David Potter
University of Tartu

"Everything Is Water": Pauline Tarnowsky and the L disaster in Nabokov's *Ada*

Aunt Pasha

There is a memorable side character in *Speak, Memory* named Aunt Pasha, Nabokov's great-aunt on his mother's side. When Pasha passes away with her niece Elena Nabokov by her side, her final words are powerful: "That's interesting. Now I understand. Everything is water, *vsyo—voda*." Pasha's deathbed utterance exerts interpretive pressure elsewhere in Nabokov's fiction, anticipating a pattern of watery revelation that culminates—amplified and weaponized—in *Ada*'s mysterious L disaster.

Pasha was childless herself, so she and Elena were close. Their bond deepened after the death of Elena's mother and father, Olga and Ivan Rukavishnikov, in 1901; Nabokov was only two years old. Pasha spent a great deal of time in the Nabokov household in the final decade of her life, effectively assuming the role of "grandmother" after her sister died. If the warmth with which Nabokov talks about her in his memoir is any indication, she succeeded spectacularly. *Speak, Memory* recalls how "Aunt Praskovia, or Aunt Pasha, as we called her, often visited us at Vyra" as well as "the enchanting way" she had of greeting the children "as she swept into the nursery with a sonorous '*Bonjour, les enfants!*'"[1]

Pauline Tarnowsky

Pasha's full name was Praskovia Nikolaievna Tarnowskaia (rus. Прасковья Николаевна Тарновская).[2] Both *Speak, Memory* and Brian Boyd note that she was a doctor, and "the author of works on psychiatry, anthropology and social welfare."[3] When Praskovia published outside Russia, however, she did so under the anglicized name "Pauline Tarnowsky." It is by this latter name that she was, and still is, most widely known.[4] The works that gained by far the most attention were *The Anthropology of*

---

[1] Vladimir Nabokov, *Speak, Memory: An Autobiography Revisited* (1966) (London: David Campbell, 1999), p. 49.

[2] While Nabokov renders her surname as "Tarnovski" in the index of *Speak, Memory*, using the more strictly correct *v* for the Cyrillic в (ve), I retain *w* except when quoting him directly to remain consistent with her anglicized pen name.

[3] Nabokov, *Speak, Memory*, p. 49; Brian Boyd, *Vladimir Nabokov: The Russian Years* (London: Vintage, 1990), p. 31.

[4] Thanks to Tatiana Ponomareva for first alerting me to this.

Potter, David. "'Everything Is Water': Pauline Tarnowsky and the L Disaster in Nabokov's *Ada*." *The Nabokovian* 91 (Fall 2026), 24-36.

Prostitutes and Female Thieves (1889) and *Women Who Kill* (1902).[5] While she is better known in Russia, the full extent and massive influence of Pauline's pioneering work have largely escaped the attention of Nabokov scholars in the West. However, there has recently been a surge of interest in her in medical scholarship.[6]

Cesare Lombroso has long been recognized as the "father" of modern criminology, but it has taken much longer for Pauline to be properly acknowledged as its "mother." She gave Lombroso thousands of mugshots of female prisoners—they are still on display at the Cesare Lombroso Museum in Turin. "Madame Tarnowsky" is mentioned no fewer than 66 times in his seminal book *The Female Offender*.[7]

Her relative absence from the record has been felt most acutely in English, where her books remained untranslated for more than a century. The most we had seen before 2024 was a short translated extract from Pauline's first book in Nicole Rafter's edited sourcebook *The Origins of Criminology* in 2009. Rafter called for her English-speaking colleagues to actively investigate her:

> [W]e need a biography of Tarnowsky, the first female criminologist and one on whom Lombroso relied for data on female crime. […] Little is known of her or her work, although she was clearly one of Europe's leading criminal anthropologists.[8]

While this first book still needs a full translation, in 2025 Poznaniye Publishers released an English version of a related study Pauline had published

---

[5] The former first appeared in French as *Étude anthropométrique sur les prostituées et les voleuses*, the latter in Russian as *Женщины-убийцы*.

