

THE NABOKOVIAN

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Editor: Stephen Jan Parker

The Nabokovian serves to report and stimulate Nabokov scholarship and to create a link between Nabokov scholars, both in the USA and abroad.

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NEWS

by Stephen Jan Parker

Charles Nicol has served as editor of *Annotations & Queries* for each of our thirty-two issues. He took on the task at my request some sixteen years ago, and at each six-month interval since has punctually supplied text for publication. For the most part I saw only the finished product. But I know that the effort required to encourage and cajole, advise and work with contributors, and ultimately edit their submissions, as well as provide those of his own, was great and constant over more than one and one-half decades. As he now steps down from his editorship, I would simply like to say: Thank you, Charles, for your support, encouragement, and assistance these many years, and for making *Annotations and Queries* our most lively regular feature. SJP.

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From D. Barton Johnson: The appearance of the inaugural number of *Nabokov Studies* has been delayed by several untoward events: Charles Schlacks, the publisher, moved his offices from the University of Utah to USC in Los Angeles only to be welcomed by January's L.A. quake which damaged both quarters and equipment. He now anticipates that the first number will appear in late spring 1994. Subscriptions are \$20.75 for individuals; \$30.75 for institutions, with an additional dollar for overseas mailings. Checks should be made out to Charles Schlacks, Publisher (with *Nabokov Studies* written on the bottom) and directed to his new address:

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The Table of Contents for the first issue is as follows:

Articles

- Joel J. Brattin — "The Intersection of McEwen and Wheaton: A Nabokovian Locus Identified"
Julian Connolly — "Nabokov and Narrative Point of View: The Case of 'A Letter that Never Reached Russia'"
Jane Grayson — "Washington's Gift: Materials pertaining to Nabokov's *Gift* in the Library of Congress"
D. Barton Johnson — "The Nabokov-Sartre Controversy"
Stephanie Merkel — "Vladimir Nabokov's King, Queen, Knave and the Commedia Dell'Arte"

Intermezzo

An Album of Five Photographs by Gennady Barabtarlo
A Poem: "Nabokov in Minnesota. November 1941" by Jonathan B. Sison.

Articles

Charles Nicol — "Necessary Introduction or Fatal Fatuity: Nabokov's Introductions and *Bend Sinister*"

- Maxim Shrayer — "'Cloud, Castle, Lake' and the Problem of Entering Nabokov's Otherworld"
Jonathan B. Sisson — "Nabokov's Cosmic Synchronization and 'Something Else'"
Susan Elizabeth Sweeney -- "Sinistral Details: Nabokov, Wilson, and *Hamlet in Bend Sinister*"
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Reviews

- John Burt Foster. *Nabokov's Art of Memory and European Modernism* (Clarence Brown)
Nikolai Anastas'ev. *Fenomen Nabokova* (D. Barton Johnson)
Alfred Appel, Jr. *The Art of Celebration: Twentieth Century Painting, Literature, Sculpture, Photography and Jazz* (Charles Nicol)
Tony Sharpe. *Vladimir Nabokov* (Samuel Schuman)
Charles Nicol & Gennady Barabtarlo, eds. *A Small Alpine Form: Studies in Nabokov's Short Fiction* (Maxim Shrayer)
Julian Connolly. *Nabokov's Early Fiction: Patterns of Self and Other* (Leona Toker)
Magdalena Medaric. *Od Masenjke do Lolite* (Zoran Kuzmanovich)
Donald Harington. *Ekaterina* (Clarence Brown)

NABOKV-L, the Nabokov E-Mail list which now has 111 "subscribers," will serve as the discussion forum for all articles appearing in *Nabokov Studies* and for other matters relating to Nabokov. Readers with E-Mail addresses may subscribe to the list by sending the message "Subscribe NABOKV-L [E-mail address] [First & last name]" to LISTSERV@UCSBVM.BITNET.

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INTERNATIONAL NABOKOV SOCIETY NEWS
by Gene Barabtarlo

There were two sessions on VN at the **AAASS** at **Honolulu**:

1. ***Nabokov and the Question of Identity***, chaired by Peter Barta, discussed by Vladimir Alexandrov and Alexander Dolinin. The papers read:

Julian Connolly, "Who's Who in Humberland: Creation of Identity in *Lolita*"

David Larmour, "The Search for Heroic Identity in *Glory*"

Galya Diment, "The Beautiful and the Doomed: Re-Capturing Past Loves in Nabokov's *Mary* and Fitzgerald's *The Great Gatsby*"

It was well attended and buoyantly argued on all sides.

2. ***Nabokov As Reader: The Ethics of Intertextuality***

Chairman: Nina Perlina. Discussant: Alexander Dolinin.

Andrew Drozd, "Nabokov and Chernyshevskii"

Stephen Blackwell, "Modes of Reading: N. and the Russian Tradition"

Charles Byrd, "Dostoevskii, *Lolita*, and the Anxiety of Influence"

Then there were as usual three Nabokov sessions at the synchronous MLA—AATSEEL conventions in Toronto. The AATSEEL event was for some reason remarkably poorly attended: the panel outnumbered the audience for the first time in my memory, so that the Secretary (Maxim Shrayer) joined the public trying to relieve the amusing awkwardness of the situation. Alexander Dunkel was the chairman. The panel on *Podvig/Glory* was the first in the series of "monopractic" topics—all devoted to one work by Nabokov.

Charles Nicol, "Martin as Muse"

Guy Houk, "Becoming Quixotic"

The MLA sessions on Nabokov drew, on the contrary, a relatively large crowd, and that despite the extremely inconvenient time-slots that any society requesting *two* sessions is inevitably allotted.

