov"
※ Valikhanov was a Kazakh explorer and ethnographer who developed a close friendship with Dostoevsky in Semipalatinsk.
- "The House of Penal Servitude Life"
※ The house where Dostoevsky lived during his military service in Semipalatinsk after leaving the Omsk prison.

Drawing: "Scenes and People of Omsk (9)"



- "The House in Semipalatinsk where Dostoevsky Lived"
※ After completing his term of exile in Siberia, he served in the military there until 1859 and lived in this house.

Part Three: Reactivation

Upon his return from Siberia, Dostoevsky re-established himself in the literary world. Together with his brother Mikhail, he founded the magazine Vremya. Notes from the House of the Dead solidified his reputation, and it seemed he had made a brilliant comeback from his setbacks.

However, his personal life was hellish. Plagued by epileptic seizures, his already strained relationship with his wife Maria worsened, as she was consumed by progressive tuberculosis, turning their home into a sickroom.

Compounding his misery, his beloved brother Mikhail suddenly died. Lacking his brother's business acumen, the magazine quickly accumulated massive debt and was forced to shut down, leaving Dostoevsky burdened by enormous loans.

Description: "The Launch of the Magazine Vremya (Time) by the Dostoevsky Brothers"



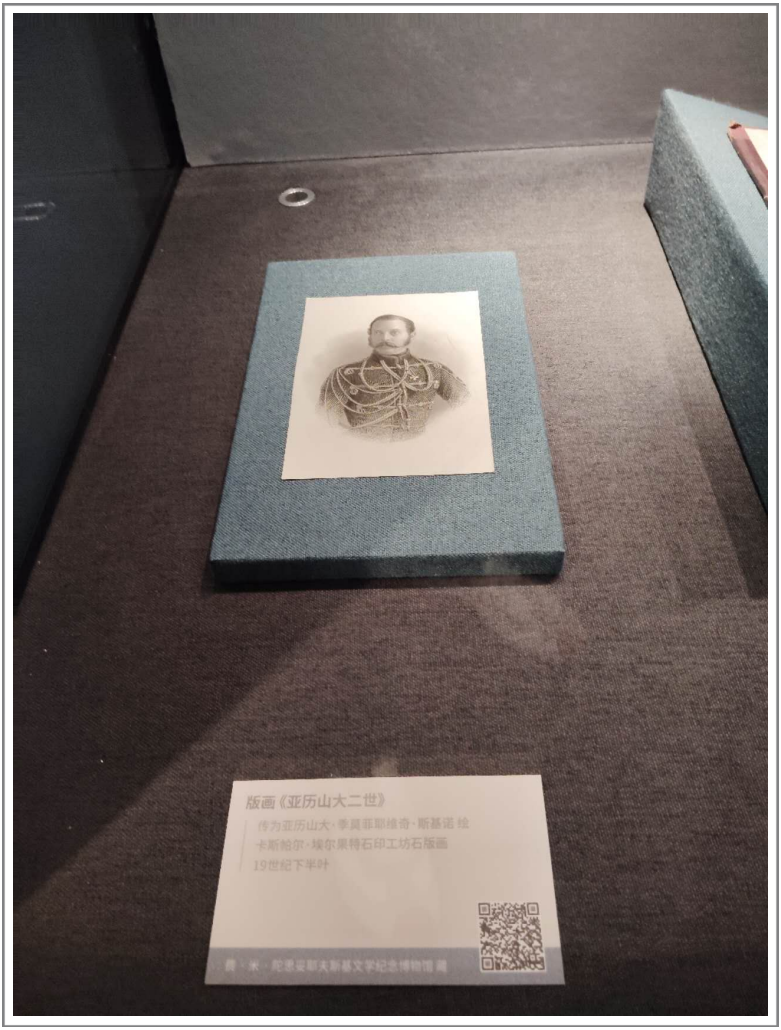
After returning to St. Petersburg, Dostoevsky immersed himself once again in literary and social activities, entering a period of peak creativity.

The 1860s were an era of reform in Russia. Social life grew increasingly active, and numerous magazines representing various trends were founded. The Dostoevsky brothers—Fyodor and Mikhail—began publishing the magazine Vremya (Time) jointly. The first issue appeared in January 1861. Mikhail Dostoevsky served as the editor-in-chief, handling all aspects of finance, publication, and some editorial work, while Fyodor Mikhailovich was involved as the primary literary editor.

Vremya adhered to the platform of "Pochvennichestvo" (the Return to the Soil), arguing that the intelligentsia should descend to the common people and root itself in the national soil. The magazine published literary works by contemporary writers as well as articles on pressing social and political issues. Dostoevsky began serializing Notes from the House of the Dead here and also published his own articles. Vremya quickly became one of the most closely watched publications.

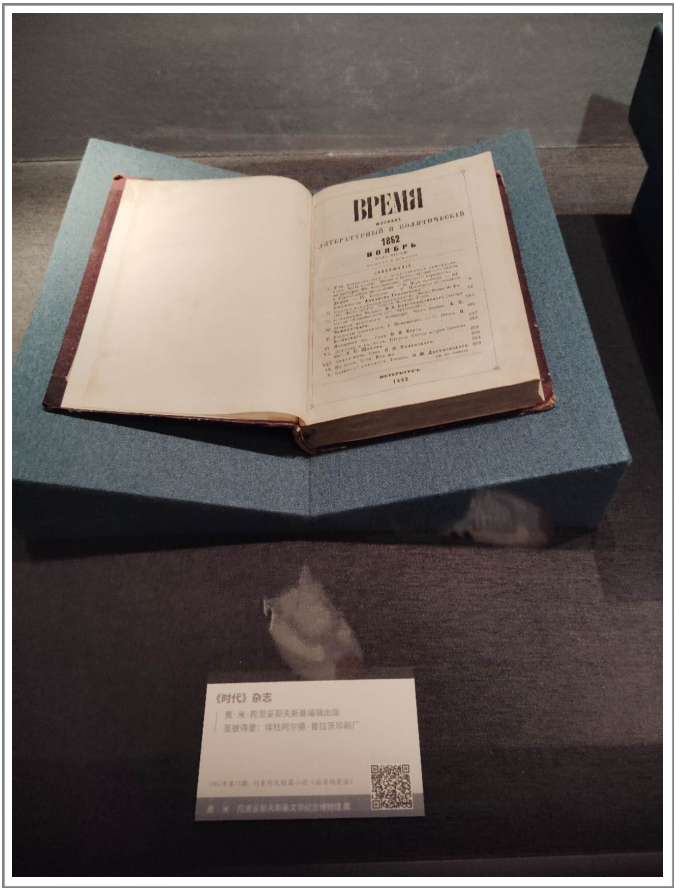
※ "Pochvennichestvo" (The Return to the Soil) was a unique ideology bridging Slavophilism and Westernism, emphasizing Russian nationality, Orthodoxy, and the spirit of the common people. It was central to Dostoevsky's later thought.

Print: Alexander II



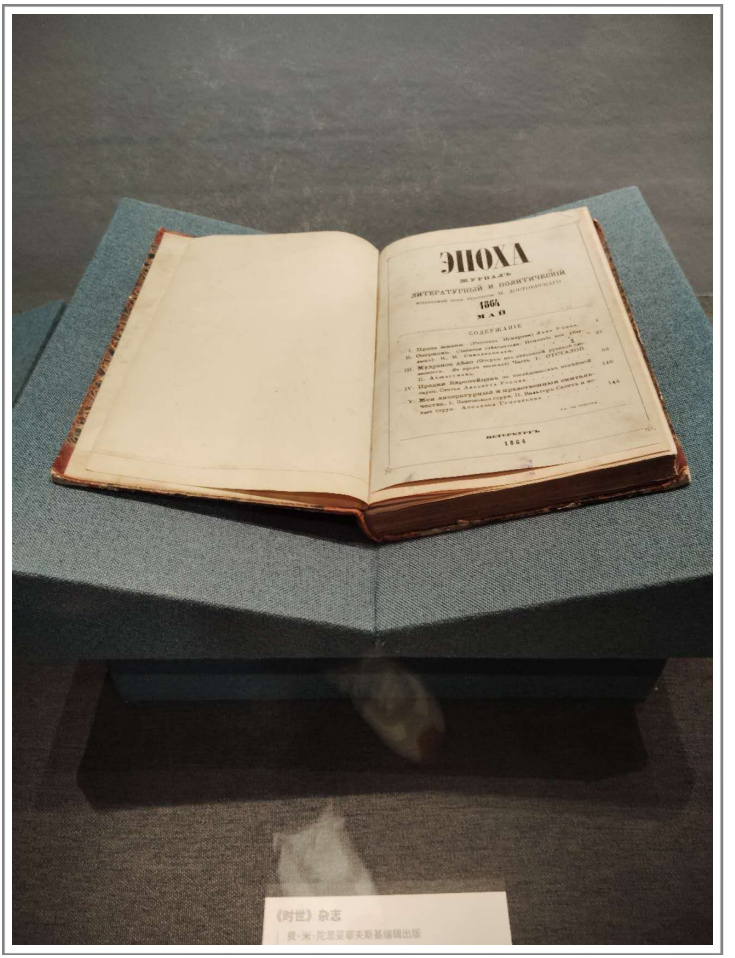
Artist: Attributed to Alexander Timofeevich Skino
Technique: Lithograph by the Kaspar Elgott Lithographic Workshop
Year: Second half of the 19th century
※ Alexander II (reigned 1855–1881) was called the "Tsar Liberator," known for issuing the Emancipation Edict in 1861. He was also the Tsar who commuted the death sentences of Dostoevsky and others involved in the Petrashevsky case just before their mock execution.

Magazine: Vremya (Time)



Editor & Publisher: Fyodor Mikhailovich Dostoevsky
Printer: Eduard Pratz Printing House, St. Petersburg
Content: November 1862 issue. This issue contained Dostoevsky's short story A Nasty Story.
※ Dostoevsky's short story A Nasty Story is a satirical tale about a high official who suddenly crashes a subordinate's wedding, offering a sharp critique of the bureaucratic society of the time. Vremya was an important media organ founded by the brothers in 1861, championing the ideology of Pochvennichestvo (the Return to the Soil).

Magazine: Epokha (Epoch)



Editor & Publisher: Fyodor Mikhailovich Dostoevsky
Printer: Rumin Publishing Company, St. Petersburg
Content: Issue No. 5, 1864. This issue contained Dostoevsky's article "Mr. Shchedrin, or the Split Among the Nihilists."
※ Epokha was founded by his brother Mikhail in 1864 as a successor to Vremya, but Mikhail suddenly died in July 1864, shortly after its launch. Dostoevsky took over sole editorship. However, due to financial difficulties, the magazine was discontinued in 1865.

Description: The Insulted and Injured



The Insulted and Injured was the first novel Dostoevsky wrote after completing his penal servitude, and it was also an attempt to re-enter the mainstream of Russian literature. Russia at that time was in an era of great upheaval, with the abolition of serfdom, judicial

reform, and economic reform being implemented one after another. Society was full of great hope, yet also faced severe trials.
This novel marks a transitional period in the writer's maturation. Here, Dostoevsky further developed the theme of the "little people," but for the first time, he constructed a complex plot with intricately intertwined characters.
Prince Valkovsky is the embodiment of cruelty, selfishness, and evil, the source of misfortune for all the main characters. He embezzles the estate of his steward, the honorable Ikhmenev, and subsequently destroys the love affair between Ikhmenev's daughter Natasha and his own son Alyosha, in order to marry Alyosha off to the wealthy heiress Katya.
Nelly is the prince's illegitimate daughter. Through her, the novel portrays the tragedy of a girl exposed too early to the ugliness of the world, losing faith in goodness, and becoming strange, proud, and lonely.

※ This work was serialized in the magazine Vremya after Dostoevsky's return from Siberia and was intended as his comeback piece. Themes of child abuse, poverty, and social injustice are strongly reflected, making it a significant work that charts the course toward later masterpieces like Crime and Punishment and The Brothers Karamazov.

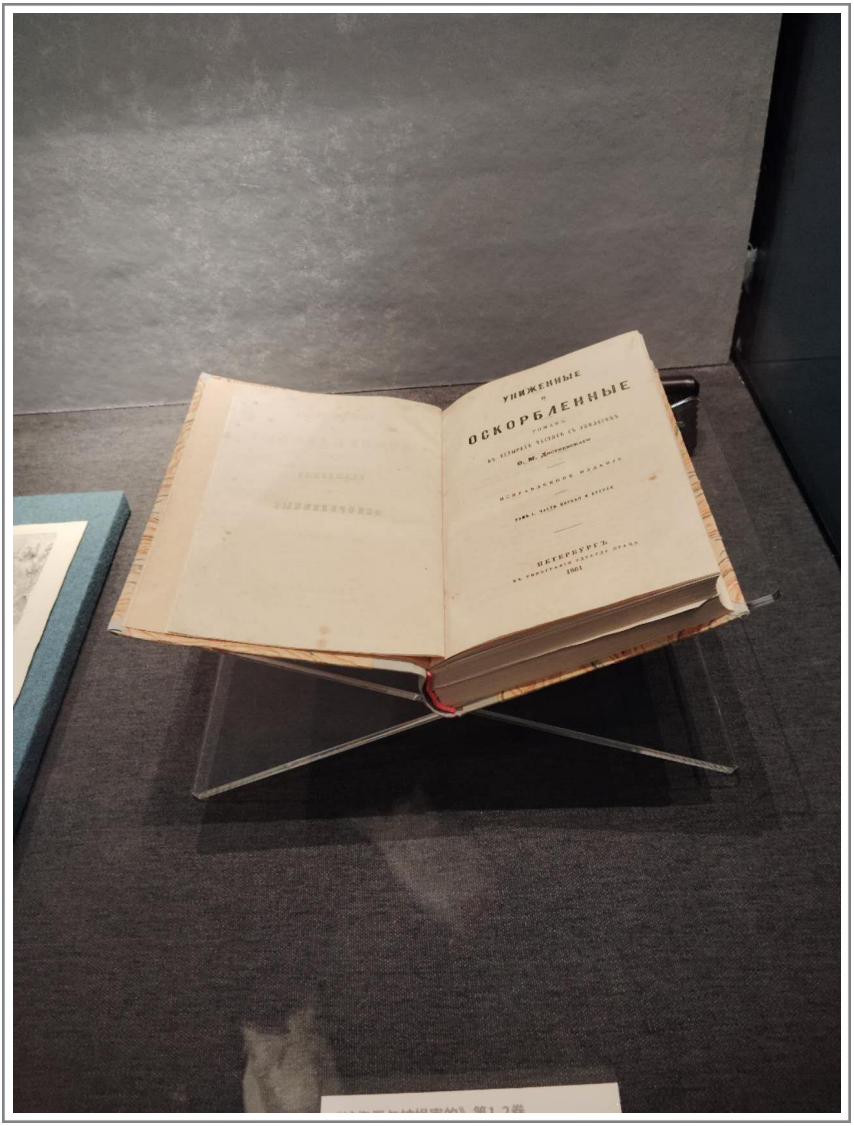
Lithograph: The Insulted and Injured



Artist: Mikhail Grigorievich Reuter
Year: 1946
Work: Illustration for the novel The Insulted and Injured

※ This novel (1861), published after Dostoevsky's return from Siberia, depicts the sorrows of the "little people" and the absurdity of society. This illustration, created in 1946, visualizes that world.

Book: The Insulted and Injured, Volumes 1–2



Place of Publication: St. Petersburg
Printer: Printing House of Eduard Pratz
Year of Publication: 1861 edition
※ This work was serialized in the magazine Vremya and garnered significant attention.

Print: At Bronova's House



Artist: Sergei Grigorievich Bekutovich
Year: 1985
※ This print depicts a scene from Dostoevsky's novel The Insulted and Injured. Bronova is the landlady in the novel, a greedy and cruel character. The girl Nelly and her poor mother live in her apartment. The print likely depicts the harsh treatment they suffer for being unable to pay the rent.

Print: Nelly and Ivan Petrovich



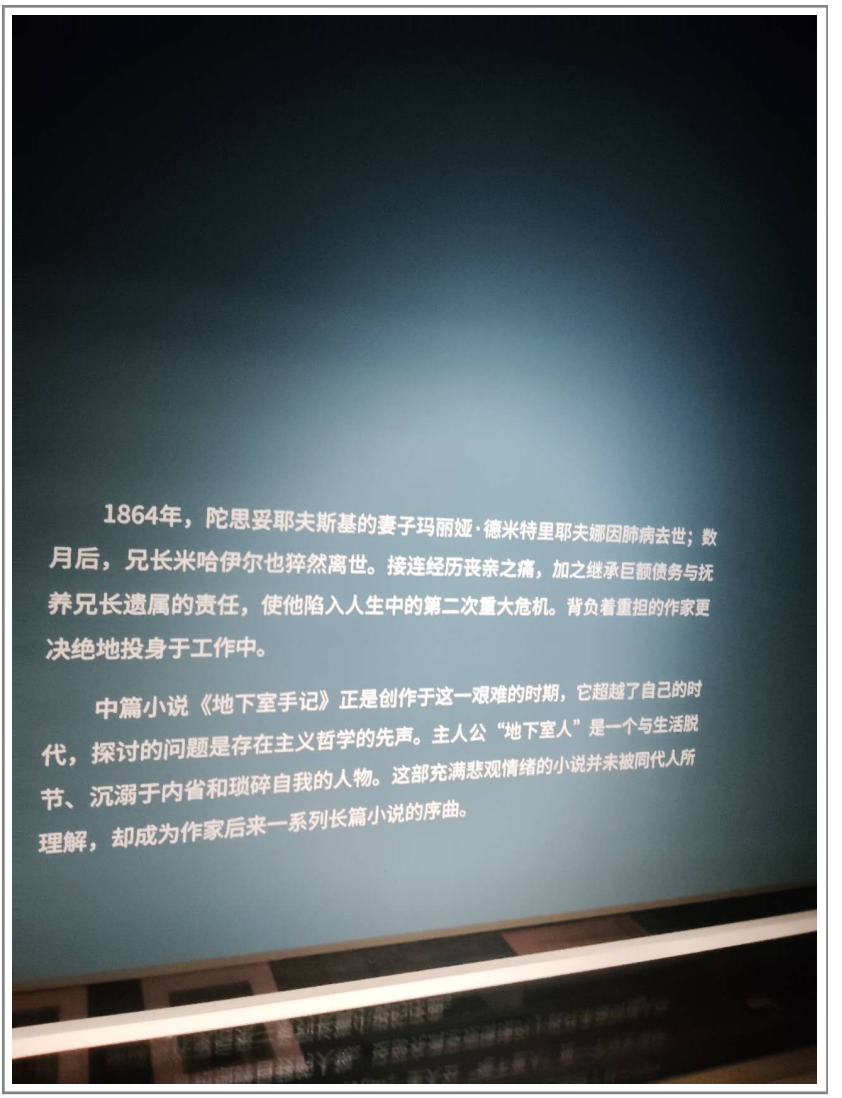
Artist: Vladimir Petrovich Baryshev
Year: 1977
Work: Illustration for the novel The Insulted and Injured
※ Nelly is a poor girl in The Insulted and Injured who plays a crucial role. Ivan Petrovich is the narrator of the novel and is deeply involved with Nelly. Their relationship is one of the emotional cores of the work.

Watercolor: The Insulted and Injured



Contained in: Collection 15 Watercolor Illustrations for the Works of Fyodor Mikhailovich Dostoevsky, No. 14
Artist: Nikolai Nikolaevich Karazin
Year: 1893
Published: Supplement to the magazine Art Review
※ Nikolai Nikolaevich Karazin (1842–1908) was a Russian painter and illustrator who created illustrations for many classical literary works. This watercolor is one of a series based on Dostoevsky's The Insulted and Injured, published as a supplement to Art Review in 1893.

Description: "Into the Chaos of Life, into the Chaos of Literature"



In 1864, Dostoevsky's wife, Maria Dmitrievna, died of consumption. A few months later, his brother Mikhail also died suddenly. These successive losses, combined with the heavy responsibility of inheriting a huge debt and supporting his brother's family, plunged

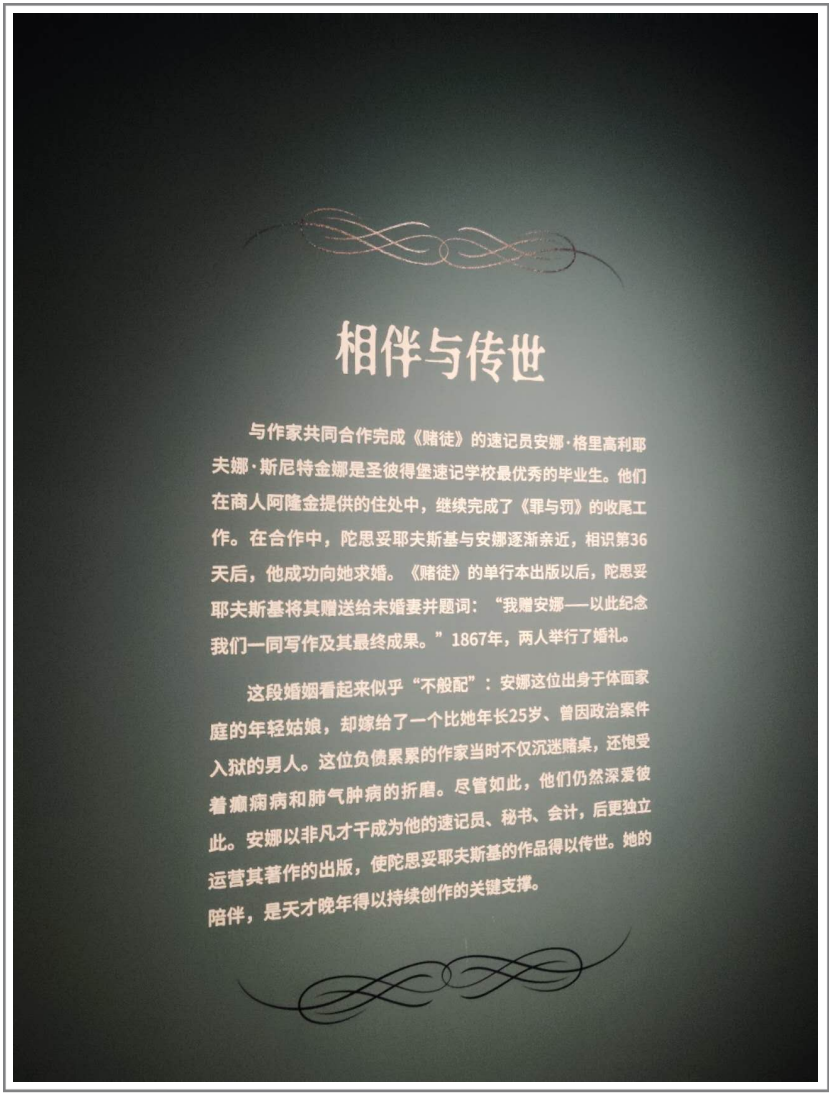
him into the second major crisis of his life. Burdened with heavy weight, the writer threw himself into his work with even greater intensity.
The novella Notes from Underground was written precisely during this difficult period. This work transcends its era, exploring questions that can be seen as precursors to existentialist philosophy. The protagonist, the "Underground Man," is a figure who has strayed from real life, indulging in introspection and petty self-awareness. This pessimistic novel was not understood by his contemporaries but served as an overture to his subsequent series of great novels.

※ Notes from Underground (1864) laid the ideological foundation for Dostoevsky's later masterpieces (Crime and Punishment, The Idiot, Demons, The Adolescent, The Brothers Karamazov). The questions of hyper-consciousness and free will posed by the "Underground Man" greatly influenced 20th-century existentialist philosophy (Nietzsche, Sartre, etc.). The work was harshly criticized by radical critics of the time as "too pathological," but is now considered one of the masterpieces of Dostoevsky's literature.

Part Four: Resurrection

Tormented physically and mentally by his relationship with the capricious mistress Polina Suslova, he was further crushed by the enormous debt inherited from his brother's death and a draconian contract from his publisher threatening confiscation of all rights to his works if he failed to deliver a new novel by the deadline.
At this desperate juncture, 20-year-old stenographer Anna Snitkina appeared. Using her remarkable shorthand skills as a weapon, he managed to keep his sanity and wrote the novel The Gambler in an unprecedented 26 days, surviving the hell of writing against the clock.
This miraculous collaboration eventually blossomed into love, and he proposed to Anna. With her as his "strongest partner," he regained emotional stability and successfully completed Crime and Punishment, a masterpiece exploring the abyss of society, which he had been writing concurrently. Thus, he achieved a complete resurrection as a writer.

Description: "Companion and the Heir to a Legacy"



Anna Grigorievna Snitkina, the stenographer who worked with the writer to complete The Gambler, was the most outstanding graduate of the St. Petersburg Shorthand School. They continued working on the final chapters of Crime and Punishment in a dwelling provided

by the merchant Alonkin. Through their collaboration, Dostoevsky and Anna grew closer, and just 36 days after meeting, he succeeded in proposing to her. After The Gambler was published as a book, Dostoevsky presented it to his fiancée with the following inscription:

"I give this to Anna, in memory of our working together and of its final result."

In 1867, they were married.
The marriage appeared "mismatched" at first glance. Anna was a young girl from a respectable family marrying a man 25 years her senior who had once been imprisoned for a political crime. This debt-ridden writer was not only a compulsive gambler but also suffered from epilepsy and emphysema. Nevertheless, they loved each other deeply. Anna displayed extraordinary talent, becoming his stenographer, secretary, and accountant, and later independently publishing his works, contributing to the preservation of Dostoevsky's legacy for posterity. Her support as his partner was a crucial force that enabled the genius to continue creating in his later years.

Collection Item: "Folder of Anna Grigorievna (Reproduction)"



Year of Production: 2001

Drawing: Anna Grigorievna Dostoevskaya



Production: Collage by Anna Grigorievna Dostoevskaya (Dostoevsky's wife)
Artist: I. A. Abramova
Year: 1966

Book: The Complete Works of Fyodor Mikhailovich Dostoevsky, Volume 1



Place of Publication: St. Petersburg
Publisher: Fyodor Stellovsky Publishing
Year of Publication: 1865
※ This collected works was one of the first that Dostoevsky himself edited and revised, published at a turning point in his creative career (just before writing Crime and Punishment). This edition from the Stellovsky publishing house contained previously published works and was one of the first attempts at a collected edition published several times during the writer's life.