[6] Lin Huff-Corzine and Kayla Toohy, "The Life and Scholarship of Pauline Tarnowsky: Criminology's Mother," *Journal of Criminal Justice* 85 (March–April 2023), p. 3. Also see Lucas Enrique Espinoza and Rosalva Resendiz, "Re/Claiming Pauline Tarnowsky: Pioneering Female Criminologist," *Sociology Compass* 19, no. 8 (August 2025), e70099, and the earlier Frederick H. White, "Pauline Tarnowsky and the Russian Influence on Cesare Lombroso's Criminal Woman," in *The Russian Medical Humanities: Past, Present, and Future*, ed. Konstantin Starikov and Melissa L. Miller (Lanham: Lexington Books, 2021), pp. 66–98. Huff-Corzine and Toohy briefly note the family connection between Tarnowsky and Nabokov.

[7] Cesare Lombroso and William Ferrero, *The Female Offender* (New York: D. Appleton and Company, 1898). First published as *La donna delinquente, la prostituta e la donna normale* in 1893.

[8] Nicole Rafter, ed., *The Origins of Criminology: A Reader* (London: Routledge, 2009), pp. xxiii, 178.

in Russian in 1891 called *Female Thieves: Anthropological Research*.[9] Although it overlaps with her similarly titled French monograph thematically, it is a distinct study rather than an abridgement. By contrast, *Women Who Kill* is now better served in English: the first of a planned two-part translation was published by Routledge in 2024.[10]

Both books appear in the catalogue of V. D. Nabokov's library alongside works by Havelock Ellis, Cesare Lombroso, Herbert Spencer, and her husband Veniamin Mihaylovich Tarnowski (Benjamin Tarnowsky outside Russia).[11] Nabokov read his father's books voraciously.[12] Even if he never read Pauline's books cover to cover, he would have known they were there and absorbed something of their contents. Tatiana Ponomareva argues that Pauline's presence in the Nabokov household would have given Vladimir ample opportunity to hear her discuss her work:

> I've always felt that it's not only her books but also her presence that left an impact on Nabokov as he was growing up. Just hearing her and his father, also a criminologist, talk about these issues at the dinner table must have produced a lasting effect on Nabokov's unusually perceptive mind. They even worked in the same prison called Litovsky Zamok (burned in 1917) at almost the same time. V. D. Nabokov mentions his studies there in his last year at the university

[9] P. N. Tarnovskaya, *Female Thieves: Anthropological Research: Report at Section I of the Russian Society for People's Health Protection*, trans. E. N. Belyaeva (Kazan: Poznaniye Publishers of Kazan Innovative University, 2025). First published as П. Н. Тарновская, "Воровки. Антропологическое исследование: доклад первой секции Русского общества охранения народного здравия," *Журнал Русского общества охранения народного здравия* 5 (1891), pp. 1–67.

[10] Pauline Tarnowsky, *Pauline Tarnowsky's Les Femmes Homicides: Part I*, ed. Lin Huff-Corzine and Kayla Toohy, trans. Kayla Toohy and Boniface Noyongoyo (New York: Routledge, 2024).

[11] See "Vladimir Dmitrievich Nabokov's Library (1904 Catalog)," The Nabokovian website, pp. 81 and 88; and "Vladimir Dmitrievich Nabokov's Library (1911 Supplement)," The Nabokovian website, p. 55. PDFs available via https://thenabokovian.org/libraries. The 1904 catalog records copies of the earlier work in French and the other in Russian; the 1911 supplement adds the French translation of the latter. The 1904 catalog also lists the pamphlet version of Pauline Tarnowsky's report on the Fifth International Congress of Criminal Anthropology, held in Amsterdam from 9–14 September 1901, originally published across issues 11 and 12 of *Review of Psychiatry, Neurology, and Experimental Psychology* of the same year.

[12] Vladimir Nabokov, *Think, Write, Speak: Uncollected Essays, Reviews, Interviews and Letters to the Editor*, ed. Brian Boyd and Anastasia Tolstoy (London: Penguin, 2019), pp. 289, 437, 461, and 473.

