Despite Dostoevsky’s well-known antagonism towards “reason” and the “West,” and despite his often satirical attitude towards the ideas that preoccupied Russian intellectuals during the “1840s” – Notes from the Underground in many ways resembles a Hegelian project, a kind of appended chapter to the Phenomenology of Spirit: one more despairing, self-alienated “shape of consciousness” to be added to Hegel’s phenomenological “picture gallery.” In particular, the importance of Diderot’s novel Rameau’s Nephew (often compared to Notes) in Hegel’s analysis of “Culture” as self-alienated spirit allows us to formulate the question of what the ranting and the misadventures of the Underground Man would reveal in an analogous analytical framework. Thus, in this paper I propose to outline some of the rich, unexplored thematic parallels between Notes from the Underground and the Phenomenology of Spirit (reconciliation and self-actualization, Christianity and the critique of Utilitarianism, suffering and the tragedy of consciousness...), in an attempt to deepen our understanding of the Underground Man’s entrapped condition. Ultimately, in light of a flawed understanding of freedom (which cannot be defined as unlimited individual caprice), as well as an inability to conceive of the self-reflective community, Notes from the Underground ends up subverting not only the utopian aspirations of utilitarian-minded Socialism, but also the quasi-Slavophile ideal of a prelapsarian, spontaneously Christian Russia. This is the true logical impasse to which Dostoevsky’s novel leads, but Hegel’s Phenomenology asks us to think how every such impasse is essential to the further development of “spirit.”