Drawing: 7 Malaya Meshchanskaya Street



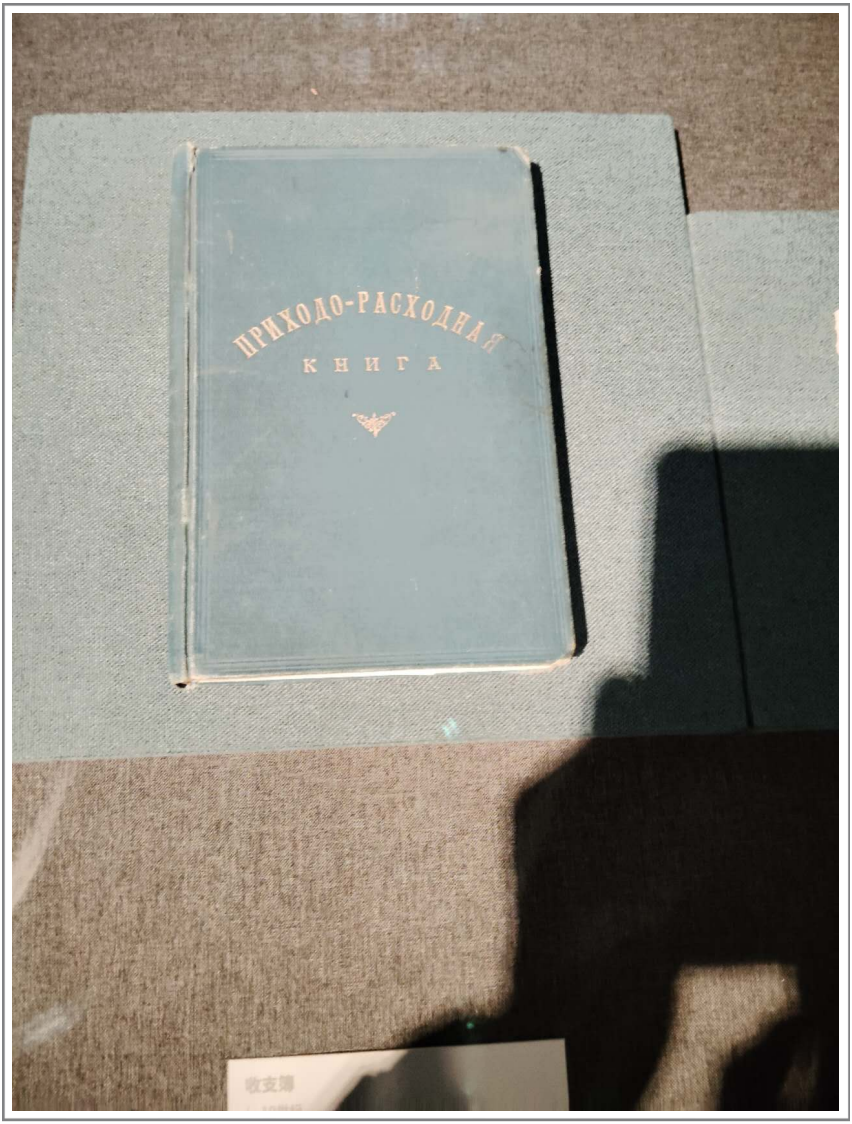
Series: From the Dostoevsky's St. Petersburg series
Artist: Paris Gennadievich Kosmogov
Year: 1993
Commentary: This is the building where Dostoevsky lived from 1864 to 1867—he wrote Crime and Punishment and The Gambler here.

Print: Anna Grigorievna Dostoevskaya

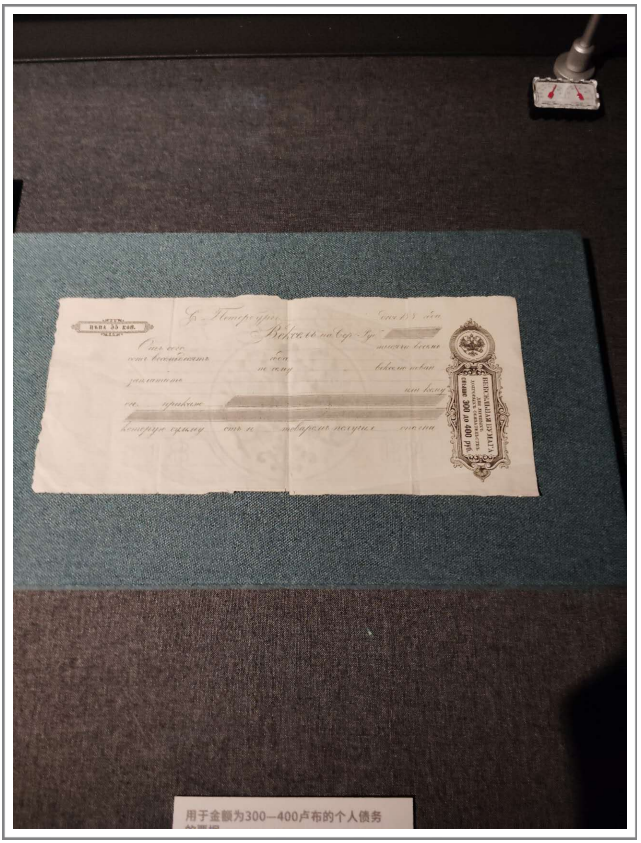


Artist: Leonid Ivanovich Zhikoev
Year: 1988

Collection Item: "Account Book of Anna Grigorievna"



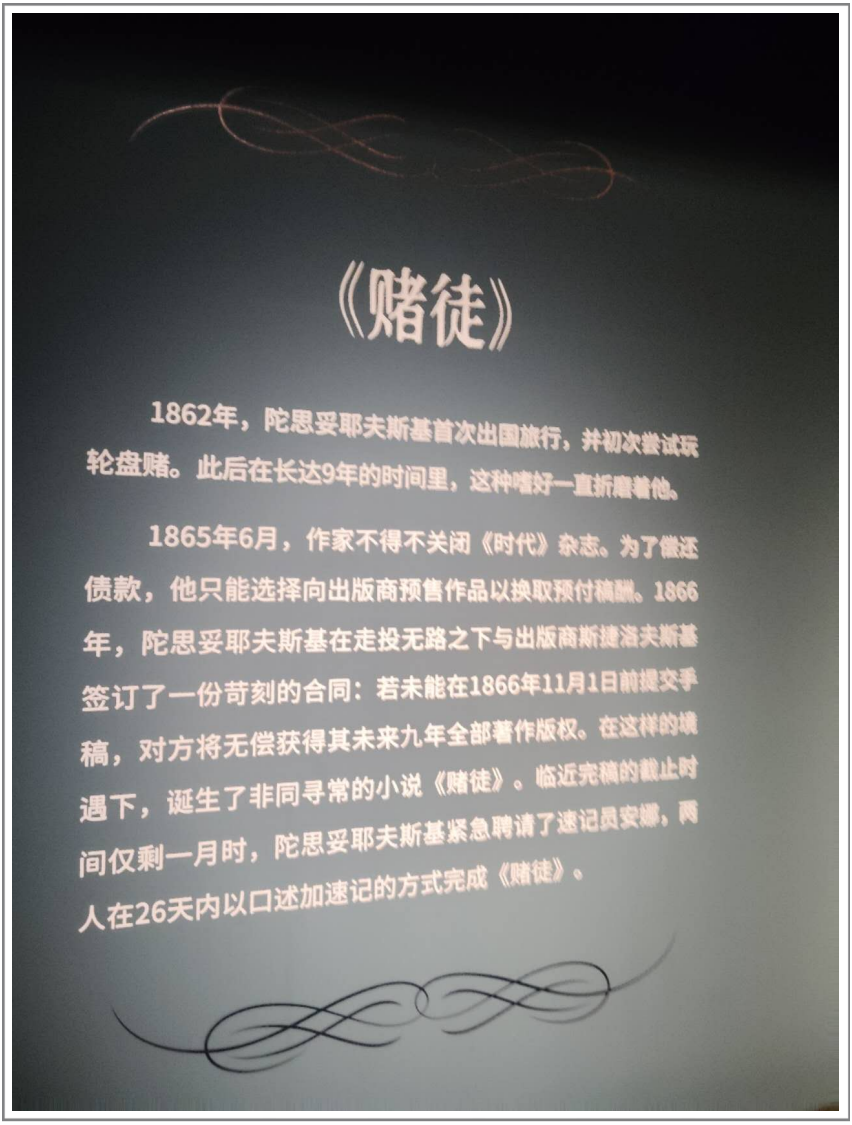
Collection Item: "Promissory Notes for Personal Debts (300–400 Rubles)"



Year: 1880s

※ Dostoevsky struggled with serious debt throughout his life due to the failure of his brother Mikhail's magazine ventures and his own gambling addiction. From the 1860s to the 1880s, he left behind many promissory notes and IOUs; this exhibit is one such example. Especially in his later years, his wife Anna's publishing business gradually helped repay these debts, but the writer's financial straits constantly cast a shadow over his creative work. The Gambler was itself written under extreme deadline pressure to repay debts.

Description: The Gambler



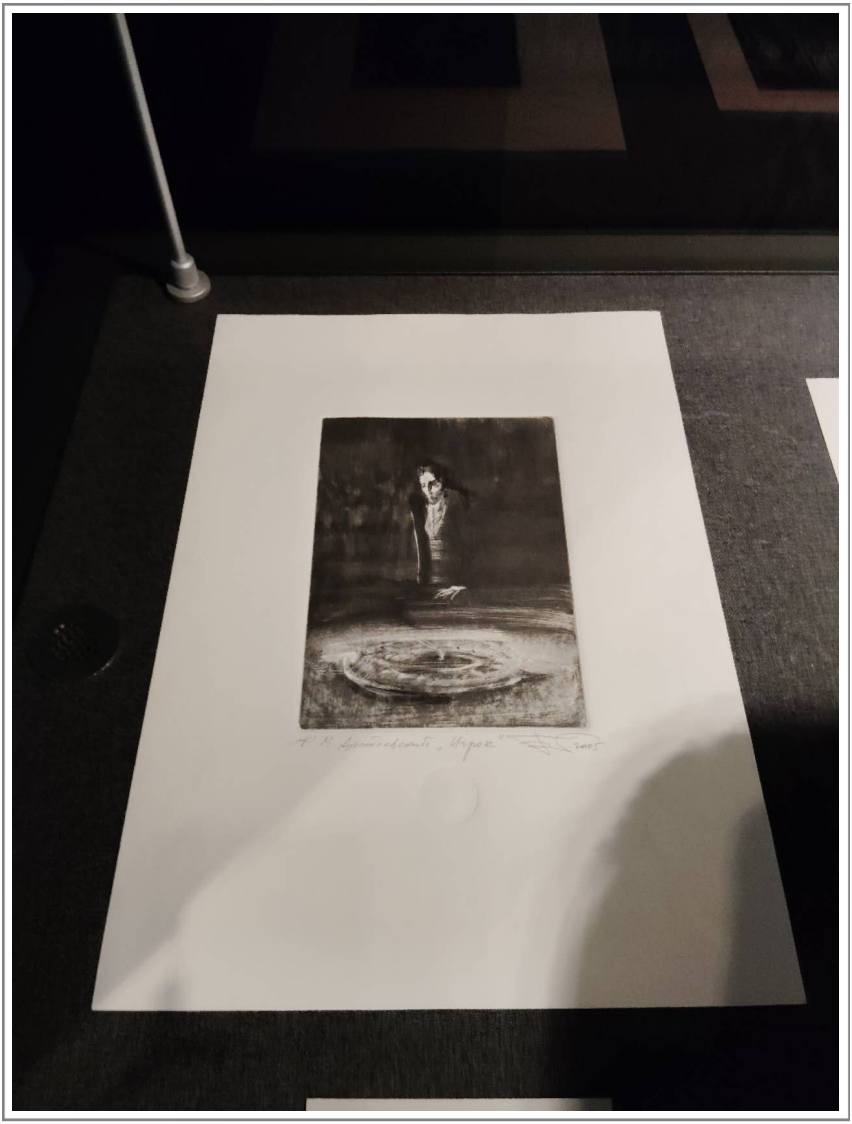
In 1862, Dostoevsky made his first trip abroad, where he first tried his hand at roulette. Over the following nine years, this gambling habit continued to torment him.

In June 1865, the writer was forced to cease publication of the magazine Vremya. To repay his debts, he had no choice but to sell

his future works to a publisher in exchange for an advance. In 1866, pushed into a corner, Dostoevsky entered into a harsh contract with the publisher Stellovsky: if he failed to deliver a manuscript by November 1, 1866, he would forfeit all rights to his future works for nine years.
It was under these circumstances that the extraordinary novel The Gambler was born. With only a month left before the deadline, Dostoevsky urgently hired the stenographer Anna (Anna Grigorievna Snitkina). Together, using dictation and shorthand, they completed The Gambler in just 26 days.

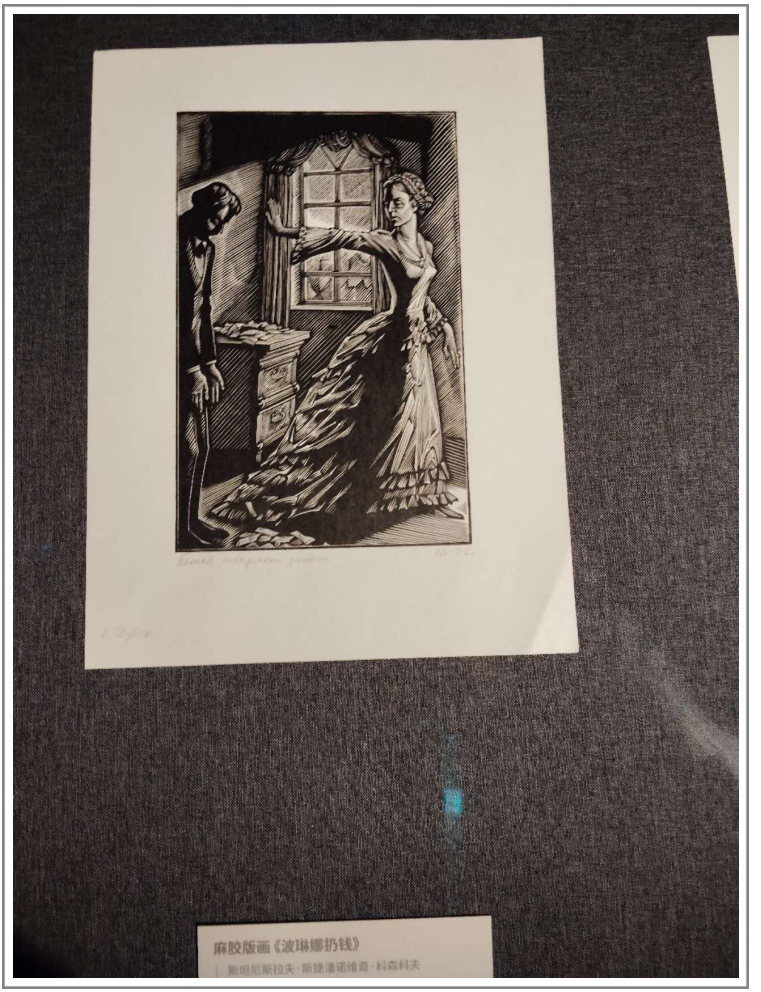
※ This astonishing speed was achieved through Anna's shorthand skills and Dostoevsky's concentration. This collaboration brought them closer, leading to their marriage in 1867. As mentioned, Anna later served as his secretary, accountant, and publisher, supporting his creative work throughout his life. The Gambler is also well-known for its strongly autobiographical elements, reflecting Dostoevsky's own experiences with gambling addiction.

Lithograph: Alexei Ivanovich



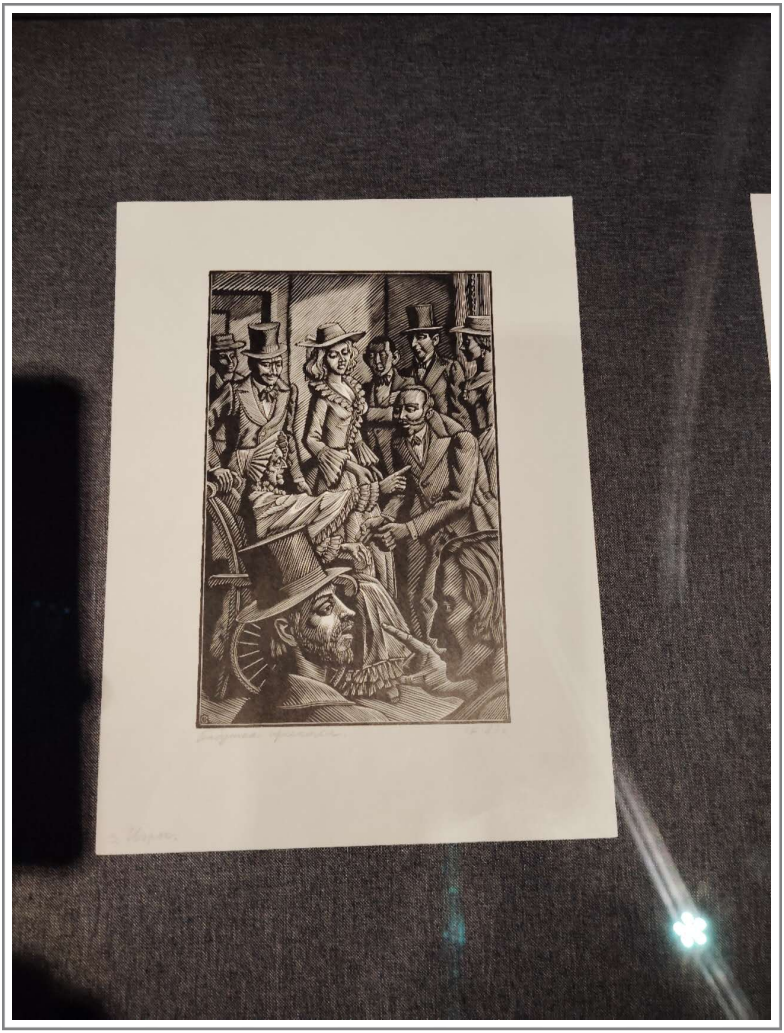
Artist: Valery Vasilievich Babanov
Year: 2005
※ Alexei Ivanovich is the protagonist of Dostoevsky's novel The Gambler (1866). He is a young tutor, deeply engrossed in roulette, depicted as a man torn between money and love.

Linocut: Polina Throws Money



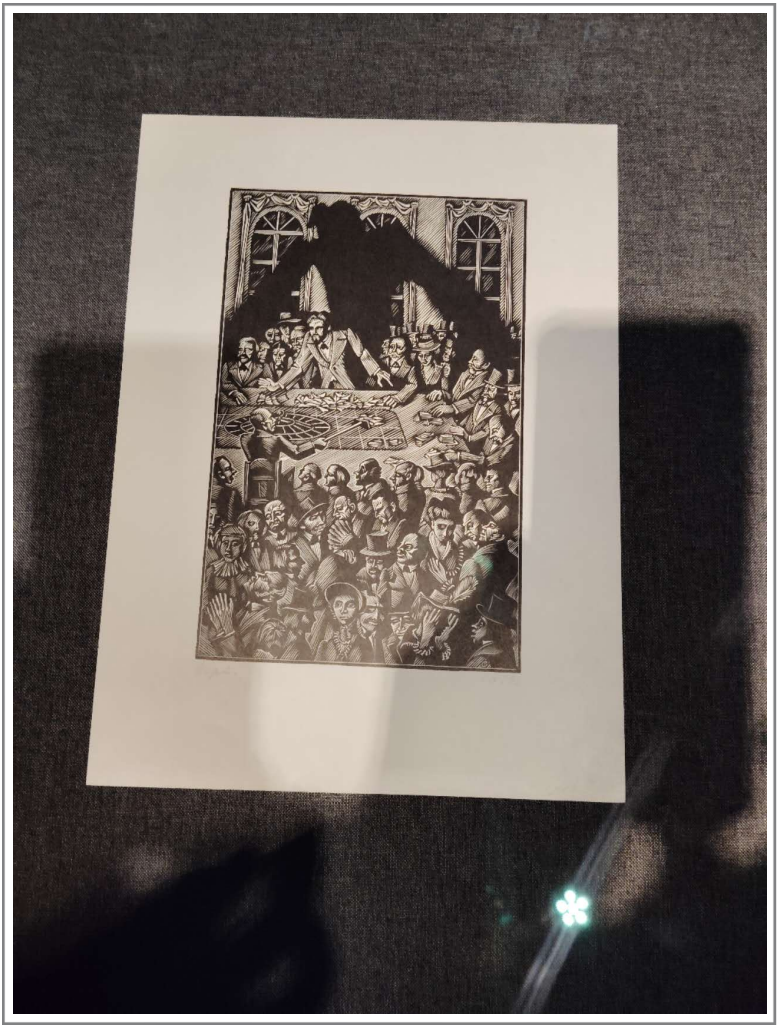
Artist: Stanislav Stepanovich Kosenkov
Year: 1983
Work: Illustration for the novel The Gambler
※ Polina Alexandrovna Praskovya is the heroine of The Gambler, the woman with whom protagonist Alexei Ivanovich is in love. This Polina is modeled on Polina Suslova, with whom Dostoevsky had a complex romantic relationship in Europe before meeting Anna.

Linocut: The Grandmother Arrives



Artist: Stanislav Stepanovich Kosenkov
Year: 1983
Work: Illustration for the novel The Gambler
※ In the middle of The Gambler, the "Grandmother" (Babushka) appears. This elderly landowner arrives from Moscow. There is a famous scene where she, unlike the others obsessed with roulette, herself becomes absorbed in gambling.

Linocut: The Gambling Table



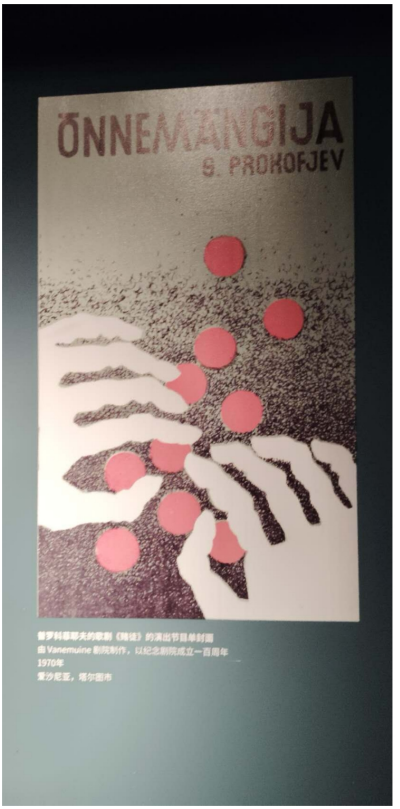
Artist: Stanislav Stepanovich Kosenkov
Year: 1983
Work: Illustration for the novel The Gambler
※ "The Gambling Table" depicts the casino scenes centered on roulette. It captures the most tense moments in The Gambler—the characters' obsession with roulette in their dream of a quick fortune.

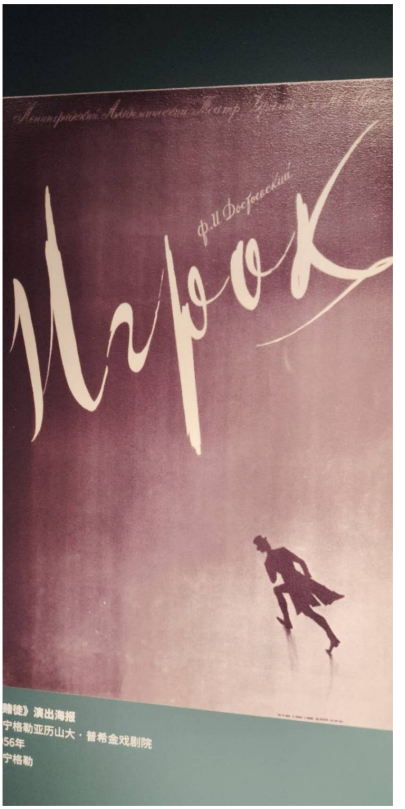
Performance Scene: "Pushkin Drama Theatre The Gambler"



※ The Pushkin Drama Theatre (now the Alexandrinsky Theatre) is a prestigious theater in St. Petersburg that has staged many adaptations of Dostoevsky's works.

Performance Poster: The Gambler

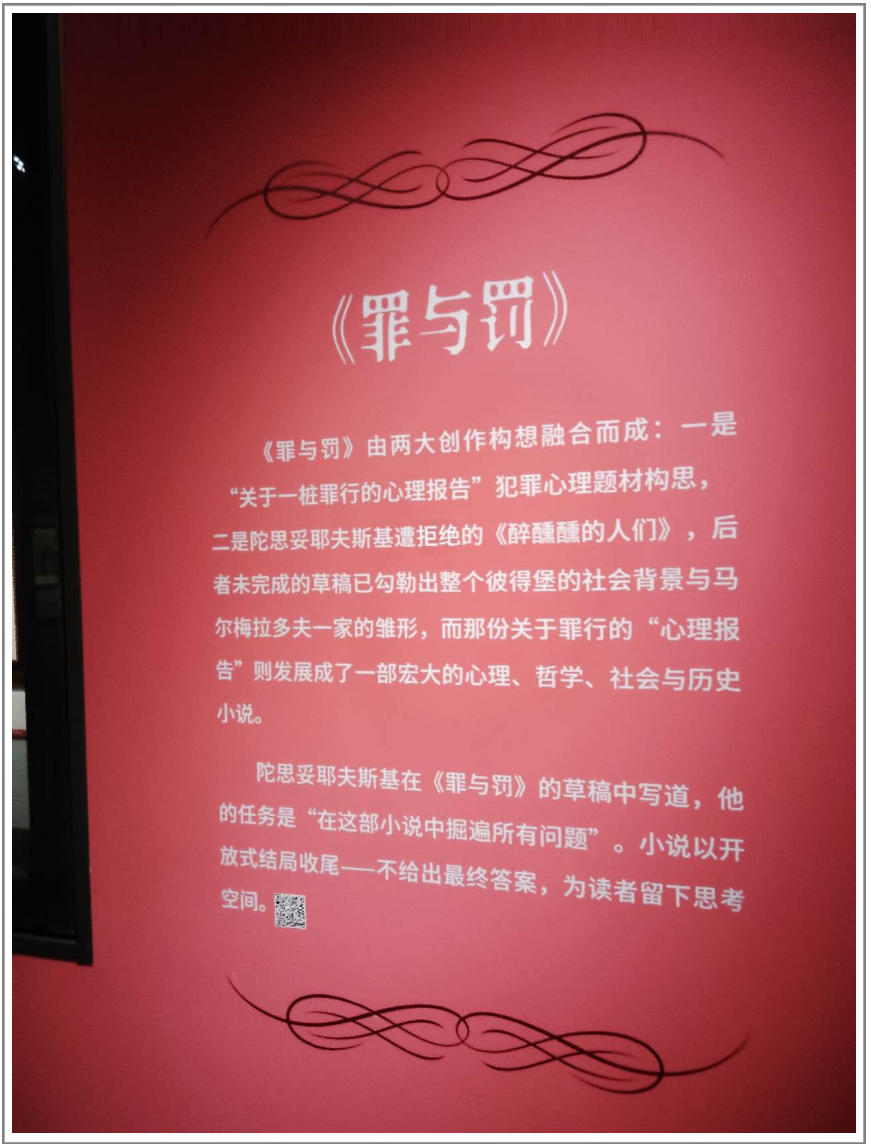




- "Performance Poster for The Gambler"
  Theatre: Leningrad Alexander Pushkin Theatre
  Year: 1956
  Location: Leningrad (now St. Petersburg)

- "Cover of the Program for Prokofiev's Opera The Gambler"
  Production: Vanemuine Theatre (Tartu, Estonia)
  Program for the Theatre's 100th Anniversary Performance
  Year: 1970

Description: Crime and Punishment



Crime and Punishment was born from the fusion of two creative concepts: one was a concept for a psychological theme on crime —"a psychological account of a crime"—and the other was a rejected work titled The Drunkards. In the unfinished drafts of the

latter, the entire social background of St. Petersburg and the prototype for the Marmeladov family were already outlined. The "psychological account" of the crime then developed into a grand psychological, philosophical, social, and historical novel.
In his drafts for Crime and Punishment, Dostoevsky defined his task as follows: "To exhaust all questions in this novel."
The novel ends with an open conclusion—it does not provide final answers, leaving room for the reader to think.