> and Tarnovskaya collected all the material there for her books.[13]

Pauline's books overflow with vivid case histories drawn from extensive interviews with female prisoners in Litovsky Zamok—not unlike the "tombal jail" in which Humbert Humbert writes *Lolita* or the many asylums of *Ada*, filled to breaking point with those unfortunate enough to believe in Terra (like Aqua) and the doctors who treat them (like Van). The unflappable Pauline diligently records a full case history for all of them: whom they killed, how they killed them, and why they did it. Some present severe neuropsychological conditions like schizophrenia; her summaries of their delusions are as fascinating as they are harrowing. Her eye for detail is positively Nabokovian, as well it might be: she helped make him the way he was.

Nabokov was already fond of the Gothic tales of Edgar Allan Poe as a child; if even a small fraction of what appears in these books filtered down into storytimes with Aunt Pasha, he would have been hanging on her every word. She was the mother of criminology, and he grew up to be a peerless master of psychological fiction with a flair for writing insane murderers: this is no coincidence. These books are of considerable value to Nabokov scholars, preserving a clear and detailed sense of the life experiences Pauline would have been able to draw on to keep her favorite grand-nephew entertained.

Pauline's shaping influence extends throughout Nabokov's fiction. There is an uncommonly high number of warm, intelligent, formidable aunt and great-aunt characters in his body of work: Aunt Maud in *Pale Fire*, for example, and Baroness Bredow, the "extraordinary grand-aunt" in *Look at the Harlequins!* The latter imparts that novel's titular lesson, itself perhaps an echo of Nabokov's playtimes with Aunt Pasha:

> "Stop moping!" she would cry: "Look at the harlequins!"
> "What harlequins? Where?"
> "Oh, everywhere. All around you. Trees are harlequins, words are harlequins. So are situations and sums. Put two things together—jokes, images—and you get a triple harlequin. Come on! Play! Invent the world! Invent reality!"
> I did. By Jove, I did.[14]

---

[13] Tatiana Ponomareva, reply to the thread "New Book Release: Pauline Tarnowsky's *Women Who Kill*," *Nabokv-L* (Nabokov Listserv), 3 March 2025. Ponomareva also spoke about Pauline Tarnowsky in her paper "'The End of the Tangled-Up Thread': Science in the Nabokov Family," presented at the conference *Vladimir Nabokov: Writing Nature*, Université de Lausanne, Switzerland, 27 June 2023.

[14] Nabokov, *Look at the Harlequins!* (1974) (New York: Vintage, 1990), pp. 8–9.

The protagonist here is a shadow-world version of Nabokov, his life and work consisting of refracted variants of the author's own: always different, always the same. Where Vadim has absentee parents, the next-closest adult family member from Nabokov's own childhood, the great-aunt, steps in to fill the gap.

The Voice of Many Waters

Pauline Tarnowsky died on 12 December 1910 when Nabokov was eleven and a half years old.[15] Her deathbed revelation that "Everything is water" appears to have made quite an impression: Nabokovian water is haunted.

An early example appears in *The Pole* (1923), a one-act play published a year after Nabokov's father was assassinated. Kingsley's dying words are tantalizingly similar to Pasha's, uttered while his expedition mates are offstage:

> Wait, please come back. . . . I have something to tell you. . .
> I want to tell. . . . So — this is what death means: a
> glass entrance . . . water . . . water . . . it's all clear.[16]

There is another echo in *Speak, Memory* not long after Pasha's death. Nabokov recalls how his mother would often read him bedtime stories in English as a boy: "the fate of Humphrey" in Florence Montgomery's *Misunderstood* "used to bring a more specialized lump to one's throat than anything in Dickens or Daudet (great devisers of lumps)."[17] He leaves it at that, but if you follow the reference, you will find yourself in rather familiar waters.

Humphrey, the elder of two brothers, falls ill after rescuing the younger from drowning. On his deathbed, Humphrey complains to his father about hearing "a sort of rushing and singing noise" in his head: "it's like the sound——"; he stopped, and then added, "of many waters. […] What is that, father? Where have I heard that?"[18] Eventually Humphrey remembers sitting in church listening to a sermon about the Book of Revelation. On Humphrey's request, his uncle retrieves the Bible Humphrey used to take to church; they find the following passage has been underlined:

---

[15] P. A. Kabanov, "Praskovya Nikolayevna Tarnovskaya and Her Contribution to Russian, European and Global Criminology: Historical and Criminological Research," *Russian Journal of Economics and Law* 18, no. 1 (2024), p. 163.
[16] Vladimir Nabokov, *The Man from the U.S.S.R. & Other Plays*, trans. Dmitri Nabokov (San Diego: Harcourt Brace Jovanovich, 1985), p. 276.
[17] Nabokov, *Speak, Memory*, p. 59.
[18] Florence Montgomery, *Misunderstood* (London: Richard Bentley, 1869), p. 299. Thanks to Ponomareva for alerting me to this, too.

> And I heard a voice from heaven, as the voice of many waters, and as the voice of a great thunder: and I heard the voice of harpers harping with their harps. (*Revelation* 14:2)[19]

Satisfied, and somewhat more at peace, Humphrey dies fairly promptly thereafter.

The voice in Revelation is inherited from the Hebrew Bible, where undifferentiated sonic force frequently accompanies communication from beyond the human world. Divine presence is repeatedly introduced by overwhelming auditory phenomena: thunder (*Exodus* 19:16; *Job* 40:9; *Psalms* 29:3; 77:18), rushing waters (*Ezekiel* 3:12; *Habakkuk* 3:10), trumpets (*Exodus* 19:16–19), whirlwinds (*Job* 38:1), and the beating wings of angels (*Ezekiel* 1:24).[20]

Some religious writers describe firsthand experiences of much the same thing. Emanuel Swedenborg (1688–1772) claimed to have spent time in the company of angels. He has much to say about what it sounds like when that realm speaks to humans. Angelic messages appear "like a thin wave or circumfluent atmosphere" in the recipient's head.[21]

Jakob Böhme (1576–1624) imagines the holy spirit as a self-generating combination of seven "source-spirits": dynamic qualities through which creation continuously manifests itself. Because it governs sound and tone, Böhme calls the sixth source-spirit "Mercurius," linking it to mediation and expression. He describes divine voices in terms of thunder and ringing: an undifferentiated sound articulated only through the mediating force of divine water:

> Yet as it emerges in the sweet water the fierce quality is captured in it and mellowed. Its fierce source is transformed into a tremulant bitter and green color, like a green opacity, while retaining in itself the nature and property of all three qualities, the fiery, stringent, and sweet, with a fourth quality, the bitter, emerging from the three.[22]

---

[19] All biblical quotations are from the King James Version. The copy of the Bible recorded in Stephen Jan Parker's catalogue of Nabokov's Montreux library is *The Holy Bible. Old and New Testament, "Authorized King James Version"* (Philadelphia: The National Bible Press), listed as "[unmarked]." See Stephen Jan Parker, *VN Montreux Library: Annotated Catalogue*, Black Binder, Pt. 5, p. 17, *The Nabokovian* website, 2025, https://thenabokovian.org/resources/vn-montreux.

[20] See also *Deuteronomy* 4:12; *Ezekiel* 43:2; *Daniel* 10:6.

[21] Emanuel Swedenborg, *Heaven and Its Wonders and Hell from Things Heard and Seen* (1758), trans. John C. Ager (West Chester: Swedenborg Foundation, 2009), pp. 176–177.

[22] Jacob Boehme, *Aurora* (*Morgen Röte im auffgang*, 1612), trans. Andrew Weeks, in *Aurora (Morgen Röte im auffgang, 1612)* and *Ein gründlicher Bericht or A*

When heaven communicates in Böhme, mediating waters bring profound interior truths into focus. Likewise, Kingsley, Humphrey, and Pasha all encounter water as something gentle and clarifying at the threshold of death. Here, water is both what speaks and what is revealed: at once a private voice and a fundamental condition of being. These patterns return, in more dangerous form, in *Ada*, where Pasha's dying words appear to have been put into practice.

The L disaster

The lack of agreement among Nabokov scholars on precisely what the L disaster is stems from Van's elliptical disclosure of its details—assumed knowledge from his point of view. There has been plenty of speculation, with a popular reading holding that the "L" stands for "Lucette."[23] Readers such as Charles Nicol and Bobbie Ann Mason contend that the science-fictional elements of *Ada*'s storyworld are the shared invention of its co-narrators Ada and Van, and that Antiterra itself is made up.[24] Whatever mysterious calamity—or "Lettrocalamity"—it becomes in their shared fantasy world, the L disaster is fundamentally a euphemism for Lucette's death, retroactively generated by guilt at having "*teased* her to death!"[25] This may well be exactly what Nabokov intended.