※ The Drunkards was a work Dostoevsky conceived before Crime and Punishment, aiming to depict people suffering from poverty and alcoholism. This concept was absorbed into Crime and Punishment in the form of the Marmeladov family episode. The phrase "to exhaust all questions" indicates that this work was conceived not merely as a crime novel but as a comprehensive novel encompassing all themes of human existence, morality, freedom, God, and social justice.

Frontispiece: Crime and Punishment



Artist: Vladimir Petrovich Panov
Year: 1980

Shadow Art / Installation: Crime and Punishment



*Note: All are characters in Crime and Punishment. Probably, from left to right: Alyona, the moneylender; the girl who appeared in Svidrigailov's dream (or the servant's daughter whom he drove to suicide?); Sonya, who leads Rodya to salvation (or Rodya's younger sister Dunya?); the house painter Nikolai; and Luzhin, the fiancé of Rodya's younger sister Dunya.

Drawing: Crime and Punishment



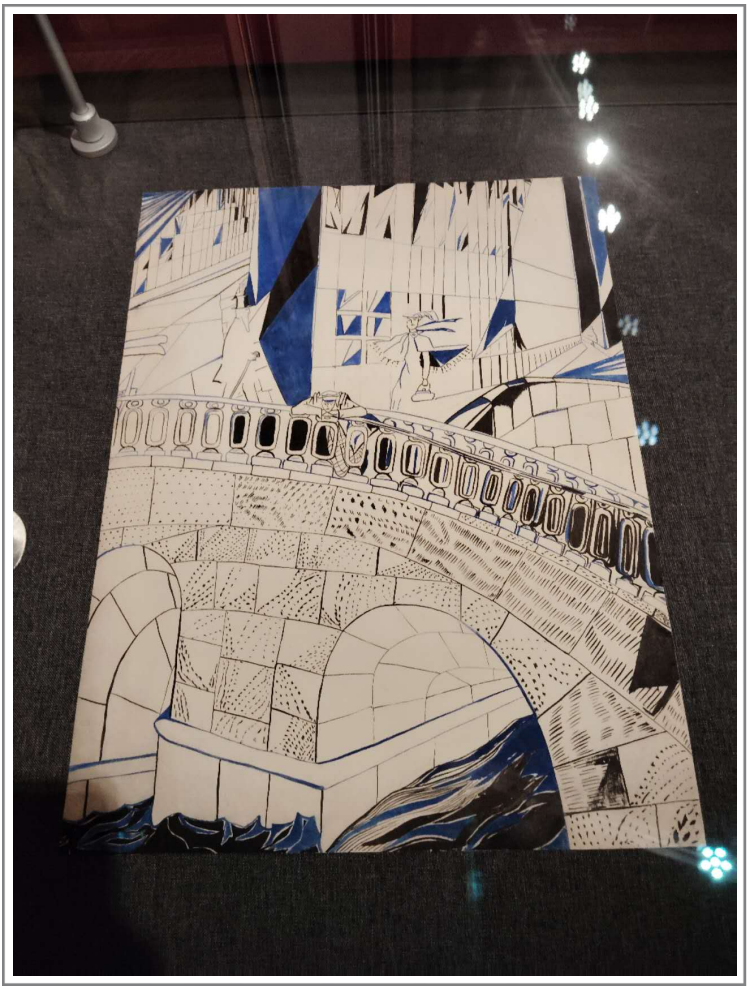
Artist: Vyacheslav Yurievich Zabelin
Year: 1980
※ Vyacheslav Yurievich Zabelin is a contemporary Russian painter and graphic artist who has created many illustrations for classical literary works. This work from 1980 is based on Dostoevsky's masterpiece Crime and Punishment.

Drawing: Marmeladov



Artist: Vyacheslav Yurievich Zabelin
Year: 1980
※ Marmeladov is a pivotal character in Crime and Punishment. A former official, he succumbed to alcoholism and ruins himself, neglecting his impoverished family. His eldest daughter, Sonya, is forced to sell her body to support the family. Marmeladov symbolizes the St. Petersburg underworld, and his story deepens the idea of "murder" in Raskolnikov's mind, making him a central figure in the novel.

Drawing: Crime and Punishment



Artist: Nadezhda Vladimirovna Remontova
Year: 1918
※ Nadezhda Vladimirovna Remontova was a Russian painter and graphic artist active in the 1910s–20s. This illustration for Crime and Punishment was created in 1918, a turbulent period just after the Russian Revolution. The scene shows Dunya (Raskolnikov's sister) seeing her brother Rodya's strange behavior for the first time.

Drawing: Avdotya Raskolnikova



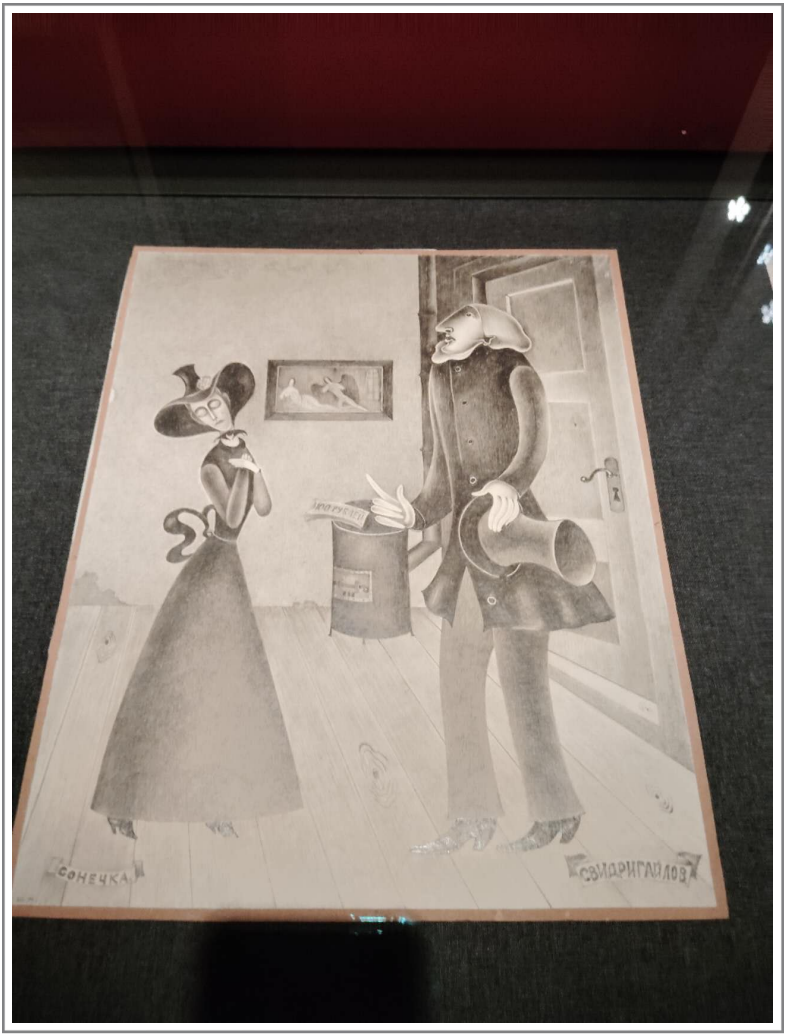
Artist: Alexei Alekseevich Shmarinov
Year: 1930s
※ Avdotya Romanovna Raskolnikova (known as Dunya) is the protagonist Raskolnikov's sister in Crime and Punishment. She is a proud and self-sacrificing character, deeply loving her brother and striving to save him from his predicament. The artist was a Soviet-era graphic artist; his father, D.A. Shmarinov, was also a famous illustrator.

Drawing: Going to Pull the Bell



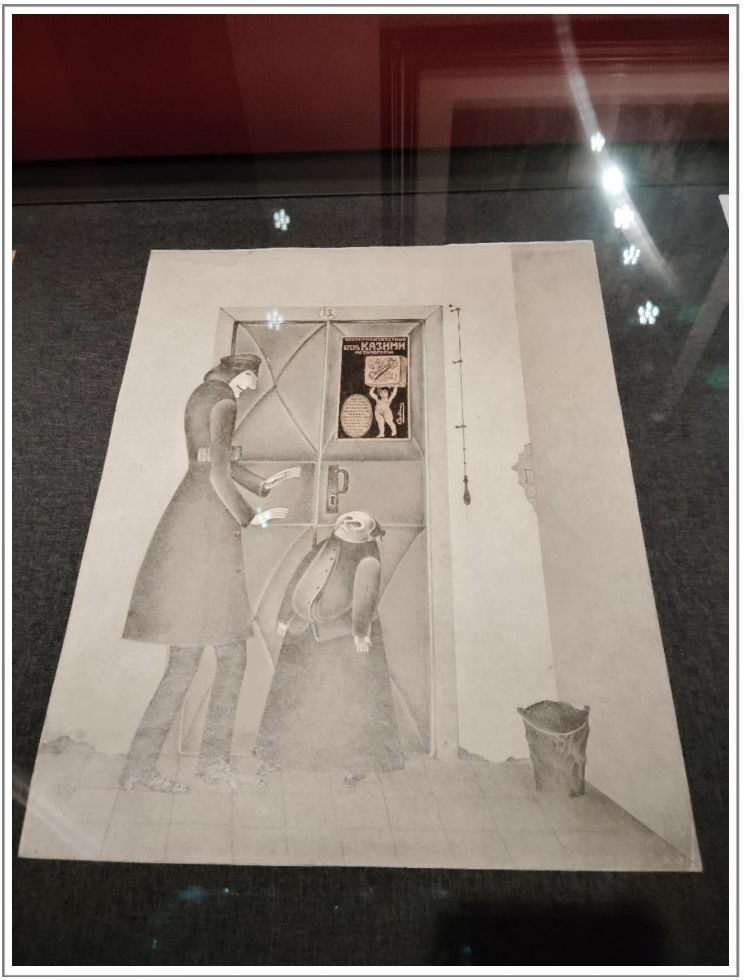
Artist: Alexei Alekseevich Shmarinov
Year: 1930s
※ "Going to Pull the Bell" is a famous scene from near the beginning of Crime and Punishment. Before committing the murder, Raskolnikov visits the old pawnbroker's room "for a trial run," pulling the bell to check her reaction. This act symbolizes his "preparation" and "hesitation."

Drawing: Sonechka and Svidrigailov



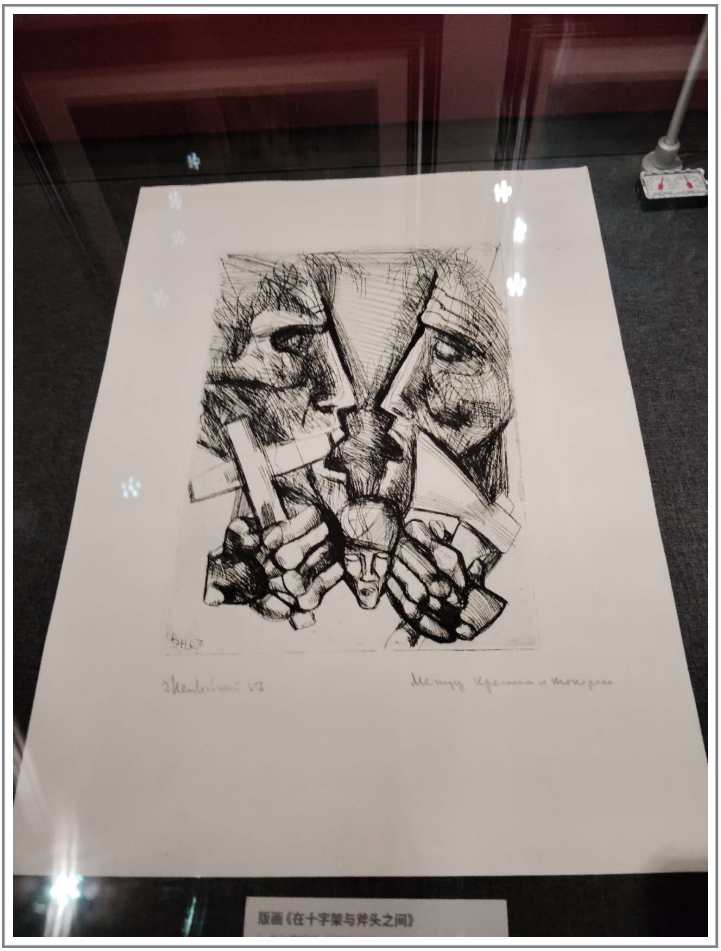
Artist: Mikhail Mikhailovich Shemyakin
Year: 1965
※ Sonechka (Sonya) is the heroine of Crime and Punishment—a poor but deeply pious woman who sacrifices herself to support her family. Svidrigailov is a decadent, nihilistic figure who serves as a contrast to Raskolnikov in terms of how they confront their own sins.

Drawing: Raskolnikov and the Old Pawnbroker



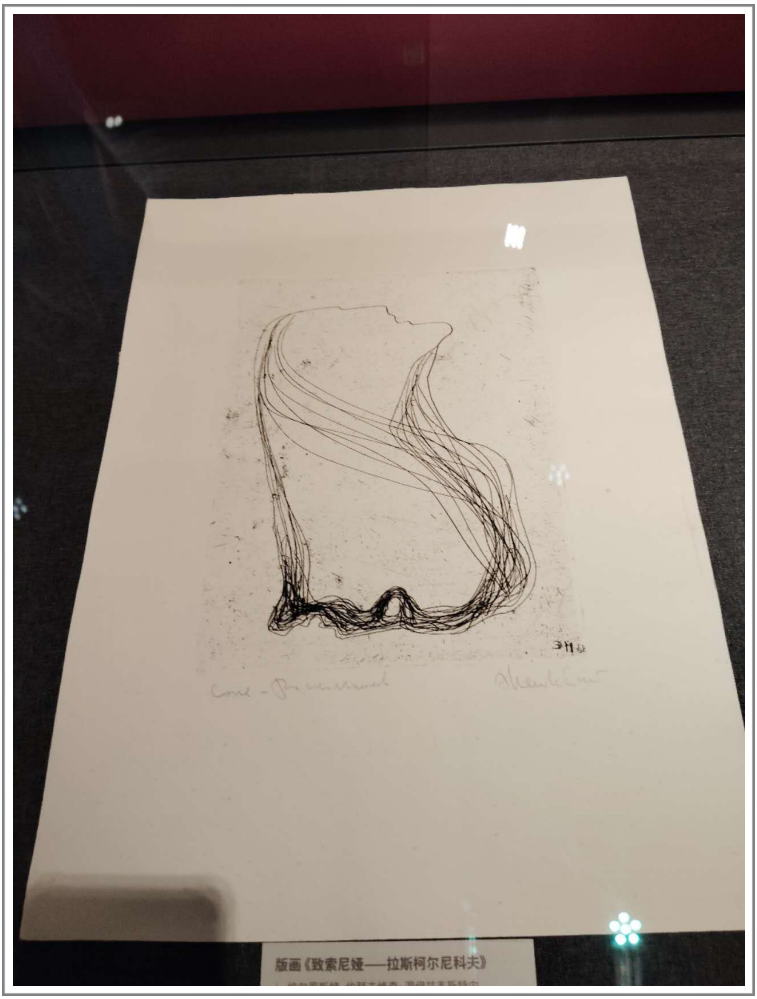
Artist: Mikhail Mikhailovich Shemyakin
Year: 1977
※ This depicts one of the most famous scenes in Crime and Punishment—the moment just before protagonist Raskolnikov murders the old pawnbroker (Alyona Ivanovna) with an axe.

Print: Between the Cross and the Axe



Artist: Ernst Iosifovich Neizvestny
Year: 1967
※ Ernst Neizvestny (1925–2016) was a Soviet nonconformist artist and sculptor, known for his conflict with the regime in his pursuit of free expression. His works are powerful, often exploring themes of human suffering and spirituality. This piece is thought to symbolically represent the two paths facing Raskolnikov in Crime and Punishment: redemption through faith (the cross) or struggle based on his theory (the axe).

Print: To Sonya – Raskolnikov



Artist: Ernst Iosifovich Neizvestny
Year: 1968
※ Another work by Neizvestny, following the 1967 Between the Cross and the Axe, created the following year as an illustration for Crime and Punishment. The title, in the form of a dedication "To Sonya (Sonechka)," is thought to express the symbolic scene where Raskolnikov confesses to Sonya and is moved by her faith.

Lithograph: Sin



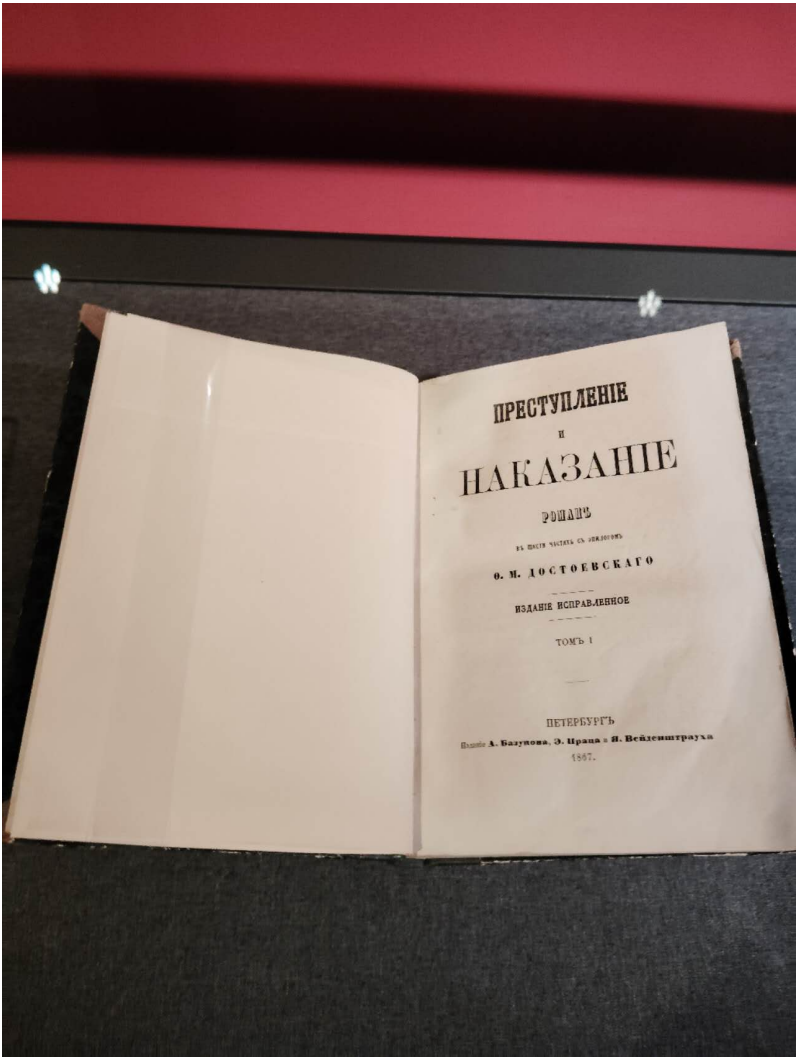
Artist: Viktor Semyonovich Veliner
Year: 1974
※ Viktor Semyonovich Veliner (1918–2004) was a Soviet graphic artist and printmaker who illustrated many works of Russian classical literature. This work likely symbolically depicts the scene where Svidrigailov pursues Rodya's sister Dunya in his quest for redemption.

Lithograph: Sin



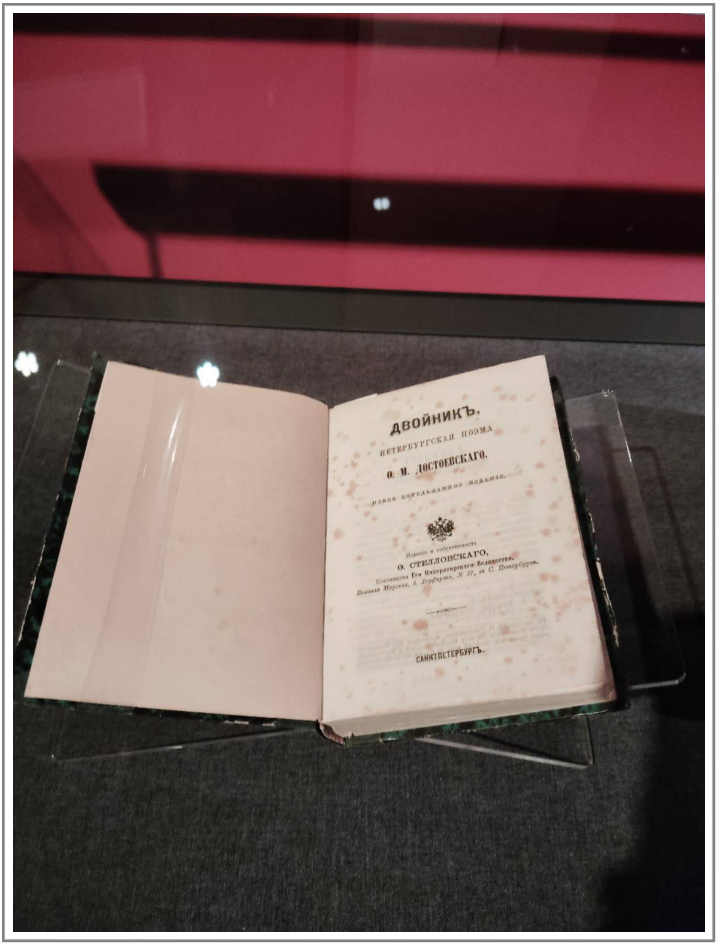
Artist: Viktor Semyonovich Veliner
Year: 1974
※ A work symbolically recreating the scene of Rodya's murder. In the center is the pawnbroker Alyona, on the floor is her sister Lizaveta, and the man standing aghast is likely Rodya.

Book: Crime and Punishment



Place of Publication: St. Petersburg
Publishers: A. Bazunov, E. Pratz, S. Vimanshtrauf Publishing
Year of Publication: 1867 edition
※ This 1867 edition is the first book edition (Volumes 1 and 2) of Crime and Punishment. It was serialized in the journal Russian Messenger in 1866 and published as a book the following year.

Book: Collected Works of Dostoevsky



Place of Publication: St. Petersburg
Publisher: Fyodor Stellovsky Publishing
Year of Publication: 1866 edition
※ This 1866 collected edition was published by Stellovsky. 1866 was a turbulent year when Dostoevsky was writing Crime and Punishment and simultaneously completing The Gambler with Anna in 26 days. Stellovsky is also known as the publisher with whom Dostoevsky signed a harsh contract (forfeit future works if a new manuscript wasn't delivered by November 1, 1866).

Drawing: The Courtyard



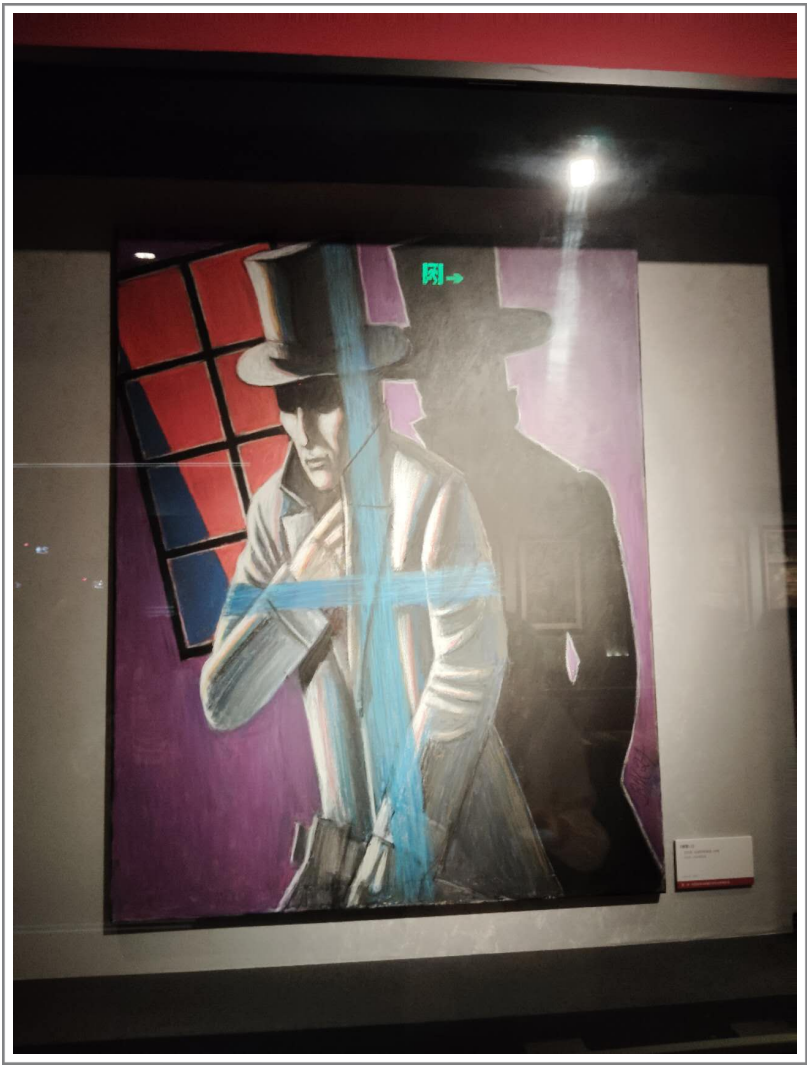
Artist: Valery Andreevich Mishin
Year: 2023–2024
※ Mishin is a contemporary Russian painter who has recently created works on Dostoevsky themes. This likely depicts the scene where Rodya passes through the courtyard without encountering anyone on his way to the murder scene.