In debates about relative fictionality among a work's own constituent parts, it is wise to resist complete closure—especially when its author is Vladimir Nabokov. We learn early on, for example, that the L disaster had already occurred by the time Aqua commits suicide. As unusual as timeflow is in *Ada*, it remains difficult to explain why a catastrophic event in Antiterra's history would be named after Lucette if it were already part of the common lexicon long before her death. Such anomalies resist tidy resolution.

Roy Arthur Swanson takes the interworld communication aspect of the L disaster both seriously and literally, noting that at the time of *Ada*'s composition the term "L factor" was used by astronomers to describe

---

Fundamental Report (Mysterium Pansophicum, 1620) (Leiden: Brill, 2013), p. 291. Jakob Böhme is anglicized as Jacob Boehme in modern English editions.

[23] See, for example, Marijeta Bozovic, *Nabokov's Canon: From Onegin to Ada* (Evanston: Northwestern University Press, 2016), p. 149; and Brian Boyd, *Nabokov's Ada: The Place of Consciousness* (Christchurch: Cybereditions, 2001), p. 278.

[24] See Bobbie Ann Mason, *Nabokov's Garden: A Guide to Ada* (Ann Arbor: Ardis, 1974), p. 12; and Charles Nicol, "Buzzwords and Dorophonemes: How Words Proliferate and Things Decay in *Ada*," in *Nabokov at Cornell*, ed. Gavriel Shapiro (Ithaca: Cornell University Press, 2003), p. 95.

[25] Vladimir Nabokov, *Ada, or Ardor: A Family Chronicle* (1969) (New York: Vintage, 1990), p. 586. Hereafter cited in text.

"modern civilization's ability to extend communication through galactic space."[26] Swanson cites Walter Sullivan's *We Are Not Alone* (1964), in which the "L factor" names the limited window during which a civilization might retain the capacity—or desire—to communicate with others: the shorter the duration, the smaller the value of "L."[27]

Whatever the precise provenance of the "L" in *Ada*, Swanson's choice to read it in light of highly specific terminology from books on interstellar communication and extraterrestrial contact in the 1960s is surprisingly plausible. Even so, the dynamic between Terra and Antiterra more closely resembles the relation Böhme and Swedenborg describe between heaven and earth than it does Swanson's interstellar correspondents. Indeed, Rudolf Koch's *Book of Signs* gives this relation an unexpectedly apt visual form: its L-shaped sign represents "the meeting of the celestial and the terrestrial," two adjacent ontological realms that touch without fully collapsing into one another, and "the reciprocation between God and the World":



The angle, or the meeting of the celestial and the terrestrial. As they possess nothing in common, they touch, but do not cross one another. This sign represents the reciprocation between God and the World. [28]

We may not know exactly what the L disaster was or what caused it, but we know that it was both accidental and revelatory, and "had the singular effect of both causing and cursing the notion of 'Terra'" (17). Aqua's illness is overtly positioned on a timeline alongside the L disaster:

> Chronologically, the initial stage of her mental illness coincided with the first decade of the great Revelation, and

[26] Roy Arthur Swanson, "*Ada* as Science Fiction," *Science Fiction Studies* 2, no. 1 (March 1975), pp. 85–86.

[27] Sullivan rather wonderfully dedicates the book: "To those everywhere / who seek to make / 'L' / a large number." Walter Sullivan, *We Are Not Alone: The Search for Intelligent Life on Other Worlds* (New York: McGraw-Hill, 1964), p. iv.

[28] Rudolf Koch, *The Book of Signs* (1923), trans. Vyvyan Holland (New York: Dover, 1955), p. 1. The book's text is set in a lightweight Fraktur font that Koch designed himself.