Drawing: The Staircase



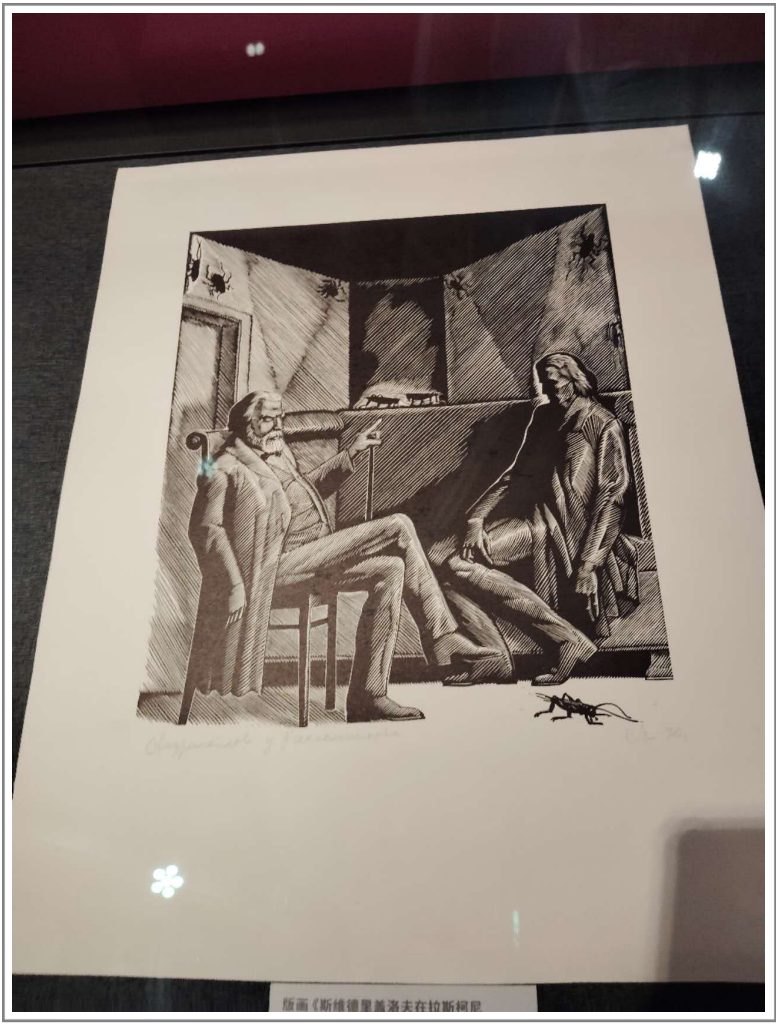
Artist: Valery Andreevich Mishin
Year: 2023–2024
※ Likely a continuation of the previous scene. Entering the building and ascending to the fourth floor. Probably depicts the scene before the crime, not the investigation. The handle of an axe is visible in Rodya's shadow.

Drawing: Silhouette



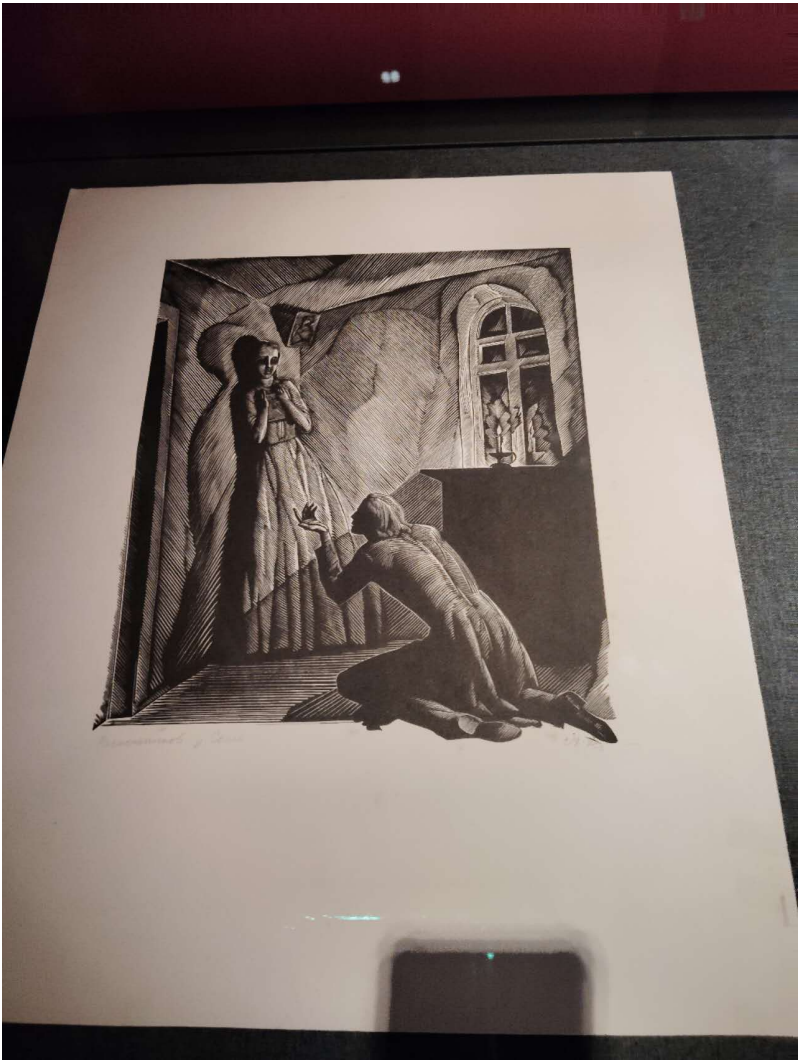
Artist: Valery Andreevich Mishin
Year: 2023–2024
Work: Illustration for Crime and Punishment
※ Another work by Mishin, part of the same series. Thought to symbolize the inner duality or shadow side of the protagonist Raskolnikov in Crime and Punishment.

Print: Svidrigailov Visits Raskolnikov



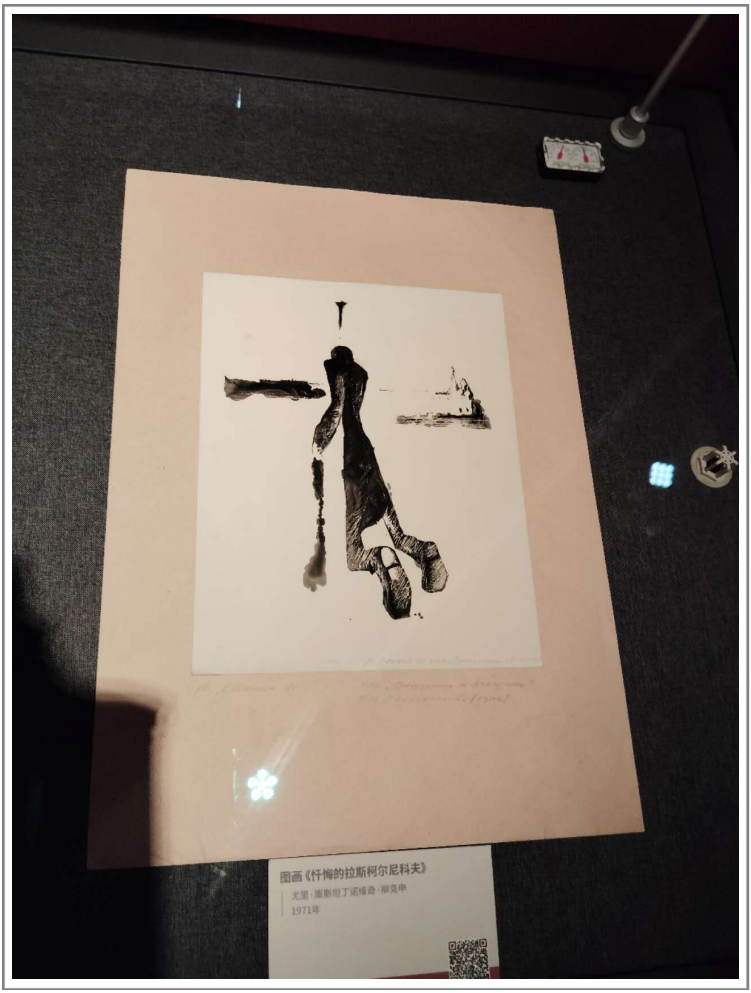
Artist: Stanislav Stepanovich Kosenkov
Year: 1970
※ Kosenkov, who created illustrations for Poor Folk and The Gambler, also produced illustrations for Crime and Punishment in 1970. Svidrigailov, a decadent and nihilistic figure, is burdened by guilt like Raskolnikov, acting as a kind of double for him. However, their views on sin are starkly contrasting.

Print: Raskolnikov Visits Sonya



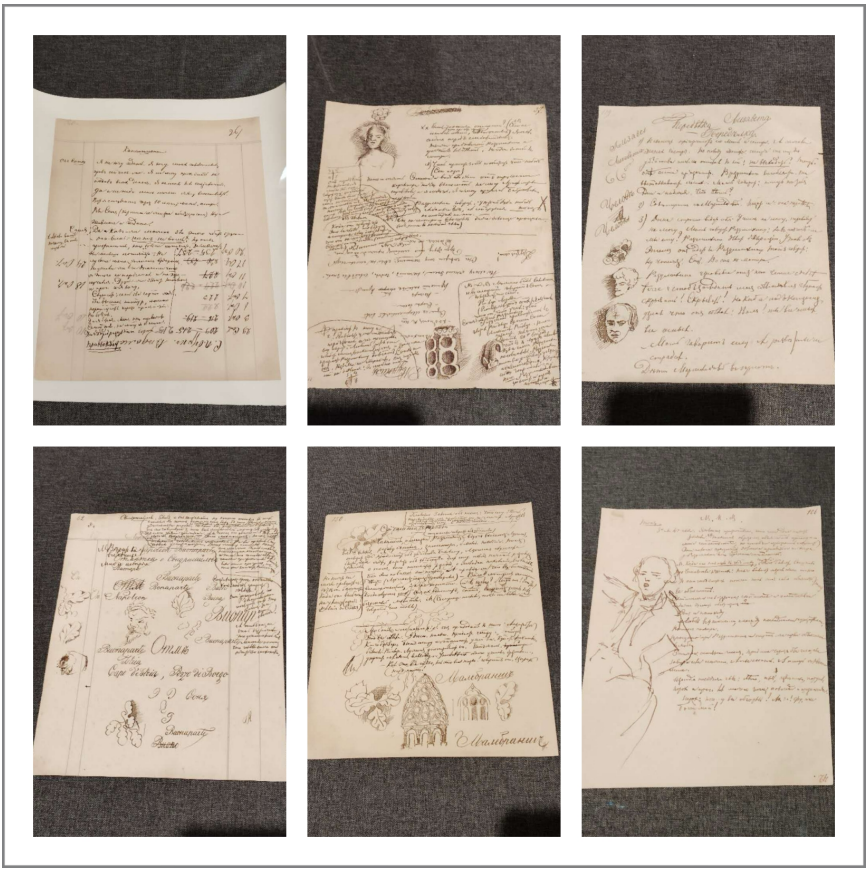
Artist: Stanislav Stepanovich Kosenkov
Year: 1970
※ "Raskolnikov Visits Sonya" depicts one of the most crucial scenes in the novel—the moment Raskolnikov confesses his crime to Sonya and confronts her faith. It is a symbolic unfolding of the themes of atonement and redemption.

Drawing: Repentant Raskolnikov



Artist: Yuri Konstantinovich Lyukshin
Year: 1971
※ Yuri Konstantinovich Lyukshin (1934–2000) was a Soviet and Russian graphic artist who illustrated many works of Russian classical literature. This work is considered a depiction of the novel's climax, where the protagonist confesses his crime and repents before Sonya. This moment signifies Raskolnikov's spiritual turning point.

Manuscript: Crime and Punishment (Reproduction)



Reproduction Artist: Yuri Dmitrievich Alekhanov
Year: 1970s
※ This is a reproduction of the manuscript from the time Dostoevsky was writing Crime and Punishment. Alekhanov's reproduction work extended through the 1970s to the major novels including The Idiot, Demons, The Adolescent, and The Brothers Karamazov. The manuscript preserves traces of edits, structural changes, and drafts written in shorthand, providing deep insight into the writer's thought process.

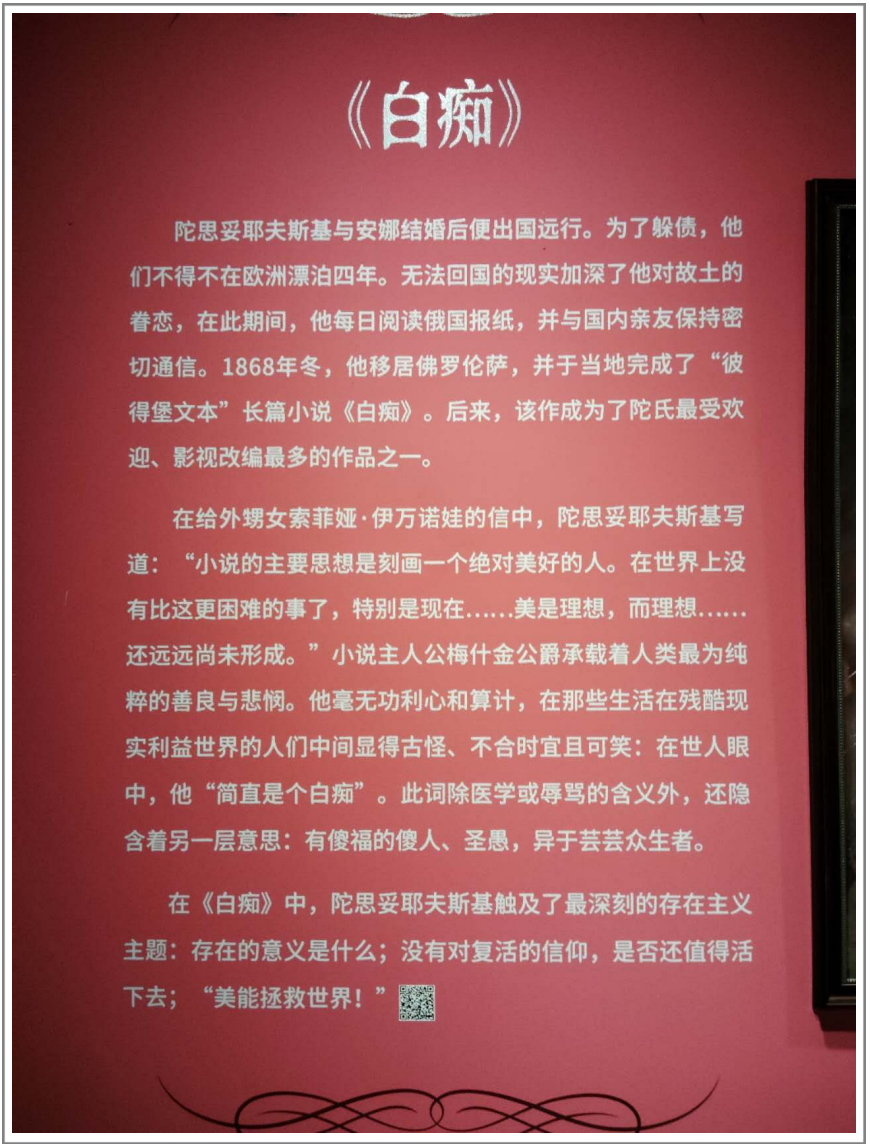
Part Five: Maturation

His married life with Anna began in poverty during their European wanderings. After completing The Idiot, he was struck by the grief of losing his three-month-old daughter Sophia, but with Anna's devoted support, they were blessed with more children—their daughter Lyubov and son Fyodor—and he came to know the joys of fatherhood.

After returning to Russia, he successively published Demons, which depicted the dangerous fever of nihilism, and The Adolescent, which explored the disintegration of the "accidental family," dramatically expanding his creative reach.

The most powerful tool of this period was the monthly magazine A Writer's Diary, of which he was the sole editor. He wrote freely in it, covering everything from current affairs to personal essays, gaining unprecedented support. With Anna handling all publishing and financial matters, he finally achieved the ideal creative environment where he could immerse himself solely in writing.

Description: The Idiot



After marrying Anna, Dostoevsky traveled abroad. To escape debt, they were forced to wander in Europe for four years. The reality of being unable to return home deepened his longing for his homeland; he read Russian newspapers daily and maintained close

correspondence with relatives and friends. In the winter of 1868, he moved to Florence, where he completed the novel The Idiot, a key part of the "Petersburg Text." This work later became one of the most popular and most frequently adapted of Dostoevsky's works.
In a letter to his niece, Sofya Ivanova, Dostoevsky wrote:

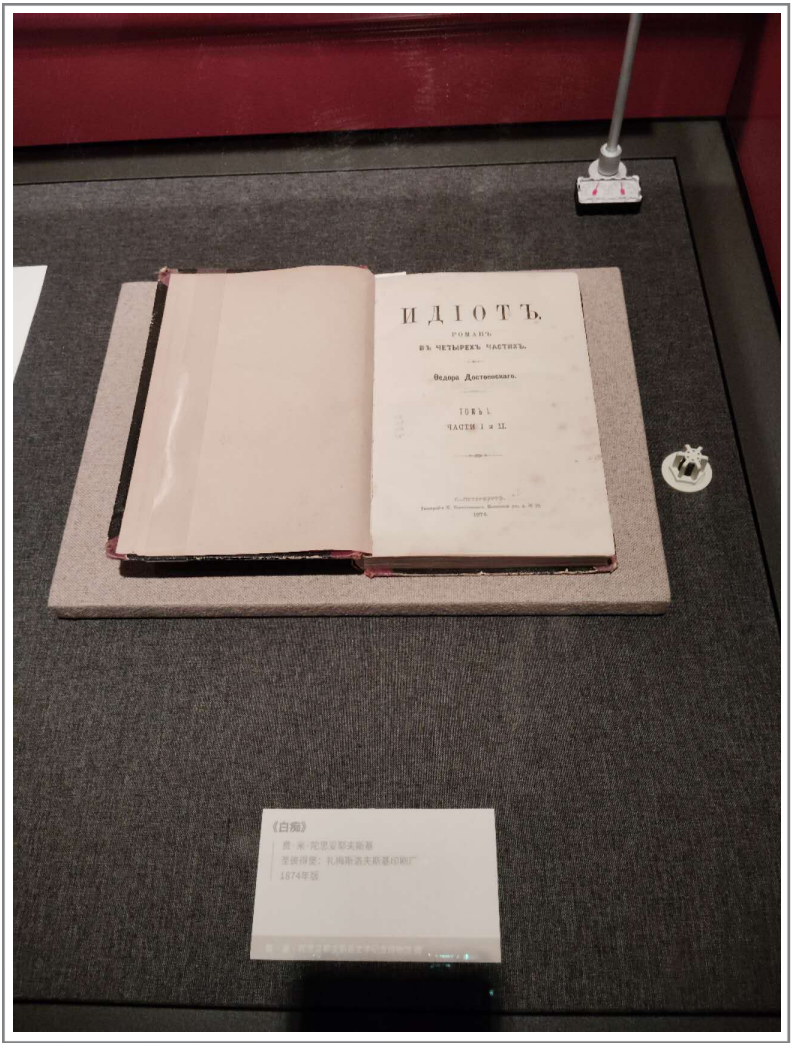
"The main idea of this novel is to depict a positively beautiful person. There is nothing more difficult in the world than this, especially now... Beauty is an ideal, and the ideal is... still far from being formed."

The protagonist, Prince Myshkin, embodies the purest goodness and compassion a human can possess. He is entirely devoid of self-interest or calculation, appearing strange, out of place, and comical among people living in a world of cruel, material interests. In the eyes of the world, he appears to be a "total idiot." Beyond the medical diagnosis or pejorative meaning, this word carries another connotation—"blessed fool," "holy fool," meaning one who is different from the masses.
In The Idiot, Dostoevsky delves into the most profound existential themes: What is the meaning of existence? Is life worth living without faith in resurrection? And—

"Beauty will save the world!"

※ "Petersburg Text" is a literary-critical term referring to works of literature set in St. Petersburg. The Idiot is considered one of its representative works. "Beauty will save the world!" is a phrase uttered by Prince Myshkin in The Idiot and is one of the most famous expressions of Dostoevsky's philosophy.

Book: The Idiot



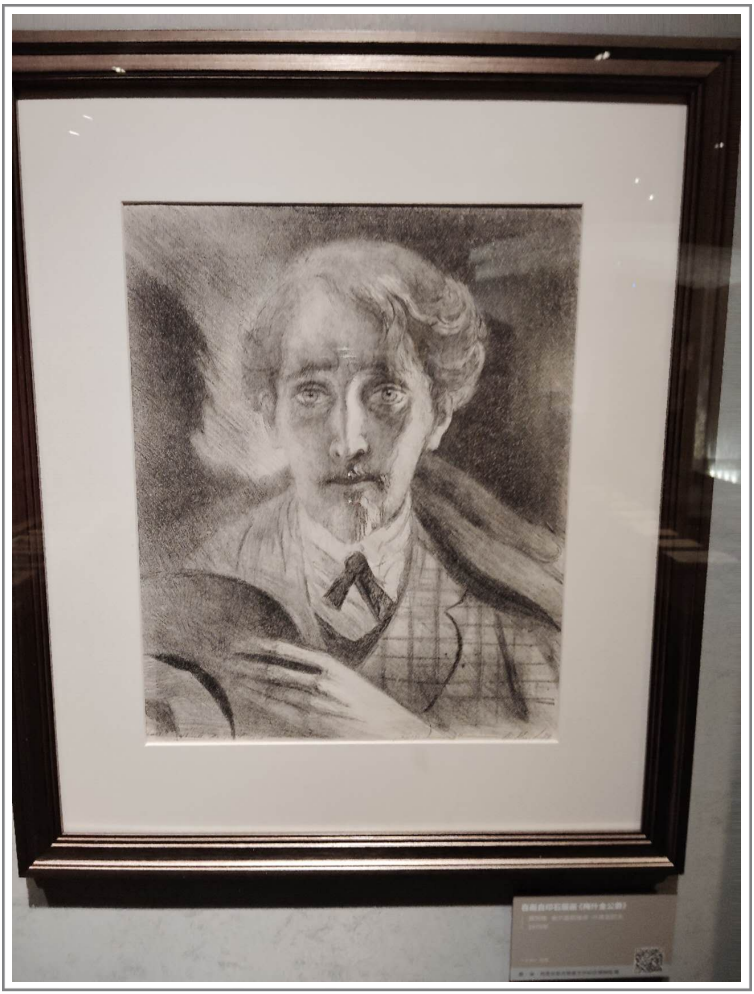
Place of Publication: St. Petersburg
Printer: Zameslovsky Printing House
Year of Publication: 1874 edition
※ The Idiot was serialized in the journal Russian Messenger in 1868–1869, and this edition was published in 1874. It is considered one of the popular edition single volumes.

Lithograph: Nastasya Filippovna



Artist: Viktor Semyonovich Veliner
Year: 1973
Work: Illustration for The Idiot
※ Nastasya Filippovna is the heroine of Dostoevsky's novel The Idiot (1868–1869). She is a beautiful and passionate woman deeply scarred, having suffered abuse in childhood and endured a tragic life. She is the tragic core of the story, profoundly influencing both the protagonist Prince Myshkin and his contrasting counterpart, Rogozhin.

Self-Printed Lithograph: Prince Myshkin



Artist: Oleg Sergeevich Evseev
Year: 1979
Work: Illustration for The Idiot
※ Evseev is a contemporary Russian printmaker who has created many illustrations for classical literature. Prince Myshkin is the protagonist of The Idiot. He is depicted as an innocent and childlike ideal of Christ-like love and compassion, but this very nature makes him unable to conform to the "world," leading to a tragic end.

Lithograph: The Auction



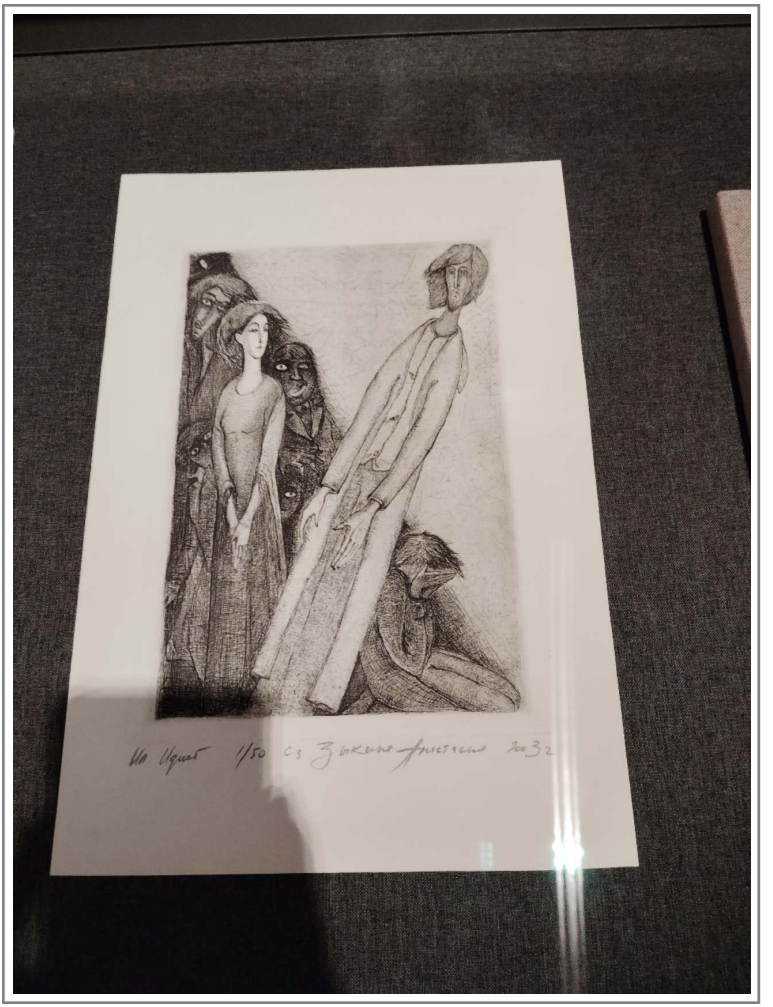
Artist: Viktor Semyonovich Veliner
Year: 1972
Work: Illustration for The Idiot
※ This depicts the symbolic scene towards the end of the novel where Nastasya Filippovna is "contested" between Rogozhin and Prince Myshkin.