> although she might have found just as easily another theme for her delusion, statistics show that the Great, and to some Intolerable, Revelation caused more insanity in the world than even an over-preoccupation with religion had in medieval times. […] Sick minds identified the notion of a Terra planet with that of another world and this "Other World" got confused not only with the "Next World" but with the Real World in us and beyond us. (20)

When a Nabokov character is singled out as "sick" by the society in which they live, we as readers know we need to pay them extra special attention. Aqua's doctors diagnose her with "an 'extreme form of mystical mania combined with existalienation' (otherwise plain madness)" (22). But what, exactly, is wrong with her?

When Van describes Aqua hearing fragments of recent conversations in the sound of flowing water, he seems to be speaking from experience:

> She developed a morbid sensitivity to the language of tap water—which echoes sometimes (much as the bloodstream does predormitarily) a fragment of human speech lingering in one's ears while one washes one's hands after cocktails with strangers. (22–23)

At first these echoes seem harmless enough, but they escalate. Water starts "speaking" to Aqua: "the burbly flowlets grew more and more ambitious and odious." She stops using tap water altogether in an attempt to escape the voices, but by then it is too late. She sees nightmarish visions and "excruciations" manifesting over normal everyday objects, terrifying her beyond endurance.

Aqua sees the twin worlds of Terra and Antiterra at once, superimposed—two realities duck-rabbiting between one another. "Revelation can be more perilous than Revolution," explains Van (20). Post-contact, the official narrative dictates that Terra is both false *and* illegal at once, enforcing a deliberate cognitive dissonance. Perhaps everyone on Antiterra perceives these anomalies to some extent following the L disaster, but the illegality of Terra means they have to train themselves not to notice.

> There were those who maintained that the discrepancies and "false overlappings" between the two worlds were too numerous, and too deeply woven into the skein of successive events, not to taint with trite fancy the theory of essential sameness; and there were those who retorted that the dissimilarities only confirmed the live organic reality pertaining to the other world […] (18–19)

Aqua's misfortune may be that she is more sensitive to these "false" leaks and overlappings than most, and is less able to block them out. She signs her suicide note without writing her name, as if deathly afraid of invoking her namesake even indirectly:

> [Signed] My sister's sister who *teper iz ada* ("now is out of hell") (29)

The phrase recalls Christopher Marlowe's *Doctor Faustus*. When Faustus asks Mephistopheles, "How comes it, then, that thou art out of hell?" Mephistopheles answers: "Why, this is hell, nor am I out of it."[29] Hell and earth blur into one and flow together for Mephistopheles, much as Terra and Antiterra do for "sick" minds like Aqua.

In *Ada*, Pasha's private deathbed revelation has become a condition of Antiterra itself: another world speaks through water not as delusion but as metaphysical reality. Recall also that Aqua is Van's aunt, not his mother: another "sister's sister," as Pauline was to Olga; both their deaths are attended by deep, mysterious waters. The pattern traced through Böhme, Swedenborg, Humphrey, and Pasha has by now become unmistakable: boundaries between adjoining worlds may hold, but not absolutely. At certain thresholds of consciousness, including death, what normally leaks through unnoticed suddenly becomes clear; revelation takes the form of a voice of many waters.

[29] Christopher Marlowe, *Doctor Faustus* (1604) (New York: W. W. Norton, 2005), p. 17.

Works Cited

Boehme, Jacob. *Aurora (Morgen Röte im auffgang, 1612)* and *Ein gründlicher Bericht or A Fundamental Report (Mysterium Pansophicum, 1620)*. Translation, introduction, and commentary by Andrew Weeks and Günther Bonheim, in collaboration with Michael Spang as editor of *Gründlicher Bericht*. Leiden: Brill, 2013.

Boyd, Brian. *Nabokov's Ada: The Place of Consciousness*. Christchurch: Cybereditions, 2001.

———. *Vladimir Nabokov: The Russian Years*. London: Vintage, 1990.

Bozovic, Marijeta. *Nabokov's Canon: From Onegin to Ada*. Evanston: Northwestern University Press, 2016.

Espinoza, Lucas Enrique, and Rosalva Resendiz. "Re/Claiming Pauline Tarnowsky: Pioneering Female Criminologist." *Sociology Compass* 19, no. 8 (August 2025): e70099.