Boris Eifman's Ballet: The Idiot



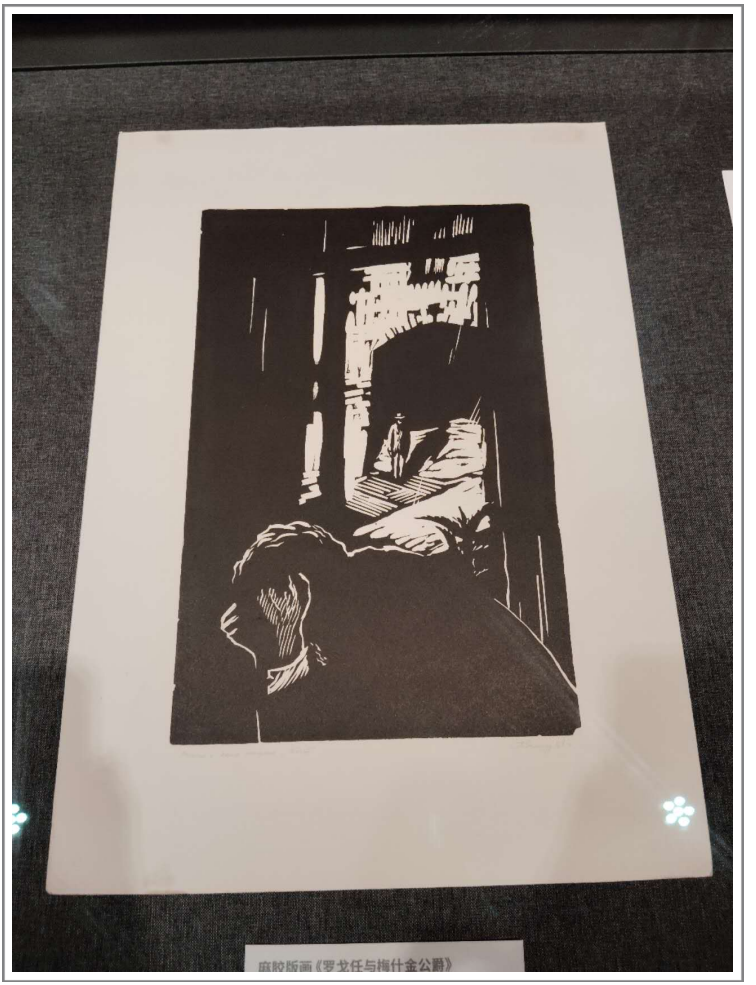
Artist: Samarin Valentin (Maria Tyr Varglek)
Year: 1980
Location: Paris, France
※ Boris Eifman (1946–) is a renowned Russian ballet choreographer known for creating innovative ballets based on literary works. He adapted Dostoevsky's The Idiot for ballet, performing it in Paris in 1980.

Print: Prince Myshkin and Nastasya Filippovna



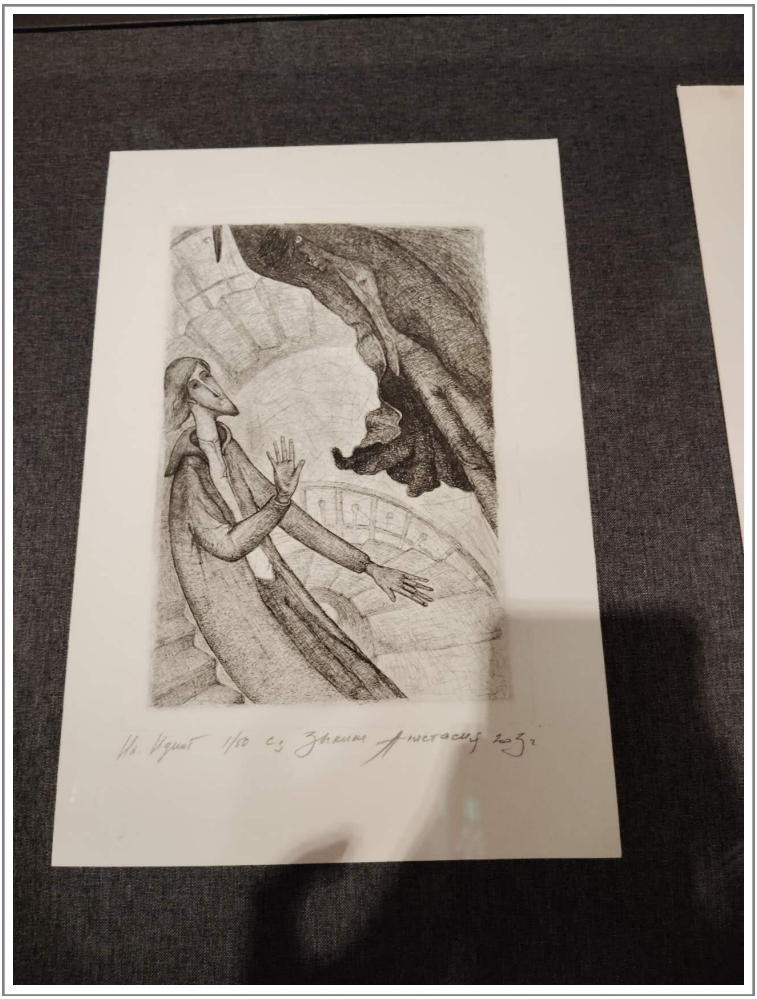
Artist: Anastasia Alexandrovna Ragina
Year: 2003
Work: Illustration for The Idiot
※ This work depicts the two central characters of The Idiot: Prince Myshkin and the heroine Nastasya Filippovna. Anastasia Ragina is a contemporary Russian printmaker, and her 2003 work is a relatively recent example of Dostoevsky illustration.

Linocut: Rogozhin and Prince Myshkin



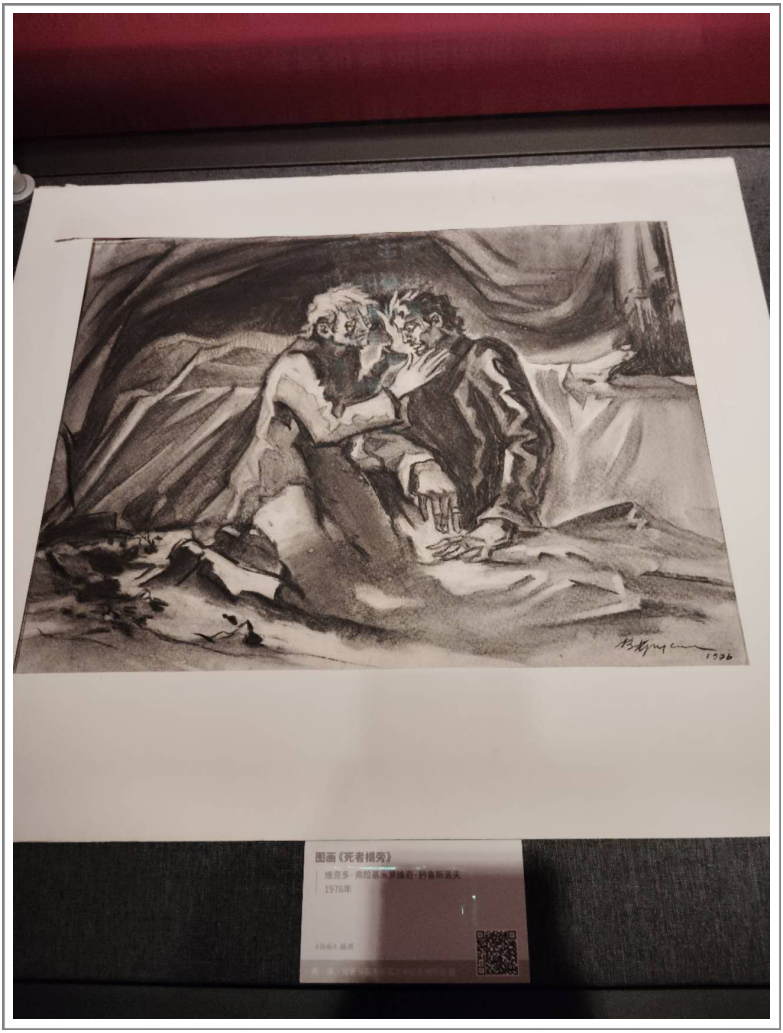
Artist: Andrei Alekseevich Ushin
Year: 1956
Work: Illustration for The Idiot
※ Andrei Ushin (1905–1960) was a Soviet graphic artist who illustrated numerous classical works. Rogozhin and Prince Myshkin are contrasting protagonists in The Idiot. Myshkin is pure and innocent, possessing Christ-like love, while Rogozhin is passionate, jealous, and driven by a destructive love.

Print: Prince Myshkin and Rogozhin



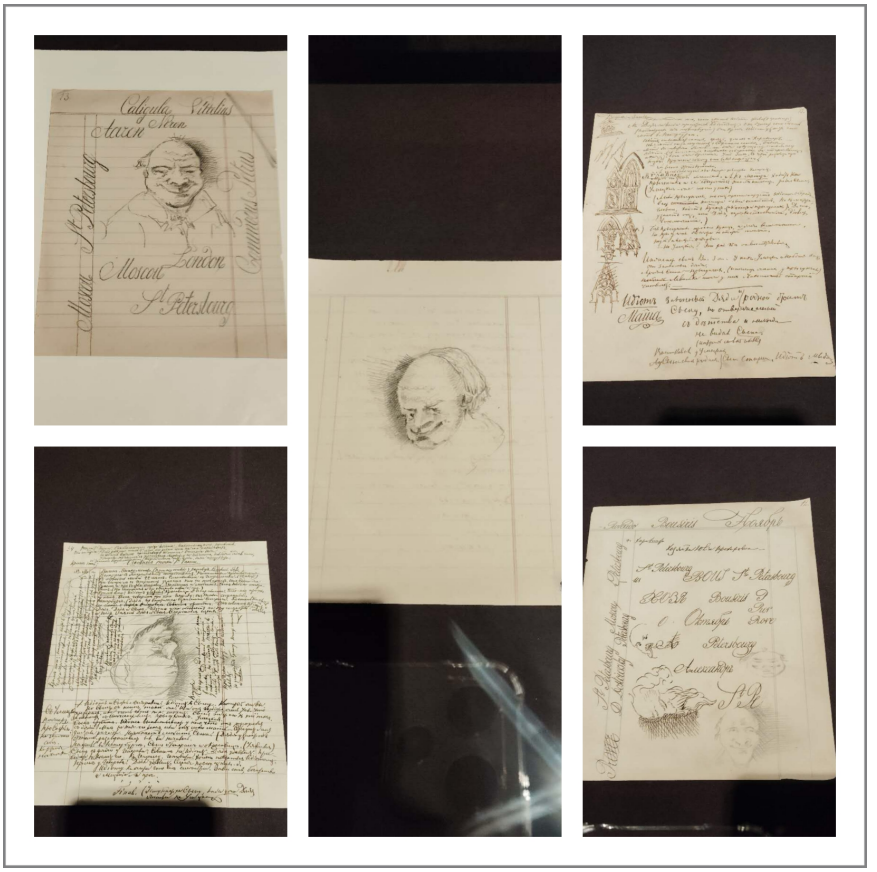
Artist: Anastasia Alexandrovna Zgina
Year: 2003
Work: Illustration for The Idiot
※ The same motif as the preceding piece. This work depicts the confrontation between Prince Myshkin and Rogozhin, visualizing the core thematic opposition of The Idiot: "light and darkness," "purity and passion."

Drawing: By the Bedside of the Deceased



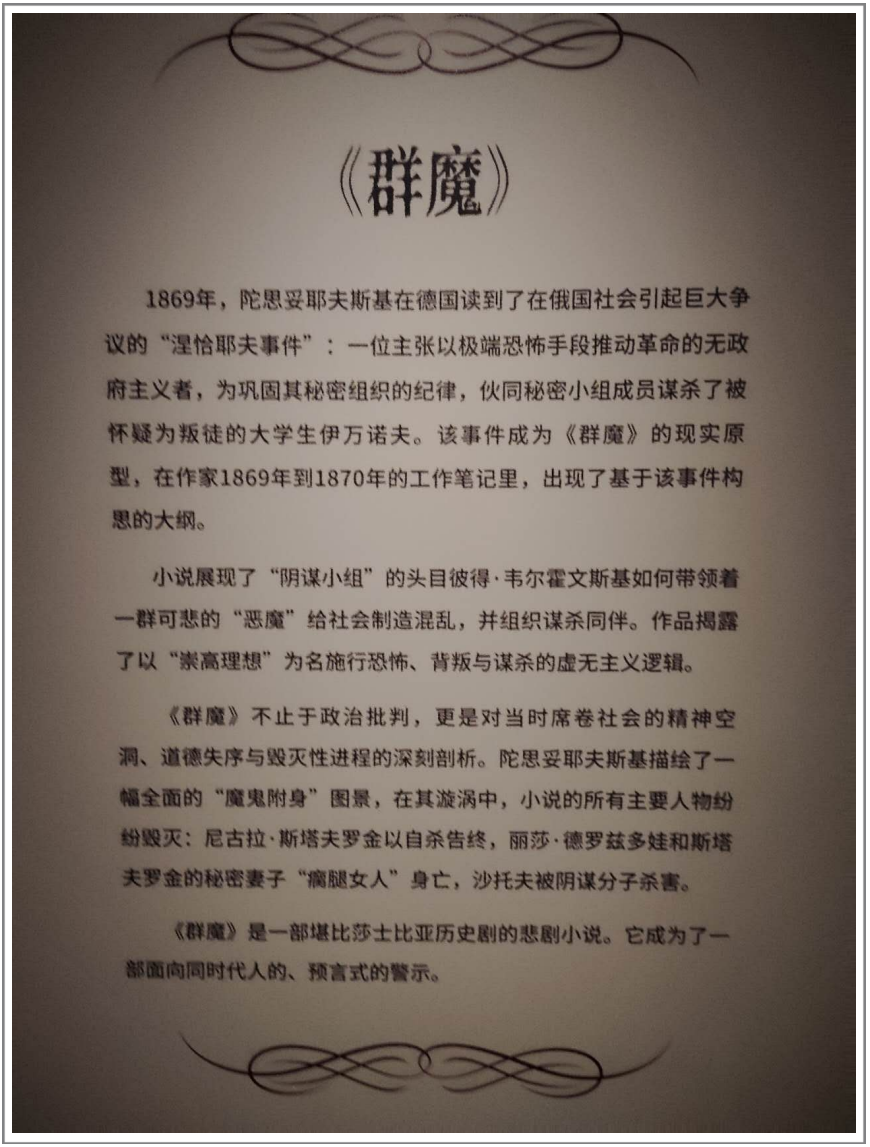
Artist: Viktor Vladimirovich Khruslov
Year: 1976
Work: Illustration for The Idiot
※ Viktor Vladimirovich Khruslov (1935–2005) was a Soviet and Russian graphic artist who illustrated many classical works. This piece is thought to depict a climax scene from The Idiot.

Manuscript: The Idiot (Reproduction)



Reproduction Artist: Yuri Dmitrievich Alekhanov
Year: 1970s
※ This exhibit is a reproduction of Dostoevsky's manuscript for The Idiot. The manuscript reveals traces of his editing, sketches, and drafts written in shorthand.

Description: Demons

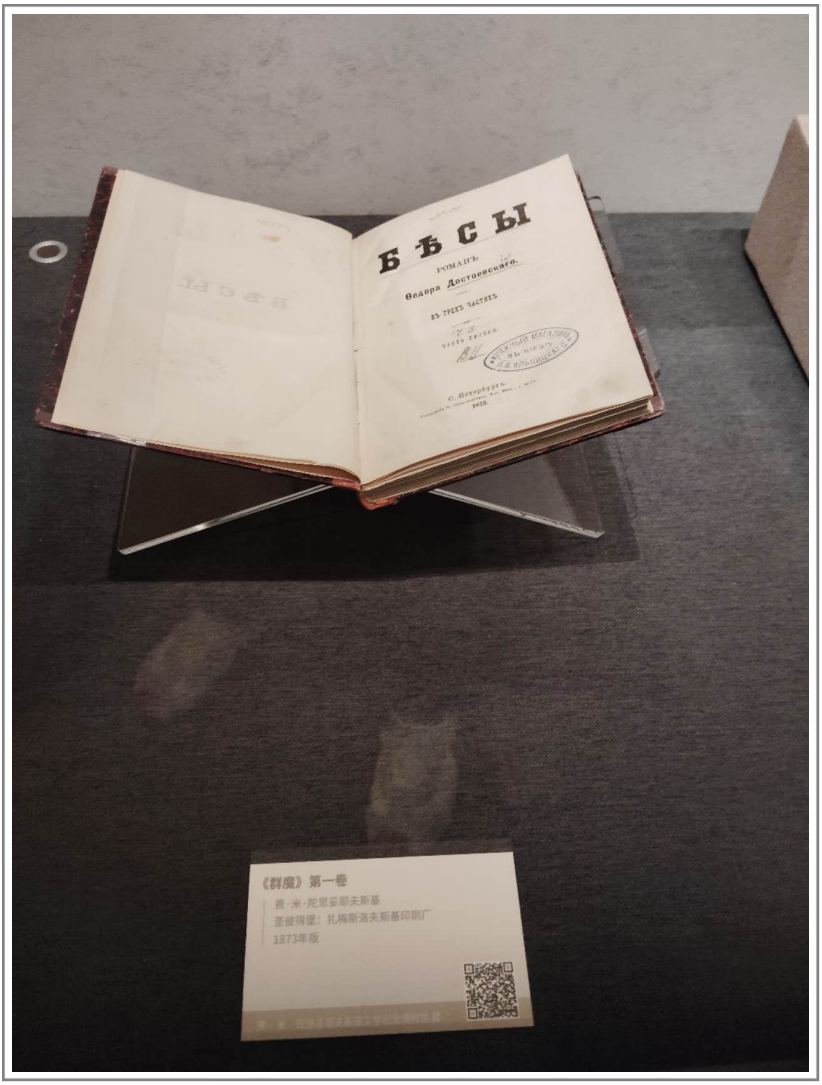


In 1869, while in Germany, Dostoevsky learned of the "Nechayev affair" that had stirred great controversy in Russian society. This involved anarchists advocating extreme terrorist means for revolution who murdered the student Ivanov, whom they suspected

of being a spy, to strengthen discipline within their secret organization. This event became the real-life model for Demons. From 1869 to 1870, notes for this concept based on the event appear in the writer's notebooks.
The novel depicts how Pyotr Verkhovensky, the leader of a "conspiratorial group," leads a pathetic band of "demons" to wreak havoc on society and orchestrates the murder of a comrade. The work exposes the logic of nihilism that commits terror, betrayal, and murder in the name of "sublime ideals."
Demons is more than political critique; it is a profound analysis of the spiritual emptiness, moral chaos, and destructive processes that were sweeping society. Dostoevsky paints a comprehensive picture of a state of being "possessed by demons," and in this vortex, the major characters are all destroyed. Nikolai Stavrogin commits suicide; Liza Drozdova and Stavrogin's secret wife, the "lame woman," die; Shatov is murdered by the conspirators.
Demons is a tragic novel comparable to Shakespeare's history plays. It became a prophetic warning addressed to his contemporaries.

※ The Nechayev affair (1869) was a real incident in which revolutionary Sergei Nechayev, influenced by Bakunin, murdered his comrade Ivanov. Dostoevsky was deeply shocked and wrote this novel to portray the inner void and fanaticism of the revolutionary movement. Nikolai Stavrogin is the most complex character in the novel, combining beauty and demonic qualities. His suicide is symbolically depicted as a consequence of nihilism. This novel was criticized as "reactionary" by radicals at the time but was later reevaluated as a work that foresaw 20th-century totalitarianism.

Book: Demons, Volume 1



Place of Publication: St. Petersburg
Printer: Zameslovsky Printing House
Year of Publication: 1873 edition
※ Demons was serialized in the journal Russian Messenger from 1871 to 1872, and this one-volume edition was published in 1873. This Volume 1 is part of the 1873 first edition.

Monoprint: Karmazinov



Artist: Vitaly Dmitrievich Pivovarov
Year: 1969
Work: Illustration for Demons
※ Karmazinov is a character in Demons, portrayed as an arrogant and vain writer. He cares only for his "art" and "fame," approaching the revolutionary movement with self-interest. Through this character, Dostoevsky satirizes the hypocrisy and spiritual emptiness of the Russian intelligentsia of the time.

Monotype: Kirillov's Death



Artist: Vitaly Dmitrievich Pivovarov
Year: 1963
Work: Illustration for Demons
※ Kirillov is one of the most philosophical characters in Demons, a mad thinker who attempts to prove human absolute freedom through suicide, thereby denying God. His death is one of the most impressive scenes in the novel, depicting the extreme limits of nihilism.

Monotype: Stepan Trofimovich's Death



Artist: Vitaly Dmitrievich Pivovarov
Year: 1969
Work: Illustration for Demons
※ Stepan Trofimovich Verkhovensky is a key figure in Demons, father of Pyotr, and a representative of the educated older generation. He is an idealistic man who fancies himself an intellectual, but in reality, he is portrayed as out of touch, full of vanity and self-deception. He attempts to flee abroad at the novel's end but falls ill on the journey and experiences a final moment of spiritual awakening and redemption.

Print: Stavrogin and the Convict Fedka



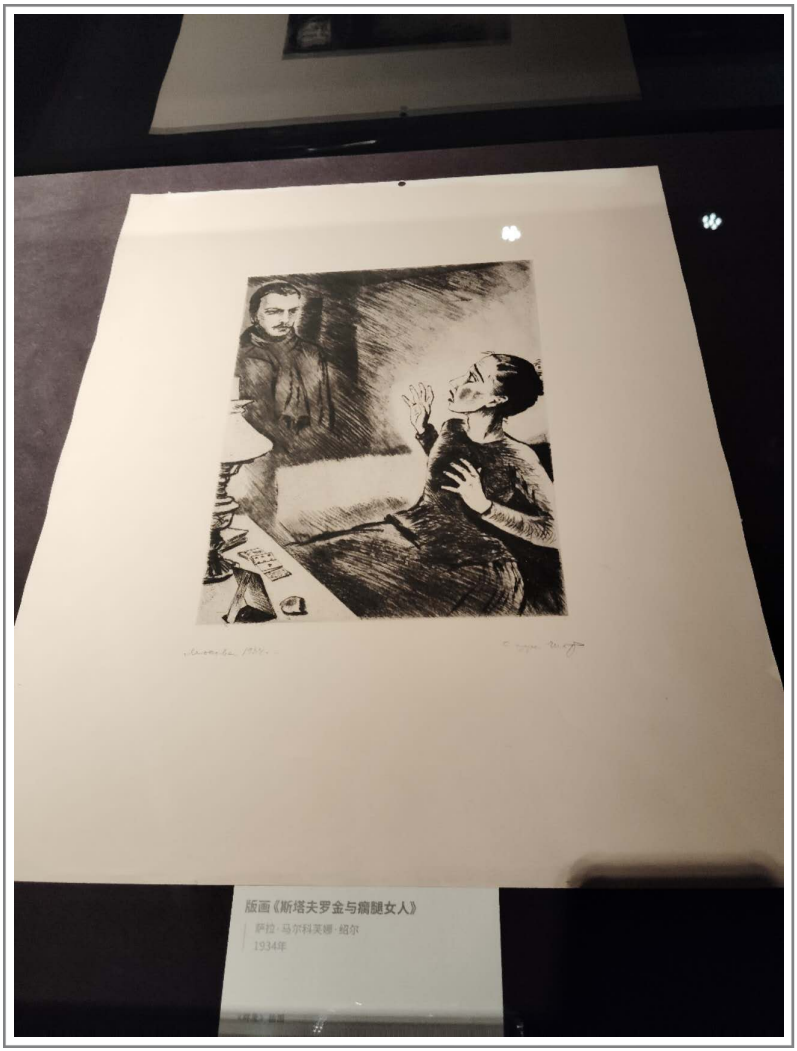
Artist: Sara Markovna Shor
Year: 1934
Work: Illustration for Demons
※ Stavrogin is the central figure of Demons, a complex character embodying both nihilism and beauty. The convict Fedka (Fyodor Fedka) appears as an escaped convict hired to kill Stavrogin, symbolizing Stavrogin's dark side.

Print: The Literary Quadrille



Artist: Sara Markovna Shor
Year: 1934
Work: Illustration for Demons
※ The "quadrille" is a dance of French origin performed by four couples, popular in 19th-century Russia. The title "Literary Quadrille" is thought to satirize the social gatherings of writers and intellectuals in Demons. Dostoevsky sharply critiques the vanity, superficiality, and spiritual emptiness of the contemporary intelligentsia in this work.

Print: Stavrogin and the Lame Woman



Artist: Sara Markovna Shor
Year: 1934
Work: Illustration for Demons
※ Marya Timofeevna Lebyadkina, Stavrogin's secret wife, possesses a "holy fool" (yurodivy) character and is a crucial figure who symbolically reflects Stavrogin's guilt and inner darkness.

Print: Varvara Petrovna and Dasha



Artist: Sara Markovna Shor
Year: 1934
Work: Illustration for Demons
※ Varvara Petrovna Stavrogina is a major female character in Demons, Stavrogin's mother. She is a proud and strong-willed landowner who is deeply involved in the town's affairs. Dasha (Darya Pavlovna) is her adopted daughter, a modest and sincere woman who has a complex relationship with Stavrogin and plays an important role later in the story.

Monotype: Lebyadkina



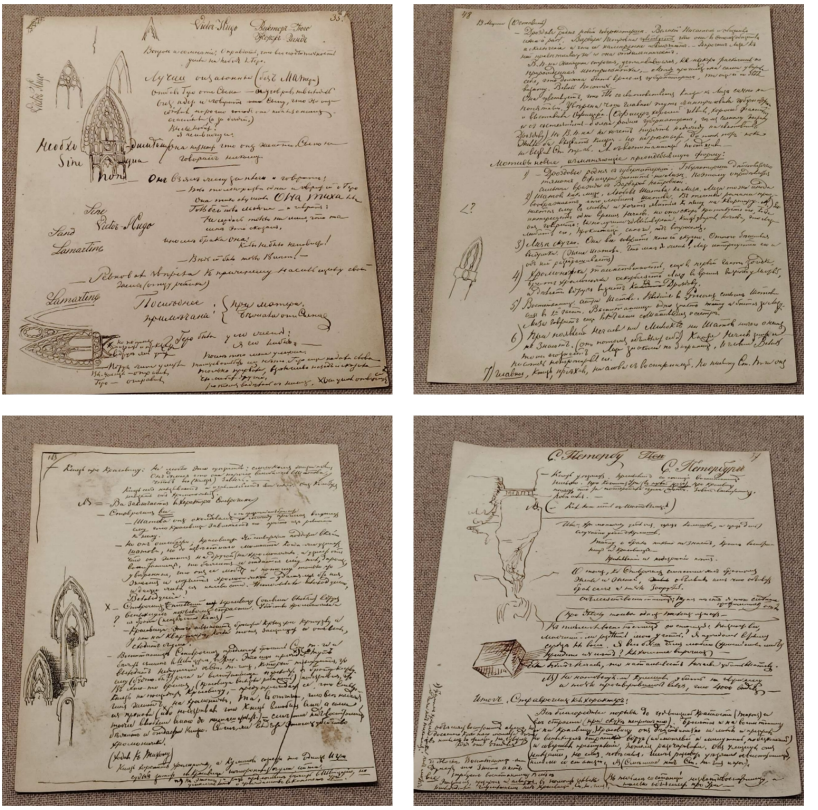
Artist: Valery Vasilievich Babanov
Year: 2018
Work: Illustration for Demons
※ Marya Timofeevna Lebyadkina, the "lame woman" in Demons, is Stavrogin's secret wife. She has a "holy fool" aspect, appearing foolish but possessing deep intuition and spiritual insight. Her existence symbolically highlights Stavrogin's inner darkness and guilt.

Monotype: Stavrogin



Artist: Valery Vasilievich Babanov
Year: 2018
Work: Illustration for Demons
※ Stavrogin is the central figure of Demons, one of the most complex and enigmatic characters Dostoevsky created. He is beautiful, intelligent, and charismatic, yet lives at the extreme of moral emptiness and nihilism. His presence functions as a symbol of the "demon" throughout the novel.

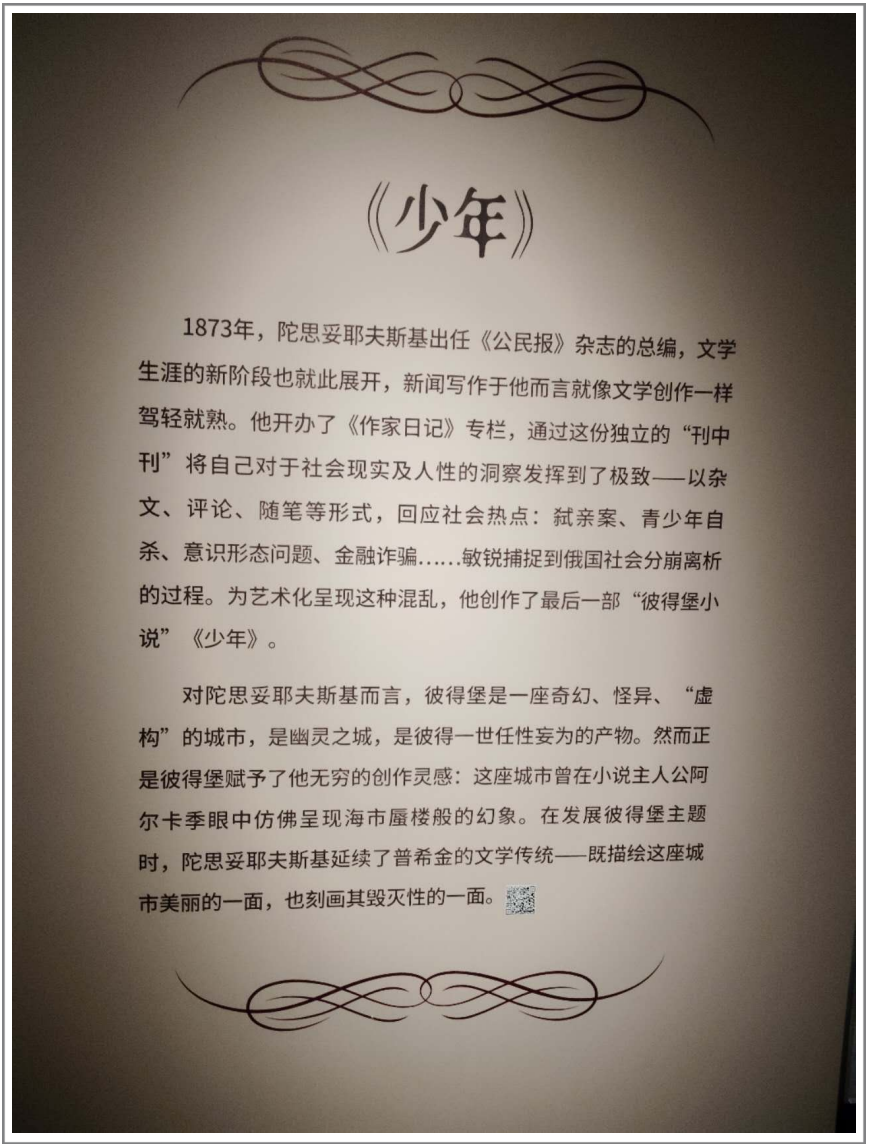
Manuscript: Demons (Reproduction)



Reproduction Artist: Yuri Dmitrievich Alekhanov
Year: 1970s

※ While Dostoevsky was known for writing at astonishing speed using his wife Anna's shorthand, he also deeply struggled with conceptualization and structure, leaving behind numerous notes and drafts.

Description: The Adolescent

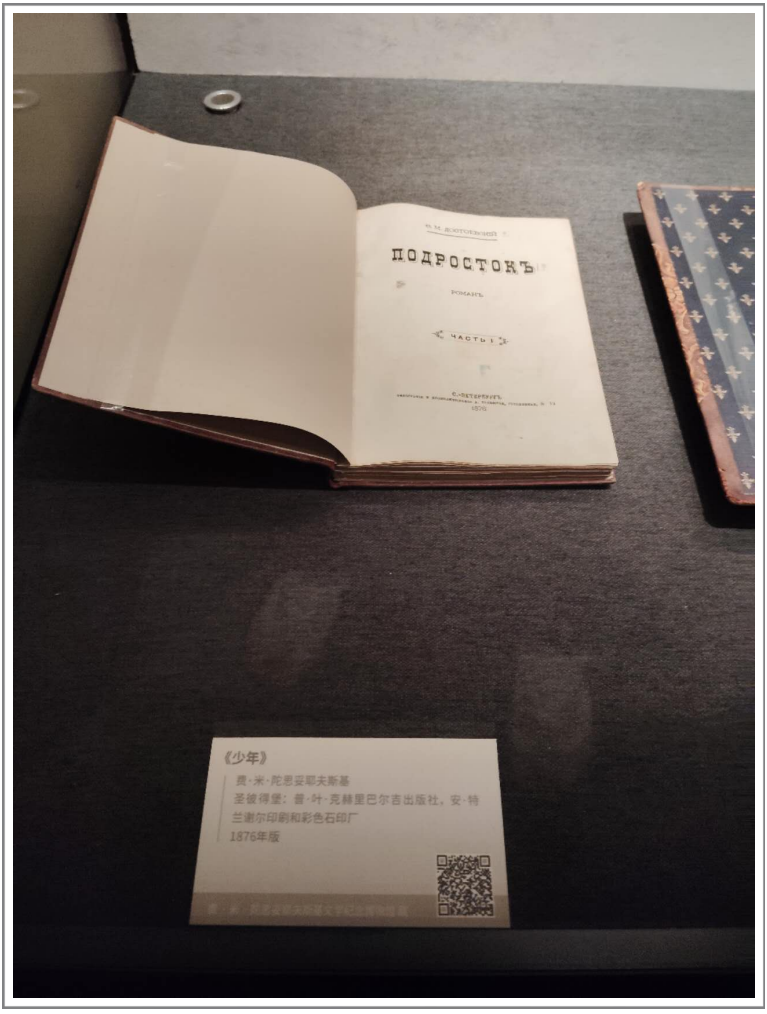


In 1873, Dostoevsky became editor-in-chief of the journal The Citizen, beginning a new stage in his literary life. For him, journalism was as familiar as literary creation. He established the column A Writer's Diary, using this independent "journal within a

journal" to its fullest potential to express his insights into social reality and human nature—in the form of essays, reviews, and commentaries, responding to hot topics like parricide, teenage suicide, ideological issues, and financial fraud. He keenly perceived the process of Russian society's disintegration. To artistically capture this chaos, he wrote his final "Petersburg novel"—The Adolescent.
For Dostoevsky, St. Petersburg was a fantastic, strange, and "fictitious" city, a city of ghosts, the capricious creation of Peter the Great. Yet it was precisely this St. Petersburg that provided him with inexhaustible creative inspiration. This city often appeared as a mirage (shinkirou) in the eyes of the novel's protagonist, Arkady. In developing the theme of Petersburg, Dostoevsky inherited Pushkin's literary tradition—depicting both the city's beautiful and its destructive aspects.

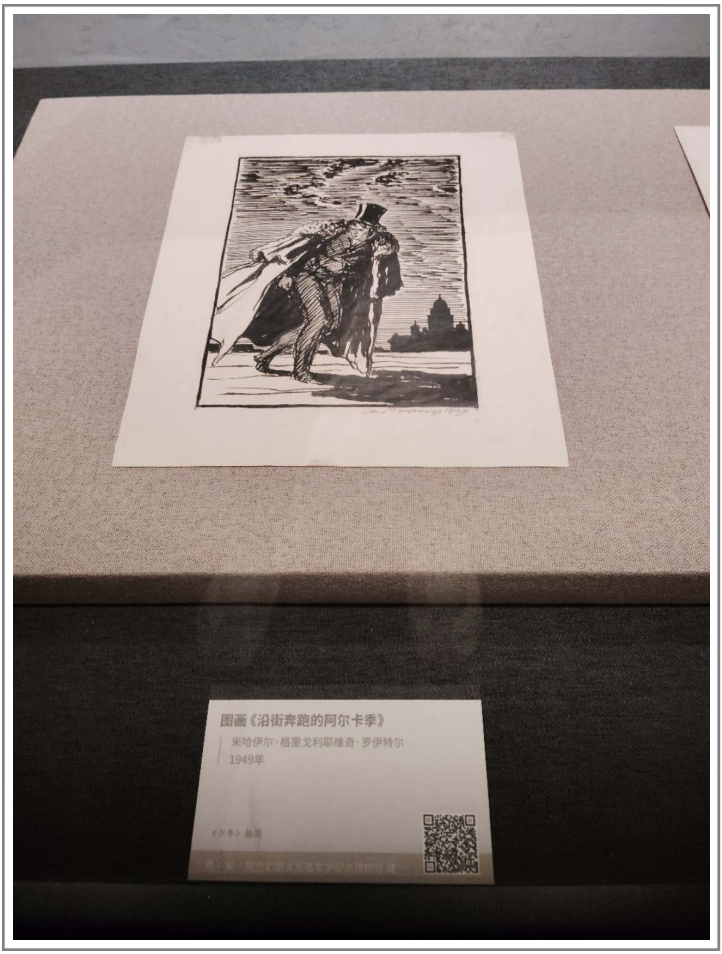
※ A Writer's Diary was a monthly column published intermittently from 1873 to 1881, edited solely by Dostoevsky. It is a crucial body of work, representing the culmination of his ideological and literary essays. The Adolescent was a novel published in 1875, situated between Demons and The Brothers Karamazov. The protagonist, Arkady Dolgoruky, is an "adolescent" growing up as an illegitimate child, and his development and spiritual struggles are depicted.

Book: The Adolescent



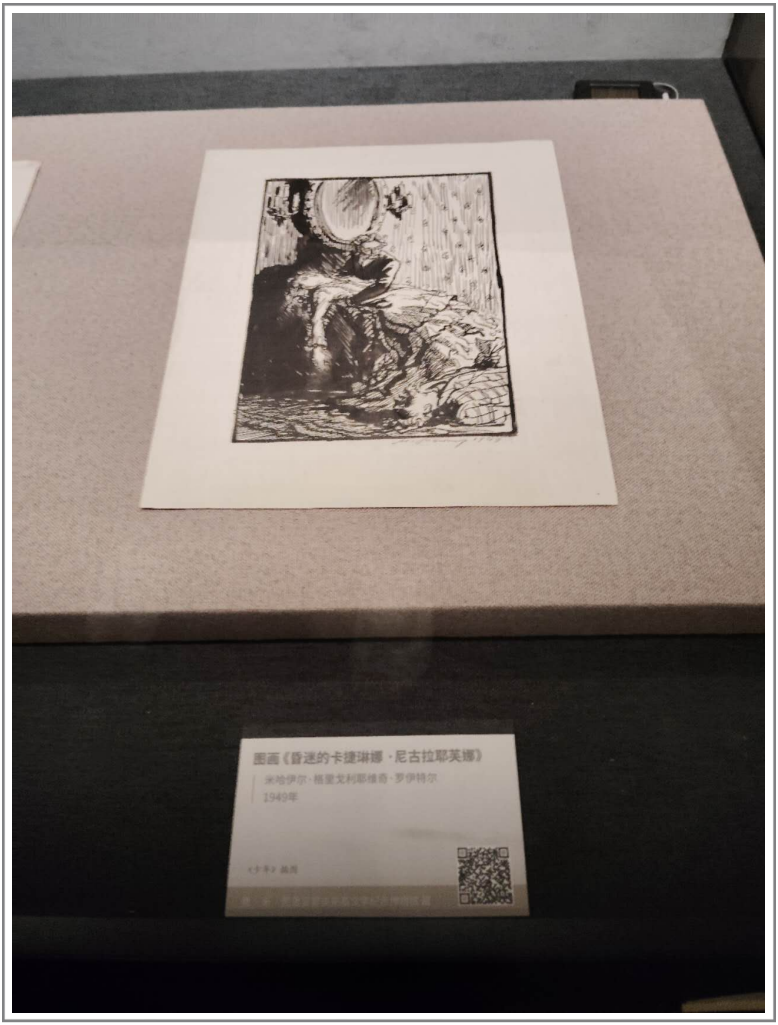
Place of Publication: St. Petersburg
Publisher: P. E. Kuherbalger Publishing
Printer: A. Transhel Printing and Color Lithography Factory
Year of Publication: 1876 edition
※ The Adolescent was serialized in the journal Notes of the Fatherland in 1875 and published as a book in 1876. The image shows one of the first edition volumes.

Drawing: Arkady Rushing Through the Streets



Artist: Mikhail Grigorievich Reuter
Year: 1949
Work: Illustration for The Adolescent
※ Arkady is the protagonist of The Adolescent. He grows up in an "accidental family" and is a representative of the "Russian boy" who struggles between ideals and reality. The scene of him "rushing through the streets," with the St. Petersburg cityscape in the background, likely symbolizes his impulsive and restless state of mind.

Drawing: Katerina Nikolaevna Losing Consciousness



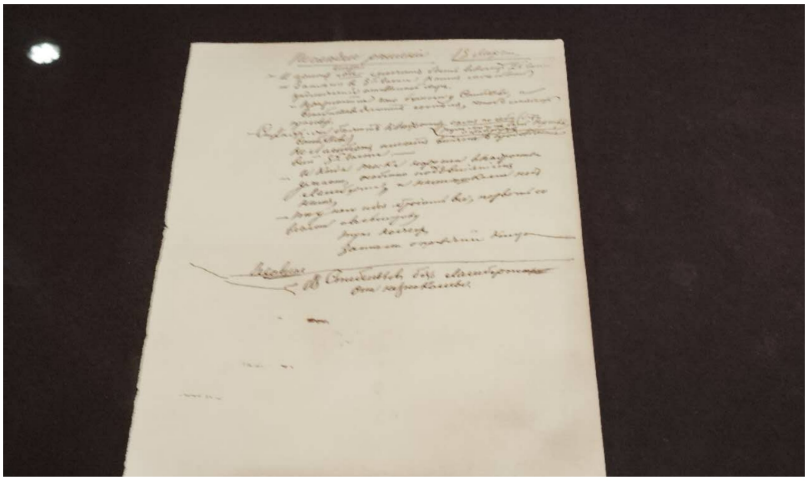
Artist: Mikhail Grigorievich Reuter
Year: 1949
Work: Illustration for The Adolescent
※ Katerina Nikolaevna Akhmakova is a character in The Adolescent, an important woman with whom the protagonist Arkady is in love. She is portrayed as intelligent and beautiful but troubled by complex family circumstances and relationships.

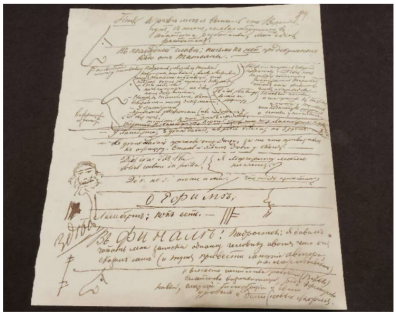
Lithograph: Flight

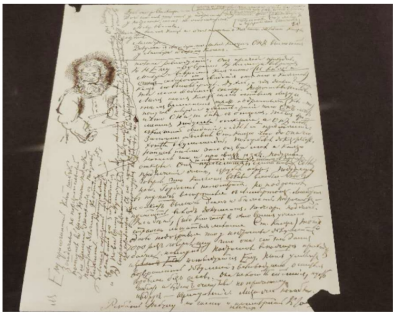


Artist: Viktor Dorezevich Briner
Year: 1975
※ Likely a work symbolizing Arkady's dreams in The Adolescent.
Briner (1908–1983) was a Soviet graphic artist who illustrated many works of Russian classical literature.

Manuscript: The Adolescent (Reproduction)







Reproduction Artist: Yuri Dmitrievich Alekhanov
Year: 1980s
※ This exhibit is a reproduction of the manuscript Dostoevsky used when writing The Adolescent.

Description: A Writer's Diary

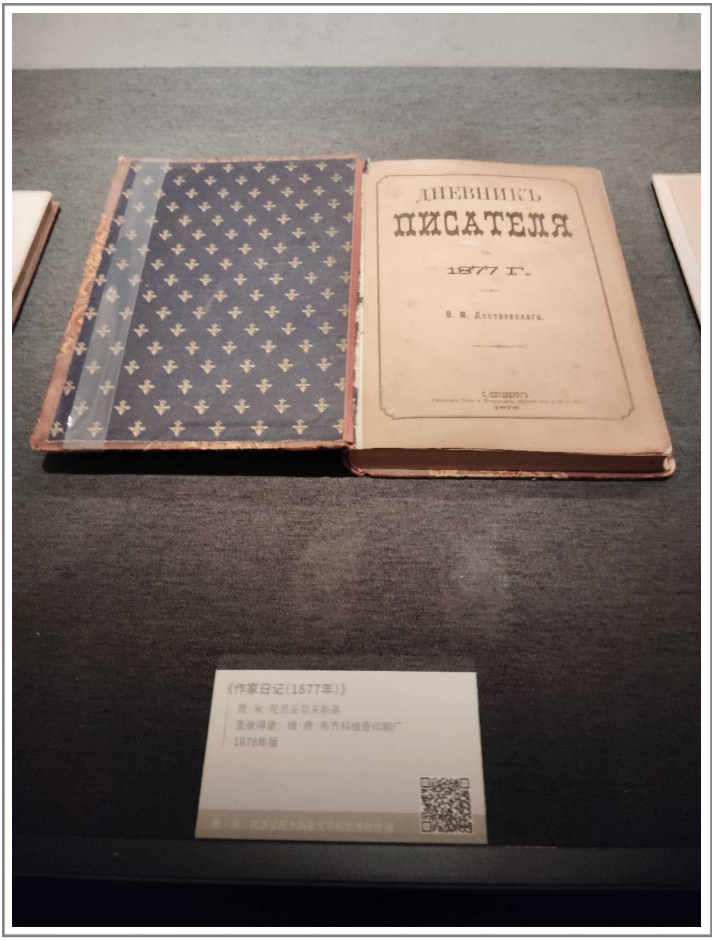


From 1876 to 1881, Dostoevsky decided to independently publish A Writer's Diary. He was its sole author, while his intelligent and capable wife Anna handled its publication and distribution. This work, continued until the end of the writer's life, was far from a

private journal despite its name. It blended essays, current affairs commentary, literary criticism, and other genres, and its broad themes reflected the history, culture, and social realities of the second half of the 19th century. This unique creative laboratory has been called "one of the first blogs in world literature."
His political articles resonated deeply with readers, and letters poured in from across the country, with people confiding their confusions, sorrows, and searches for meaning. Dostoevsky did not respond with clichés but answered with long, empathetic, and understanding letters.
Furthermore, within the pages of this publication, his "small prose" was born—short stories like The Meek One, The Dream of a Ridiculous Man, and The Peasant Marey.

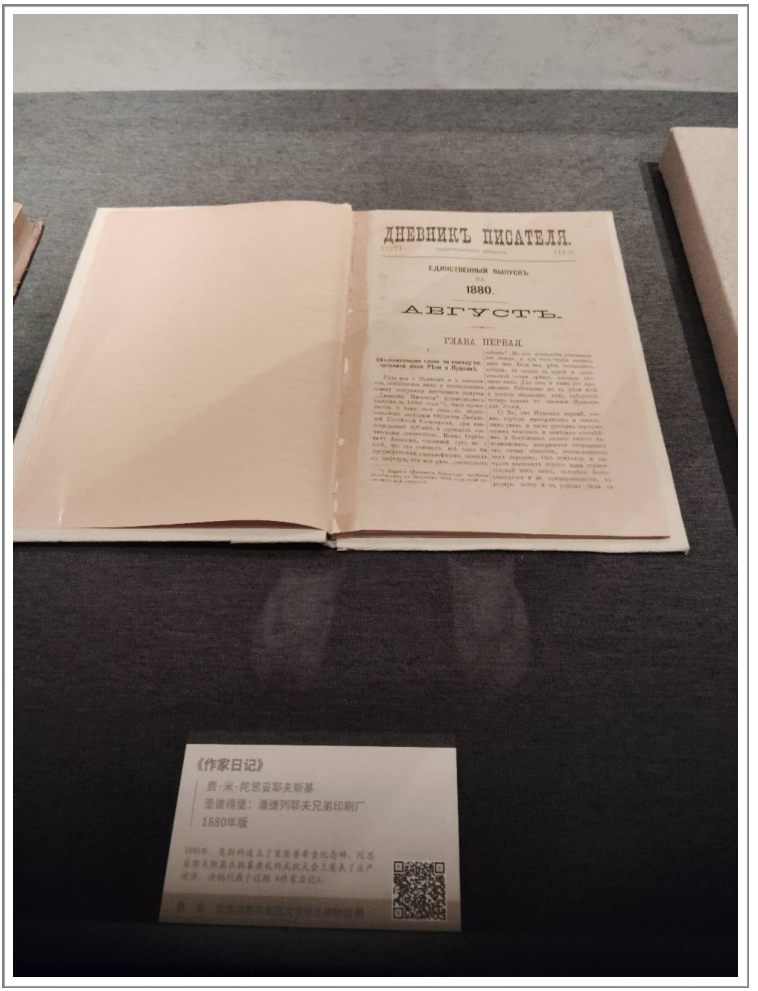
※ A Writer's Diary was for Dostoevsky far more than a diary; it was an integrated medium combining thought, literature, and journalism. The Dream of a Ridiculous Man, published in the April 1877 issue, tells of a man contemplating suicide who experiences a utopia in a dream. Anna's contribution during this period was immense; she single-handedly handled publication, accounting, and reader correspondence, supporting her husband's creative work.

Book: A Writer's Diary (1877)



Place of Publication: St. Petersburg
Printer: V. F. Butsikovich Printing House
Year of Publication: 1878 edition
※ A Writer's Diary was a monthly column published intermittently from 1873 to 1881, representing the culmination of Dostoevsky's ideological and literary essays. The 1877 entries were compiled into this single volume in 1878. This work covers a wide range of topics—social issues, politics, literature, religion, psychology—and is indispensable for understanding his later thought.

Book: A Writer's Diary (1880)



Place of Publication: St. Petersburg
Printer: Panteleev Brothers Printing House
Year of Publication: 1880 edition
※ In 1880, the first Pushkin monument was erected in Moscow, and Dostoevsky gave his famous Pushkin speech at the unveiling celebration. This speech was published as a separate issue of A Writer's Diary (August 1880) and became a legendary address in Russian literary history.

Print: The Meek One



Artist: Boris Abramovich Zaporov
Year: 1970
Work: Illustration for The Meek One
※ The Meek One is a short story Dostoevsky published in A Writer's Diary (November 1876). It is narrated by a pawnbroker who, after his young wife's suicide, reflects on their relationship. Themes include loneliness, love, and death.