Huff-Corzine, Lin, and Kayla Toohy. "The Life and Scholarship of Pauline Tarnowsky: Criminology's Mother." *Journal of Criminal Justice* 85 (March–April 2023): 1–9.

Kabanov, P. A. "Praskovya Nikolayevna Tarnovskaya and Her Contribution to Russian, European and Global Criminology: Historical and Criminological Research." *Russian Journal of Economics and Law* 18, no. 1 (2024): 148–189.

Koch, Rudolf. *The Book of Signs*. 1923. Translated by Vyvyan Holland. New York: Dover, 1955.

Lombroso, Cesare, and William Ferrero. *The Female Offender*. New York: D. Appleton and Company, 1898. Originally published as *La donna delinquente, la prostituta e la donna normale* (1893).

Marlowe, Christopher. *Doctor Faustus*. 1604. New York: W. W. Norton, 2005.

Mason, Bobbie Ann. *Nabokov's Garden: A Guide to Ada*. Ann Arbor: Ardis, 1974.

Montgomery, Florence. *Misunderstood*. London: Richard Bentley, 1869.

Nabokov, Vladimir. *Ada, or Ardor: A Family Chronicle*. 1969. New York: Vintage, 1990.

———. *Look at the Harlequins!* 1974. New York: Vintage, 1990.

———. *The Man from the U.S.S.R. & Other Plays*. Translated by Dmitri Nabokov. San Diego: Harcourt Brace Jovanovich, 1985.

———. *Speak, Memory: An Autobiography Revisited*. 1966. London: David Campbell, 1999.

———. *Think, Write, Speak: Uncollected Essays, Reviews, Interviews and Letters to the Editor*. Edited by Brian Boyd and Anastasia Tolstoy. London: Penguin, 2019.

Nicol, Charles. "Buzzwords and Dorophonemes: How Words Proliferate and Things Decay in *Ada*." In *Nabokov at Cornell*, edited by Gavriel Shapiro, 91–100. Ithaca: Cornell University Press, 2003.

Parker, Stephen Jan. *VN Montreux Library: Annotated Catalogue*. The Nabokovian, 2025. https://thenabokovian.org/resources/vn-montreux.

Ponomareva, Tatiana. "New Book Release: Pauline Tarnowsky's *Women Who Kill*." Reply to Nabokv-L listserv thread. 3 March 2025.

Rafter, Nicole, ed. *The Origins of Criminology: A Reader*. London: Routledge, 2009.

Sullivan, Walter. *We Are Not Alone: The Search for Intelligent Life on Other Worlds*. New York: McGraw-Hill, 1964.

Swanson, Roy Arthur. "Ada as Science Fiction." *Science Fiction Studies* 2, no. 1 (March 1975): 76–88.

Swedenborg, Emanuel. *Heaven and Its Wonders and Hell from Things Heard and Seen*. 1758. Translated by John C. Ager. West Chester: Swedenborg Foundation, 2009.

Tarnovskaya, P. N. *Female Thieves: Anthropological Research: Report at Section I of the Russian Society for People's Health Protection*. Translated by E. N. Belyaeva. Kazan: Poznaniye Publishers of Kazan Innovative University, 2025. Originally published as

"Воровки. Антропологическое исследование: доклад первой секции Русского общества охранения народного здравия." *Журнал Русского общества охранения народного здравия* 5 (1891): 1–67.

Tarnowsky, Pauline. *Pauline Tarnowsky's Les Femmes Homicides: Part I*. Edited by Lin Huff-Corzine and Kayla Toohy. Translated by Kayla Toohy and Boniface Noyongoyo. New York: Routledge, 2024.

"Vladimir Dmitrievich Nabokov's Library (1904 Catalog)." The Nabokovian website. https://thenabokovian.org/libraries.

"Vladimir Dmitrievich Nabokov's Library (1911 Supplement)." The Nabokovian website. https://thenabokovian.org/libraries.

White, Frederick H. "Pauline Tarnowsky and the Russian Influence on Cesare Lombroso's Criminal Woman." In *The Russian Medical Humanities: Past, Present, and Future*, edited by Konstantin Starikov and Melissa L. Miller, 66–98. Lanham: Lexington Books, 2021.