Print: The Meek One

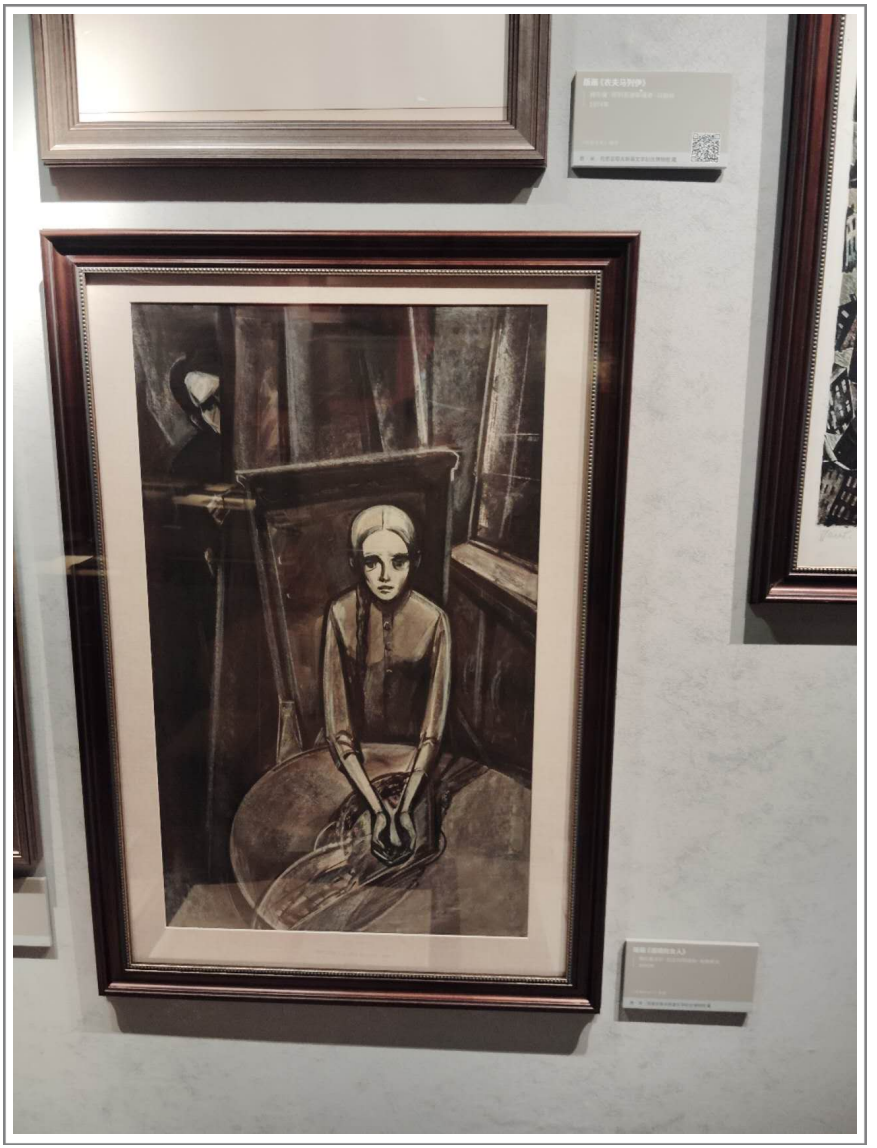


Artist: Olga Markina

Year: 1989

Work: Illustration for The Meek One

Print: The Meek One



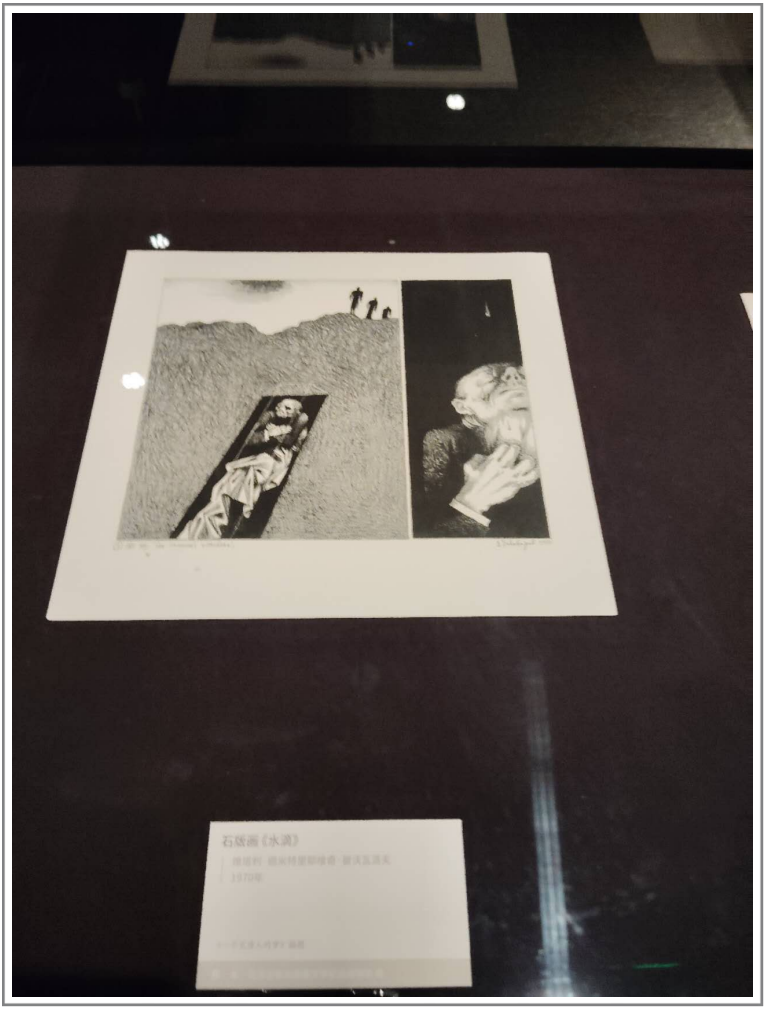
Artist: Vladimir Nikolaevich Minaev
Year: 1970
Work: Illustration for The Meek One

Print: The Peasant Marey



Artist: German Alekseevich Mazurin
Year: 1974
Work: Illustration for the short story The Peasant Marey from A Writer's Diary
※ The Peasant Marey is a short essay Dostoevsky published in A Writer's Diary (February 1876). Set during Easter in the Omsk prison during his Siberian exile, it recounts the writer's childhood memory of receiving kindness and compassion from a peasant serf named Marey. This episode symbolizes Dostoevsky's deep trust in and respect for the soul of the Russian peasantry and is key to understanding his "Pochvennichestvo" (Return to the Soil) philosophy.

Lithograph: Drops



Artist: Vitaly Dmitrievich Pivovarov
Year: 1970
Work: Illustration for The Dream of a Ridiculous Man
※ The Dream of a Ridiculous Man tells the story of a man who decides to commit suicide but in a dream experiences an ideal world and discovers "truth," exploring themes of faith, sin, and redemption.

Lithograph: Night



Artist: Vitaly Dmitrievich Pivovarov
Year: 1970
Work: Illustration for A Writer's Diary
※ A work based on the short story The Dream of a Ridiculous Man, published in A Writer's Diary.

Lithograph: Encounter



Artist: Vitaly Dmitrievich Pivovarov
Year: 1970
Work: Illustration for A Writer's Diary
※ Also based on the short story The Dream of a Ridiculous Man.

Lithograph: The Boy at Christ's Christmas Tree



Artist: Olga Vladimirovna Markina
Year: 1989
Work: Illustration for A Writer's Diary
※ This work is based on the short story The Boy at Christ's Christmas Tree, published by Dostoevsky in A Writer's Diary (January 1876).

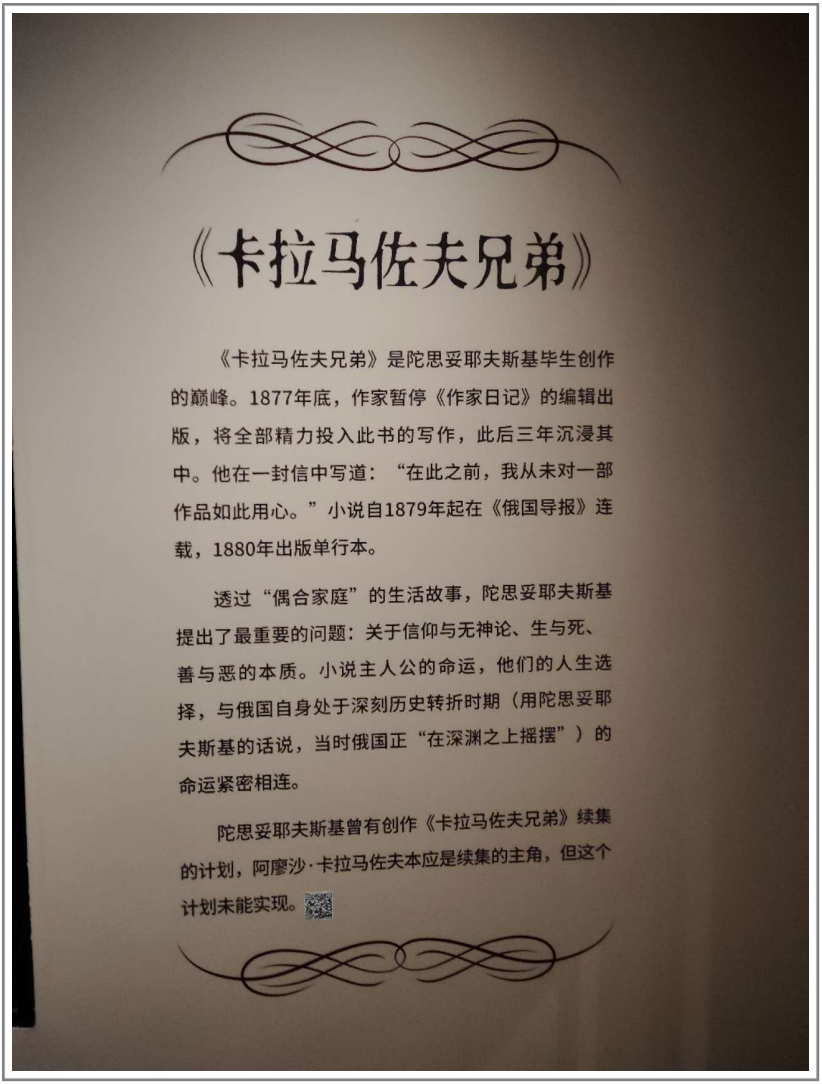
Part Six: The Culmination

Amidst years of ideological maturation and struggle with ill health, he wrote his life's culminating masterpiece, The Brothers Karamazov, a work depicting original sin and redemption. The work received widespread acclaim, and his literature reached the depths of philosophy and religion.

In 1880, his speech at the unveiling of the Pushkin monument in Moscow moved the audience to tears and joy, solidifying his status as a "prophet of the Russian people." At this moment, he stood at the peak of his literary and spiritual life.

However, just a few months later, on January 28, 1881, he died suddenly at his home in St. Petersburg from a ruptured pulmonary artery. With the concept for The Brothers Karamazov Part 2 in his heart, his dramatic final moments, which did not even allow him to lay down his pen, adorned his life with the fate of a man destined to write until the very end.

Description: The Brothers Karamazov



The Brothers Karamazov is the culmination of Dostoevsky's life's work. At the end of 1877, the writer temporarily ceased editing and publishing A Writer's Diary to devote all his energy to writing this work, immersing himself in it for three years. In a letter, he wrote:

"Never before have I created a work with such blood and heart as this."

The novel was serialized in the journal Russian Messenger starting in 1879, and published as a book in 1880.
Through the story of the "accidental family," Dostoevsky raises the most important questions: about faith and atheism, life and death, and the nature of good and evil. The fates of the protagonists and their life choices are intimately connected to Russia itself, which was at a profound historical turning point (in Dostoevsky's words, Russia at the time was "swaying over an abyss").
Dostoevsky conceived a sequel to The Brothers Karamazov, with Alyosha Karamazov intended as its protagonist. However, that plan was never realized.

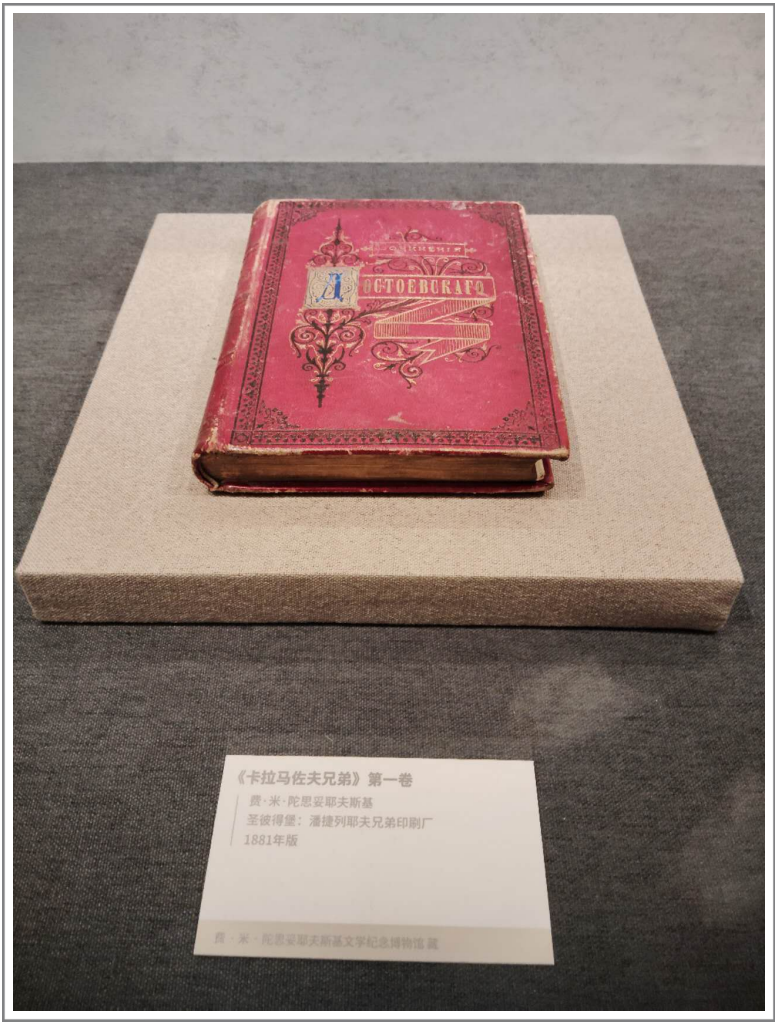
※ The Brothers Karamazov is Dostoevsky's final novel and the culmination of his thought and art. The phrase "accidental family" symbolizes the breakdown of traditional family structures and the instability of modern Russian society. The fact that Alyosha was intended to be the hero of a sequel shows he was not just a secondary character but the figure the writer most wanted to depict as representing Russia's future. The novel was published as a book in 1880, but Dostoevsky died just one year later (1881), leaving the sequel forever unfinished.

Sculpture of Alyosha Karamazov



Artist: Gavriil Davidovich Golikman
Year: Circa 1950–1960
※ Golikman was a Soviet sculptor who left sculptures based on characters from Dostoevsky's works. Alyosha is the third son in The Brothers Karamazov, whom Dostoevsky planned to make the protagonist of the sequel. He is depicted as an innocent and devout young man studying in a monastery.

Book: The Brothers Karamazov, Volume 1



Place of Publication: St. Petersburg
Printer: Panteleev Brothers Printing House
Year of Publication: 1881 edition
※ The Brothers Karamazov was serialized in Russian Messenger from 1879 to 1880, and published as a book in two volumes (1880 and 1881). This 1881 edition is one of the editions published in the year of the writer's death (January 28, 1881).

Linocut: The Brothers Karamazov



Artist: Vitaly Dmitrievich Linitsky
Year: 1960
※ Linitsky (1915–1985) was a Ukrainian-born Soviet graphic artist who illustrated many works of Russian classical literature. This is one of a series of illustrations for The Brothers Karamazov created in 1960.

Drawing: Dialogue



Artist: Vladimir Nikolaevich Minaev
Year: 1970
Work: Illustration for The Brothers Karamazov
※ "Dialogue" is a highly significant theme in The Brothers Karamazov. Many of the novel's ideological core scenes take the form of dialogue—Elder Zosima with pilgrims, Alyosha with Ivan, Ivan with the devil.

Drawing: The Karamazov Family



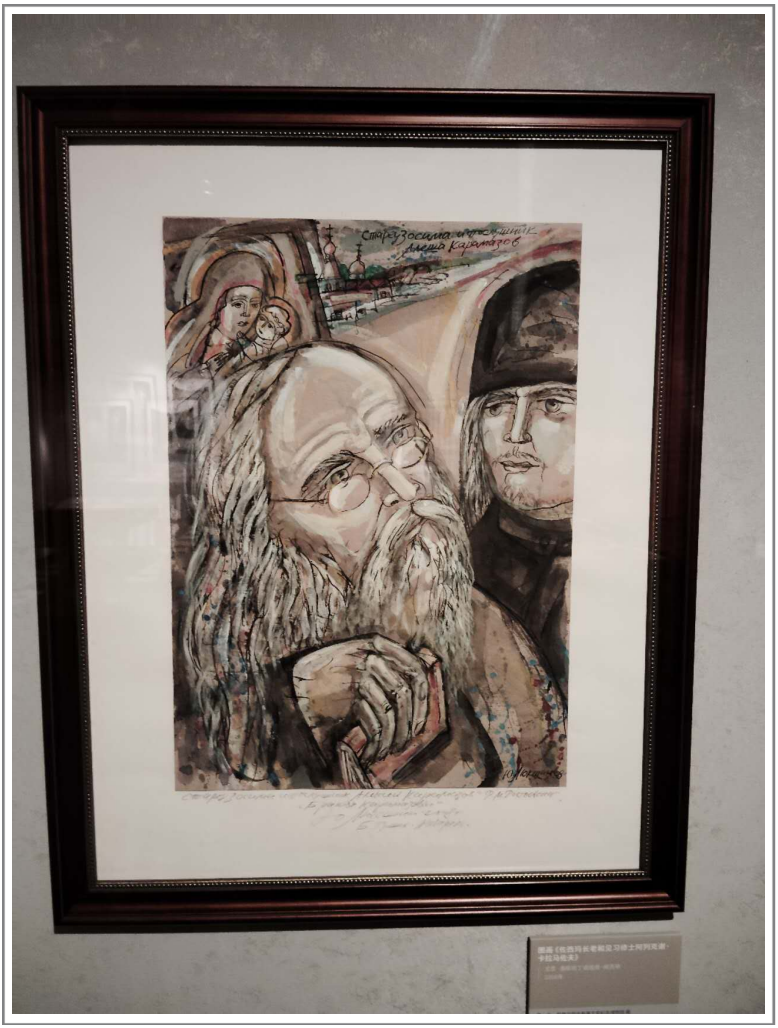
Artist: Vladimir Nikolaevich Minaev
Year: 1970
Work: Illustration for The Brothers Karamazov
※ Another 1970 work by Minaev, part of the same series. "The Karamazov Family" centers the story on the father, Fyodor Pavlovich, his three sons (Dmitri, Ivan, Alyosha), and the illegitimate son Smerdyakov.

Drawing: Elder Zosima



Artist: Yuri Konstantinovich Lyukshin
Year: 2008
Work: Illustration for The Brothers Karamazov
※ Elder Zosima is the monastery elder in The Brothers Karamazov, a spiritual mentor to Alyosha. He possesses deep faith and love for humanity and is revered by pilgrims and disciples. His sermons and teachings embody the ideal of faith and love within the novel.

Drawing: Elder Zosima and Novice Alexei Karamazov



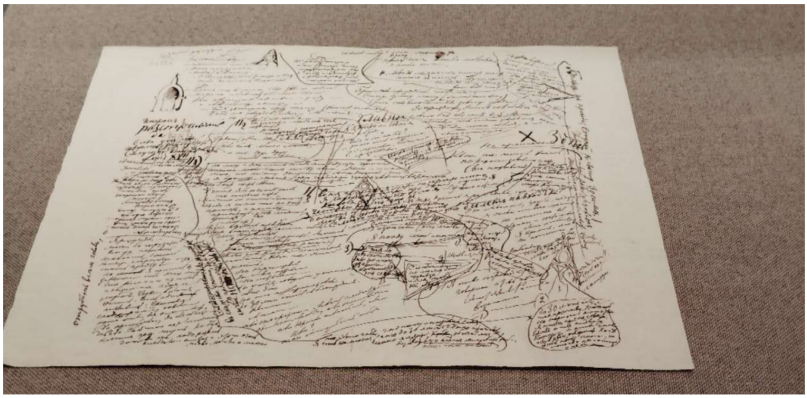
Artist: Yuri Konstantinovich Lyukshin
Year: 2008
Work: Illustration for The Brothers Karamazov
※ This work depicts Elder Zosima and Alyosha (Alexei Karamazov), symbolically expressing the spiritual bond between elder and young disciple. Zosima is Alyosha's teacher in faith and love, profoundly influencing his worldview and actions.

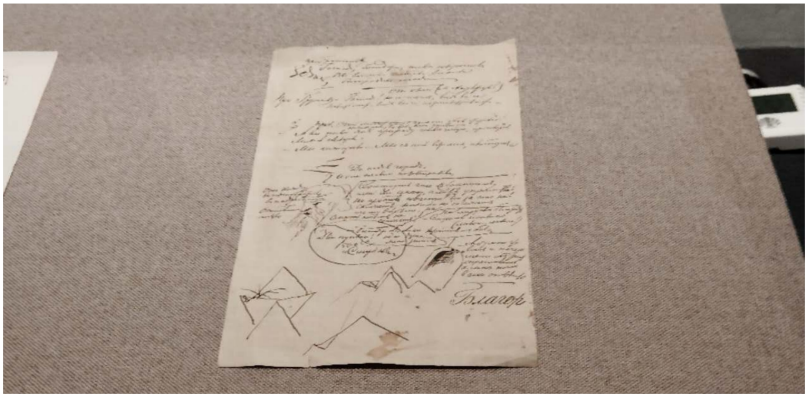
Print: The Grand Inquisitor (Triptych)



Artist: Yuri Ivanovich Seliverstov
Year: 1970
Work: Illustration for The Brothers Karamazov
※ "The Grand Inquisitor" is one of the most famous episodes in The Brothers Karamazov, a poem (parable) told by Ivan Karamazov to Alyosha. Set in 16th-century Spain, it depicts the returned Christ being arrested and threatened with execution by the Grand Inquisitor of the religious tribunal. The Inquisitor argues that "people cannot bear freedom," sharply questioning the conflict between freedom and authority, faith and reason. This work is produced as a triptych.

Manuscript: The Brothers Karamazov (Reproduction)





Reproduction Artist: Yuri Dmitrievich Alekhanov
Reproduction Year: 1980–1986
※ A reproduction of the manuscript Dostoevsky used when writing The Brothers Karamazov. Alekhanov has previously created manuscript reproductions for major works including Crime and Punishment, The Idiot, Demons, and The Adolescent.

Part Seven: Eternity

After his death, his wife Anna systematically organized and preserved his vast collection of manuscripts and materials with astonishing thoroughness, and wrote detailed memoirs. She was the first researcher to lay the foundation for "Dostoevsky studies," and also worked to establish a memorial museum for him.
His daughter Lyubov also left a book about her father's memories, conveying his personality abroad. Above all, the efforts of his family ensured that his original manuscripts and letters were not lost, enabling rigorous textual research for posterity.
And his works, passed down through the generations to Nietzsche, Freud, Kafka, Camus, and existentialism as a whole, transcended the boundaries of literature to influence psychology, philosophy, theology, science, and even popular culture. As an "eternal prophet who ceaselessly questioned the human psyche and the redemption of the soul," he is still read worldwide in the 21st century.

Description: "Dostoevsky's Passing"



Dostoevsky typically wrote through the night, working until 5 or 6 in the morning. On the night of January 25–26, 1881, an old ailment recurred, causing a pulmonary artery to rupture. On the

27th, he was still editing A Writer's Diary. However, on the evening of the 28th, he passed away.
When news of this great writer's death spread, nobles and commoners, clergy and revolutionaries, all acted as one: they voluntarily gathered before the coffin of the genius, and their former conflicts melted away in shared grief. In 1883, a monument was erected at the writer's grave. The inscription reads:

"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."

This verse from the Gospel, used by the writer as the epigraph for The Brothers Karamazov, deeply expresses his philosophy of life.

※ Dostoevsky died on January 28, 1881 (Julian calendar; February 9 in the Gregorian calendar) at the age of 59. Tens of thousands of people attended his funeral, and all of St. Petersburg was in mourning. His grave is in the Tikhvin Cemetery (now the Cemetery of Artists) at the Alexander Nevsky Lavra.

Collection Item: "Dostoevsky's Pen and Ink Set"



Year: 1860s
Items: Pen nibs, brushes, pencils, ink set

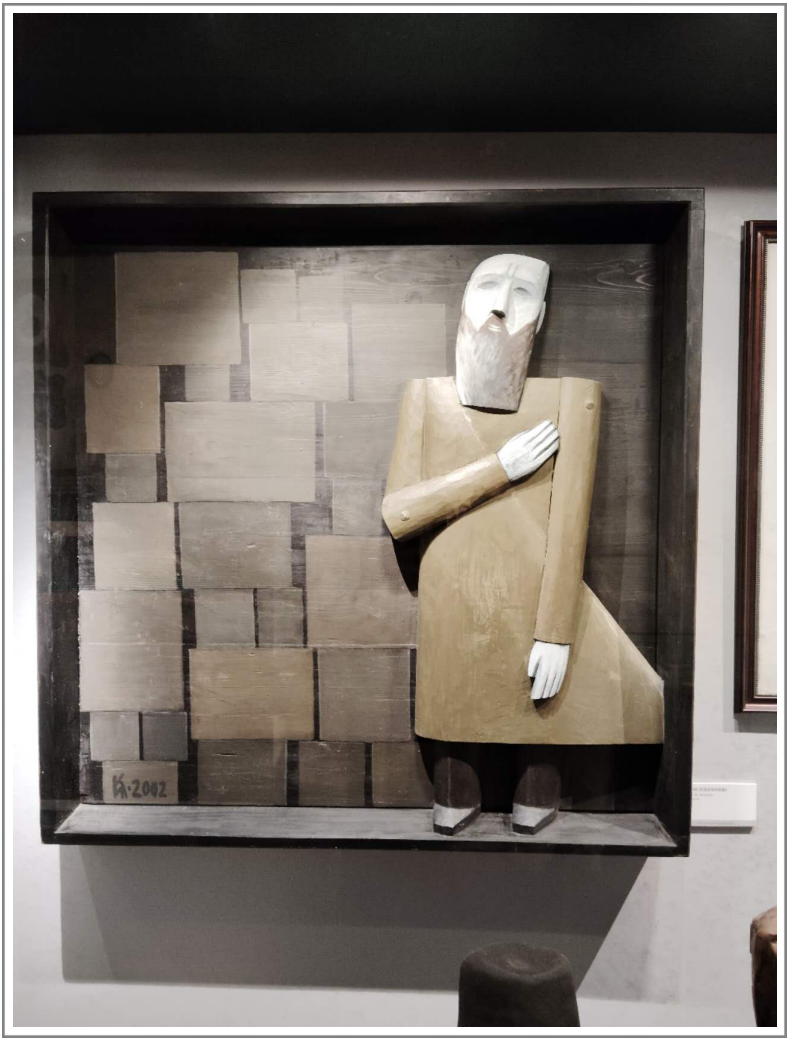
※ Writing implements actually used by Dostoevsky. The ink set includes an inkwell and pen holder; the pens were likely used to write works such as The Brothers Karamazov. Alongside Anna's shorthand, these tools supported his creative process.

Print: Fyodor Mikhailovich Dostoevsky



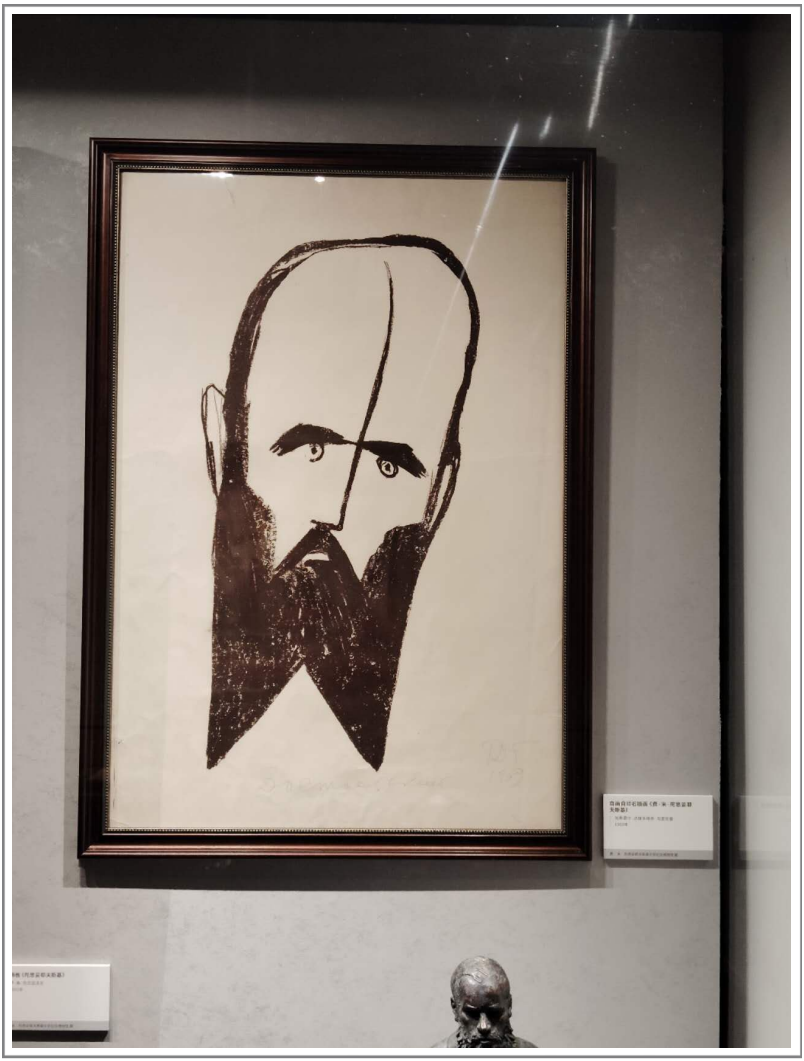
Artist: Vladimir Andreevich Favorsky
Year: 1929
※ Vladimir Andreevich Favorsky (1886–1964) was a leading Russian-Soviet printmaker and illustrator. Known for his unique style blending Constructivism and classical traditions, he was active during the transition from Russian Avant-garde to Socialist Realism. A master of woodcut, he illustrated many works of Russian classical literature, including Pushkin and Dostoevsky. This 1929 portrait print is notable for its characteristic capture of the writer's stern and profound gaze.

Decorative Plaque: Dostoevsky



Artist: I. F. Knyazev
Year: 2002
※ A "decorative plaque" is a decorative board for hanging on a wall, made from materials like wood, metal, ceramic, or plaster. This work by Knyazev is a relatively modern portrait plaque of Dostoevsky.

Self-Printed Lithograph: Fyodor Mikhailovich Dostoevsky



Artist: Gavriil Davidovich Golikman
Year: 1969
※ Golikman (1918–1998) was a Ukrainian-born Soviet sculptor and graphic artist. "Self-printed" means the artist drew directly onto the original plate (lithograph stone) and saw the printing through himself.

Sculpture: "Statue of Fyodor Mikhailovich Dostoevsky"

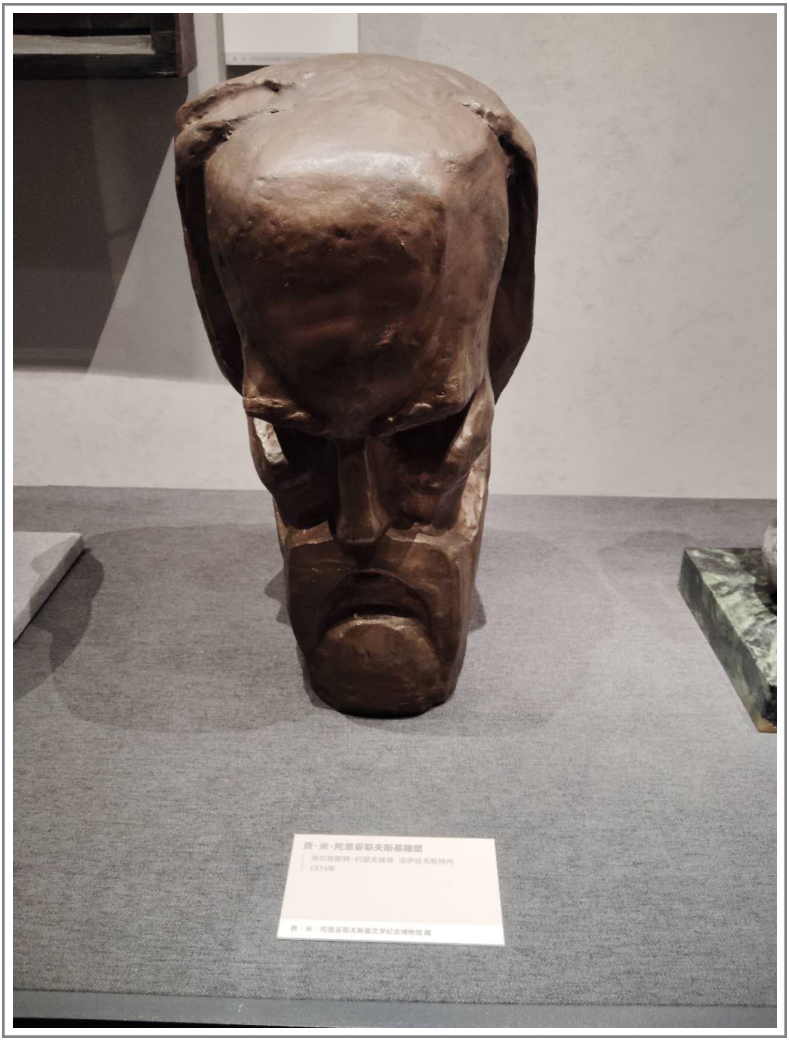


Artist: Leonid Mikhailovich Baranov

Year: 2005

※ Leonid Mikhailovich Baranov (1943–) is a contemporary Russian sculptor specializing in monuments and portrait sculptures.

Sculpture: "Fyodor Mikhailovich Dostoevsky"



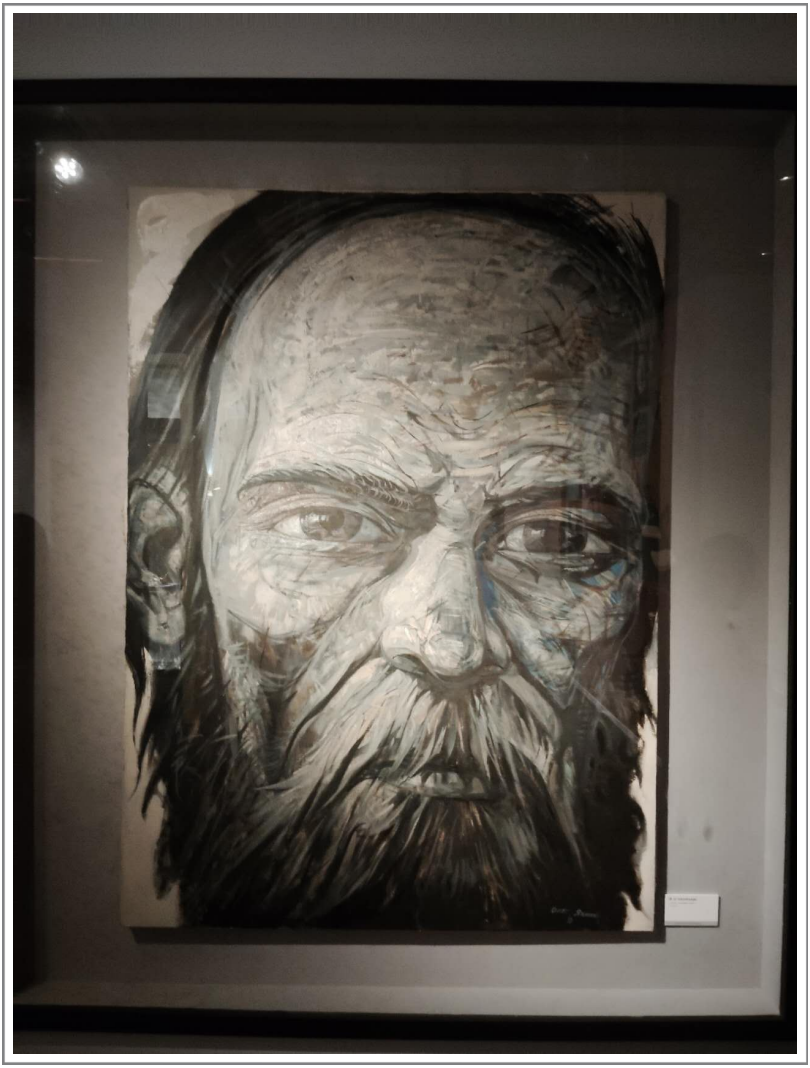
Artist: Ernst Iosifovich Neizvestny
Year: 1974
※ Ernst Neizvestny (1925–2016) was a Soviet nonconformist artist and sculptor, known for his powerful, expressive works exploring human suffering and spirituality.

Collection Item: "Fyodor Mikhailovich Dostoevsky's Hat"



Year: 1870s
Materials & Features: Black felt hat with a black silk ribbon. Semi-cylindrical shape (similar to a top hat). Slightly upturned brim with pleats at the bottom, according to 19th-century fashion.
※ This hat is one of Dostoevsky's personal effects, which he actually used in the 1870s. As he traveled frequently between St. Petersburg and abroad, this practical yet stylishly decorated hat helps us imagine his everyday attire. As the caption notes, the pleated bottom is typical of men's hats from the second half of the 19th century.

Drawing: Fyodor Mikhailovich Dostoevsky



Artist: Oleg Yurievich Yahnin
Year: 2001
※ Oleg Yurievich Yahnin (1958–) is a contemporary Russian graphic artist and painter, known for illustrations and portraits. This 2001 work depicts Dostoevsky in a modern interpretation.

Collection Item: "Personal Belongings"



1. Item: Fyodor Mikhailovich Dostoevsky's Tobacco Case
2. Item: Medicine Dropper used by Fyodor Mikhailovich Dostoevsky
3. Item: Prescription issued to Fyodor Mikhailovich Dostoevsky by the F. Hamelman Pharmacy on March 4, 1880.
4. Item: Ribbon attached to a wreath placed on Dostoevsky's grave.
   Year: 1881
   Description: A ribbon made of two sewn strips of fabric, beige and black.

Inscription on beige background (black text): "From the Nikolaev Military Engineering School and the school."

Inscription on black background (beige text): "To a former student."

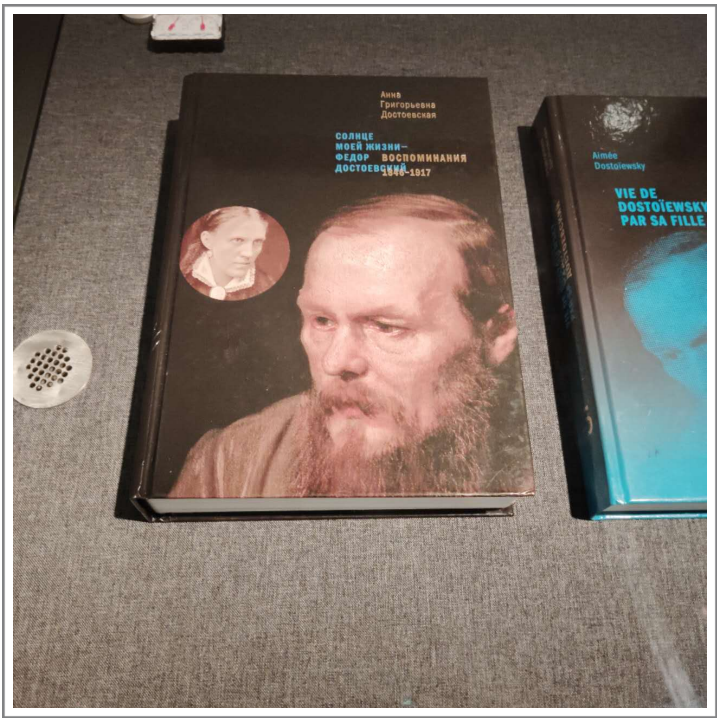
5. Item: Letter from Dostoevsky to Praskovya Egorovna Annenkova, sent from Semipalatinsk on October 18, 1855 (Reproduction).

Reproduction Artist: Yuri Vasilievich Kropov

Reproduction Year: 2021

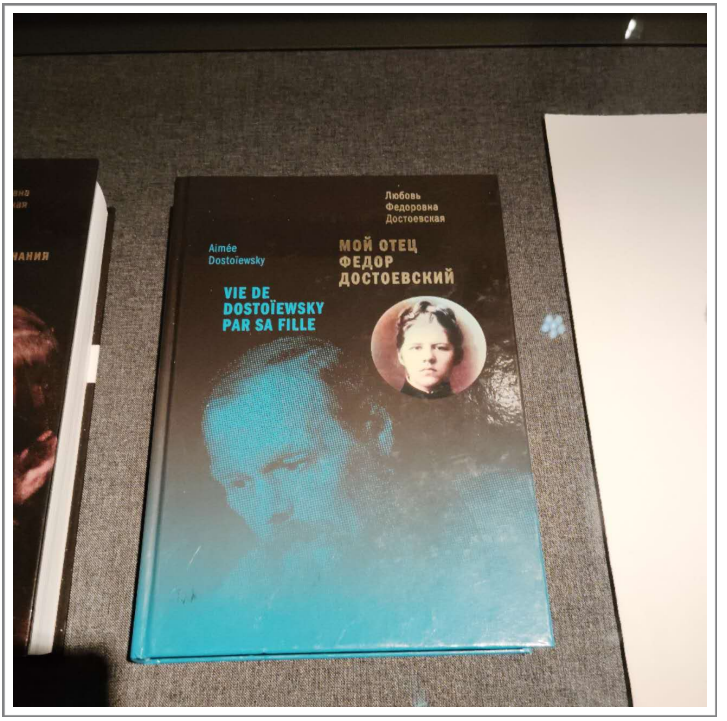
※ The tobacco case, medicine bottle, and prescription are personal effects that tell us about Dostoevsky's health and daily life. He suffered from emphysema and epilepsy, regularly taking medication. The grave ribbon was sent by representatives of the Nikolaev Military Engineering School, where he studied in his youth, for his funeral in 1881, showing the respect from his alma mater. Annenkova was one of the women who gave Dostoevsky a Gospel in Tobolsk.

Book: The Sun of My Life, Fyodor Dostoevsky: 1846-1917, A Memoir



Author: Anna Grigorievna Dostoevskaya (Dostoevsky's wife)
Place of Publication: Moscow
Publisher: Poslin Publishing
Year of Publication: 2015 edition
※ This book is the memoir left by Dostoevsky's wife, Anna Grigorievna. She lived long after the writer's death (until 1918), meticulously recording their life together and the background of his work. The original title was Vospominaniya (Memoirs), considered one of the most important primary sources for Dostoevsky studies. The 2015 edition is a relatively recent reprint for modern readers. The expression "The Sun of My Life" in the title reflects Anna's deep respect and gratitude for Dostoevsky.

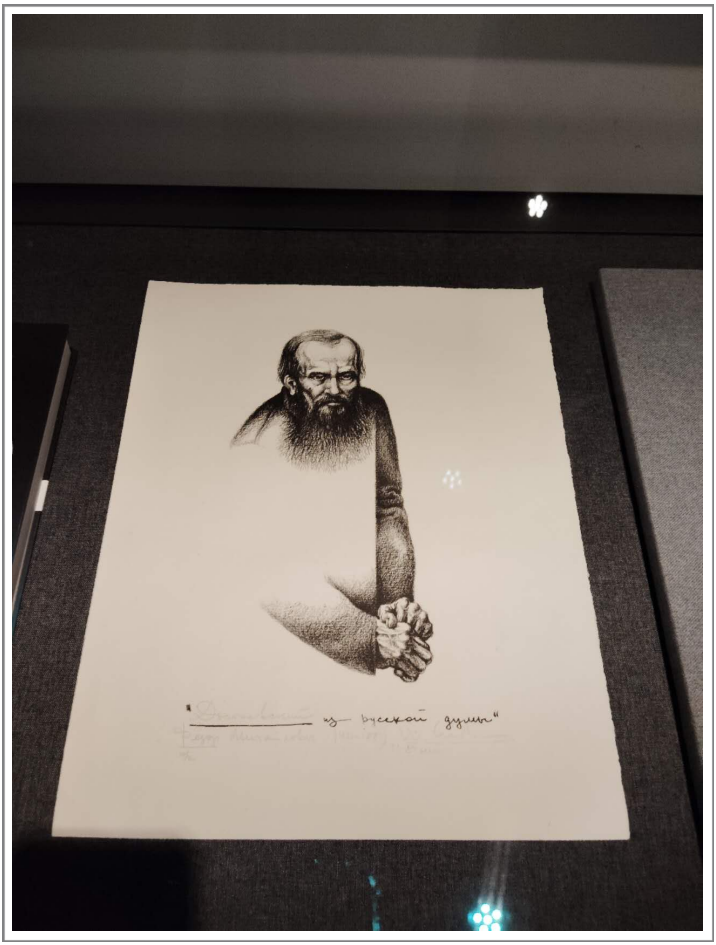
Book: My Father Fyodor Dostoevsky



Author: Lyubov Fyodorovna Dostoevskaya (Dostoevsky's daughter)
French Title: VIE DE DOSTOIEWSKY PAR SA FILLE

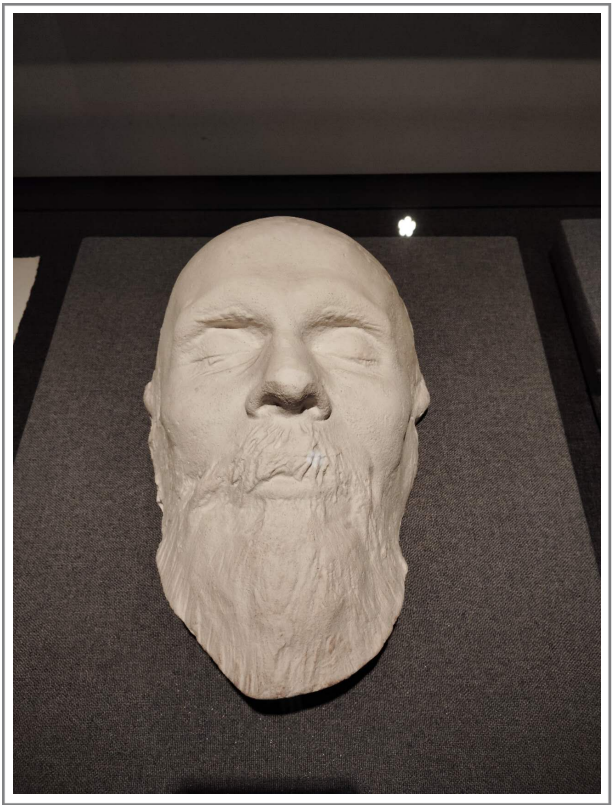
※ Lyubov (Lyubov) Fyodorovna Dostoevskaya (1869–1926) was Dostoevsky's second daughter. She wrote the memoir My Father Fyodor Dostoevsky, preserving his personality and family life. This French edition (VIE DE DOSTOIEWSKY PAR SA FILLE) was one of the versions widely read outside Russia.

Self-Printed Lithograph: Fyodor Mikhailovich Dostoevsky



Artist: Yuri Ivanovich Seliverstov
Year: 1973–1987
Collection: Fyodor Mikhailovich Dostoevsky Literary Memorial Museum
※ Yuri Ivanovich Seliverstov (1940–1990) was a Soviet graphic artist and printmaker, also known as the creator of the Grand Inquisitor triptych (1970). This portrait print was created over the long period from 1973 to 1987, indicating his dedicated, in-depth exploration of Dostoevsky's image.

Cast: "Death Mask of Fyodor Mikhailovich Dostoevsky"



Artist: Leopold Antonovich Bernshtam
Description: Cast of the writer's death mask, reproduced from a 19th-century plaster original.
Year: 20th century
※ The death mask was made directly from the body by sculptor Bernshtam (1845–1903) after Dostoevsky's death (January 28, 1881). This mask accurately preserves the writer's facial features from just before his death. Though a reproduction, it was remade in the 20th century from the original 19th-century plaster cast. Dostoevsky's stern yet gentle expression seems to tell the story of his lifelong suffering and spirituality.

Photographic Portraits: "Himself and Family Members"



1. Fyodor Mikhailovich Dostoevsky (the writer himself)
2. The writer's wife, Anna Grigorievna Dostoevskaya
3. The writer's son, Fyodor Fyodorovich Dostoevsky
4. The writer's grandson, Andrei Fyodorovich Dostoevsky
5. Death mask of Fyodor Mikhailovich Dostoevsky
6. The writer's daughter, Lyubov Fyodorovna Dostoevskaya
7. Fyodor Mikhailovich Dostoevsky (another portrait photograph)
8. The writer's descendants (standing man: great-great-grandson; seated man: great-grandson; two girls: great-great-great-granddaughters)

Residence: "The Engineer's (Sapper's) House"



Artist: Leonid Dmitrievich Tsypkin
Commentary: Building where Dostoevsky lived from January 1838 to August 1841.
※ One of the lodgings where Dostoevsky stayed while a student at the Military Engineering School.

Residence: "11 Vladimirsky Prospekt"



Period of Residence: Spring 1842 – early 1846
Commentary: Konstantin Alekseevich Pryanishnikov's house.

Residence: "2 Plekhanov Street"



Period of Residence: September 1846
Commentary: Former Bolshaya Meshchanskaya Street, Boris Iosifovich Kichendorf's house.

Residence: "4 Bolshoy Prospekt of Vasilievsky Island"



Period of Residence: November 1846 – February 1847
Commentary: Vasily Mikhailovich Soroshit's house.

Residence: "8 Mayorov Street"



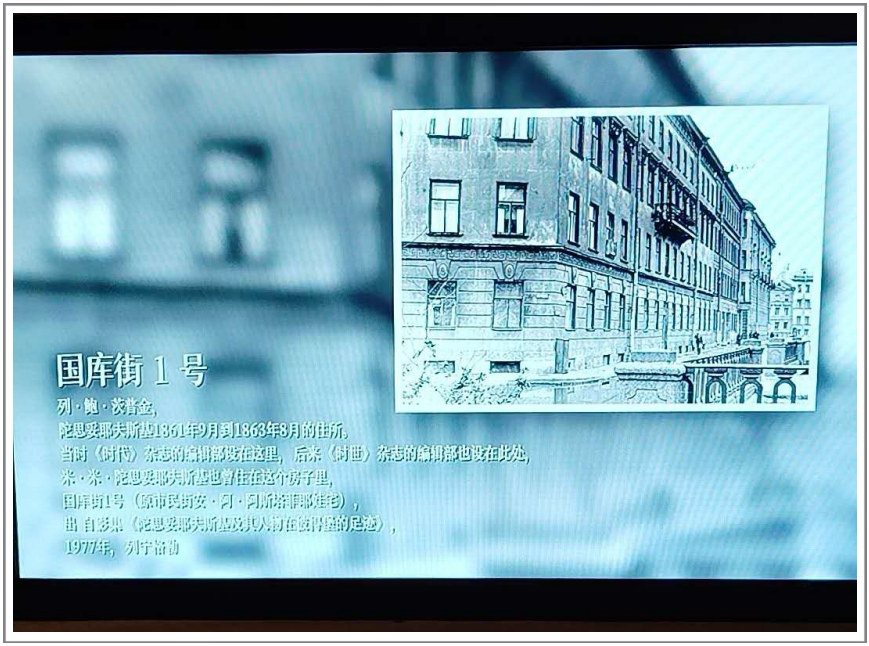
Period of Residence: Spring 1847 – April 23, 1849 (until his arrest)
Commentary: Former Voznesensky Prospekt, Shil House.

Residence: "The Palibin House"



Period of Residence: March 1860 – September 1861
Commentary: 23 Burdenko Street.

Residence: "1 Kaznacheyskaya Street"



Period of Residence: September 1861 – August 1863
Commentary: Former Meshchanskaya Street, Anna Alekseevna Astruilovich's house.
Supplementary Info: After returning from Siberian exile and military service, Dostoevsky lived here upon returning to St. Petersburg. This was where the editorial office of Vremya was located, and later Epokha, with his brother Mikhail also living here.

Residence: "9 Kaznacheyskaya Street"



Period of Residence: April 1864
Commentary: Former Malaya Meshchanskaya Street, Evreinov's house.

Residence: "7 Kaznacheyskaya Street"



Period of Residence: August 1864 – January 1867
Commentary: Former Malaya Meshchanskaya Street, Ivan Maksimovich Olovkin's house.

Residence: "29 Mayorov Prospekt"



Period of Residence: February – April 1867

Commentary: Former Voznesensky Prospekt, Shirmil's house.

Residence: "3 Rimsky-Korsakov Prospekt"



Period of Residence: July 10 – mid-July 1871 (short stay)
Commentary: Former Ekateringofsky Prospekt 3.

Residence: "25 Ligovsky Prospekt"



Period of Residence: Winter 1873 – May 1874

Commentary: Slifchinsky's house.

Residence: "6 Grechesky Prospekt"



Period of Residence: Mid-September 1875 – mid-May 1878
Commentary: Alexander Petrovich Sturbinsky's house.

Residence: "5 Kuznechny Lane"



Period of Residence: October 1878 – January 28, 1881 (until his death)
Commentary: Klinkostrom's house.
※ Dostoevsky's final residence. The Dostoevsky Museum is now located at this site.

Drawings: "Performance Posters (1)"









1. Film poster for The Brothers Karamazov (1968)
2. Spanish-language film poster for Crime and Punishment (1970)
3. Hungarian-language film poster for Crime and Punishment (1970)
4. Stage poster for Poor Folk (1970s–1990s)

Drawings: "Performance Posters (2)"

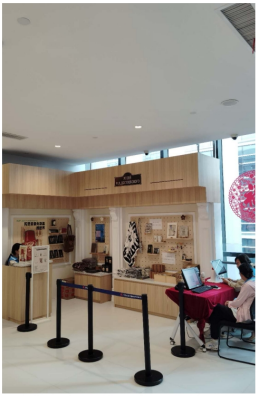


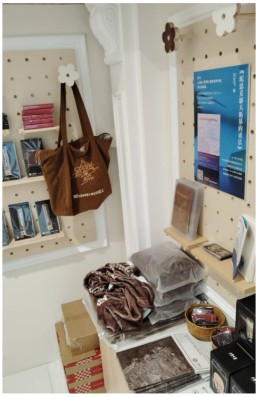
1. Film poster for The Brothers Karamazov (1968)
2. Film poster for White Nights (1960)
3. Film poster for The Idiot (1958)
4. English-language film poster for The Brothers Karamazov (1968)

Drawing: Fyodor Mikhailovich Dostoevsky



Artist: Gavriil Davidovich Golikman
Year: 1969
※ Gavriil Davidovich Golikman (1918–1998) was a Ukrainian-born sculptor and graphic artist (appeared earlier). This 1969 portrait is one of his works depicting Dostoevsky. He created not only sculptures but also many portraits, expressing the image of Dostoevsky from multiple angles.










МИР ДОСТОЕВСКОГО
停止阅读意味着停止思考


МИР ДОСТОЕВСКОГО
陀思妥耶夫斯基的世界
停止阅读
意味着
停止思考



Любопытно, чего люди больше всего боятся? Нового шага, нового собственного слова они всего больше боятся…

"People are most afraid of what? They are most afraid of taking a new step, of uttering their own new word..."

Colophon



Title: Record of the Dostoevsky Exhibition in Shanghai (September 2026)
Author: Uchu Zi (Uchu Zi: A Japanese individual who looks to Confucius, Dostoevsky, and Spock as mentors, navigating a unique ternary coordinate system of thought and logic alongside the pseudo-personality AI "Nini.")
Proofread: September 7, 2026
Revised: September 28, 2026
Official Website: https://www.2210381037.store