The first one was an ***Open Topic Session*** (Chairman: John Burt Foster, Jr., the newly elected President of the Society), with the following papers read:

Christy Burns, "Not Chancing It: Paranoid Subjectivity and Its Metafictive Frame in *Pnin*"

John Lavagnino, "*Pale Fire* and the Amorality of Eternity"

Antje Thole, "Modern and Postmodern Death in *Pale Fire*"

Jeanne Ewert, "Ardor or Anger? Ada's Silence"

The second, ***Nabokov and Religion***, was chaired by me, in the absence of Galya Diment. Four papers were delivered:

Christine Rydel, "Semantic Hierarchies in Nabokov's God"

John Noble, "The Venerable Language of Rigid Religion in N's Humbert's *Lolita*"

Samuel Schuman, "N. As God—God as N.: The Artist As Impersonator of an Anthropomorphic Deity"

Robbi Nestor, *Speak, Memory*—Performing the Patterner"

—

As president of the Society, I tried to pursue Professor Sweeney's brilliant idea of pushing through the US Postal authorities a commemorative stamp timed to VN's centenary. Her early attempts had run into a stonewall, and so had my rather flaccid moves to shore up high-power lobbying support. At the end of my term as president I wrote a long letter to Clinton's Postmaster full of rather elaborate (I thought) ad hoc rhetoric. Here is the response I received. I think the

idea may yet take on its perforated edge and image, low-perched pince-nez and all.

"Thank you for your recent letter to Postmaster General Marvin Runyon expressing support for the issuance of a commemorative stamp honoring Vladimir Nabokov in 1999. Please be assured that the nomination of Mr. Nabokov will be placed before the Citizens' Stamp Advisory Committee. This Committee is responsible for reviewing stamp proposals and making subject recommendations to the Postmaster General. Signed, Azeezaly S. Jaffer, Manager, Stamp Services"

*

Mrs. Jacqueline Callier has provided the following list of VN works received in Montreux, November 1993 - February 1994:

November - *Lolita*, tr. Enrique Tejedor. Barcelona: Anagrama reprint.

Lolita, tr. Giulia Arborio Mella. Milan: Adelphi.

December - *La transparence des choses* [Transparent Things], tr. Donald Harper and Jean-Bernard Blandenier. Paris: Gallimard, Folio reprint.

- *Lolita*, revised edition ed. Dieter Zimmer. Reinbek bei Hamburg: Rowohlt.

February - *Lolita*, tr. Horia Popescu. Romania: Universal Dalsi.

- *Masjenka* [Mary], tr. Jan Pieter van der Sterre. Amsterdam: De Bezige Bij.

- *Lolita*, tr. Rien Verhoef. Amsterdam: De Bezige Bij.

- *Oko* [The Eye], tr. Anna Kolyszka. Gdansk, Poland: Atext Ltd.

*

New Publications

David Rampton. *Vladimir Nabokov*. New York: St. Martin's Press, Modern Novelists Series. 1993.

Michel Sartori, ed. *Les Papillons de Nabokov*. Lausanne: Musee cantonale de Zoologie. 1993. The volume was published on the occasion of an exhibit devoted to VN, the writer and entomologist. It has three parts: (1) in French, a catalog of the exhibit; (2) in English, an annotated multilingual checklist of all quotations referring to butterflies in VN's writings, compiled by Dieter E. Zimmer; (3) in French, a complete catalog of the Nabokov collection (4,323 specimens) held by the Museum.

Dieter E. Zimmer, ed. *The Collected Works of Vladimir Nabokov*. Reinbeck bei Hamburg: Rowohlt. Twelve volumes have appeared to date in this excellently edited German language collected works.

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Call for Papers: "The Program in Russian Language and Area Studies at Texas Tech University announces a conference on *Discourse and Ideology in Nabokov's Prose* to take place between 6-8 April 1995. We request three- to four-hundred-word abstracts for papers to be presented at the conference. Approaches reflecting recent critical theories are encouraged. Abstracts should reach the organizer, Professor David H.J. Larmour, no later than 1 December 1994. The conference will take place at the Texas Tech University campus in Lubbock. It is strongly hoped

that a volume of articles based on a selection of conference papers will be published. For more information please contact Professor Peter I. Barta until 15 July 1994 at (806) 742-3286 and Professor Larmour after 15 July at (806) 742-1554.

*

Andrew Field recently brought a libel suit against a British reviewer of Brian Boyd's *Vladimir Nabokov: The American Years*, but dropped it after two days in court, the London *Sunday Telegraph* reported on January 23.

The libel action, against the *Sunday Telegraph*, its former editor Trevor Grove, and David Sexton, the paper's associate literary editor, began on January 17 in the High Court in London.

Sexton's review of *Vladimir Nabokov: The American Years* (*Sunday Telegraph*, 5 January 1992) had opened:

"The first biography, no matter what comes after, casts a certain shadow on the others." So Vladimir Nabokov said to his own first biographer, Andrew Field.

It was a prescient remark—although Nabokov could hardly have foreseen the extent to which Field's incompetence and malice would darken the last years of his life and assault his reputation after his death.

Field's first sally, *Nabokov: His Life in Pari*, was published—after three years of resistance by Nabokov's lawyers—in 1977, a few years before Nabokov's death.

At the beginning of their falling out, Field had threatened Nabokov that he could easily wait until Nabokov died and then publish anything he liked about him, for example, a book entitled *He Called His Mum Lolita*. In his second bash at a biography, *VN: The Life and Art of Vladimir Nabokov*, Field went ahead

and alleged that he had done just that, amid other shabby and infantile imputations.

With the completion of this scholarly two-part biography by Brian Boyd, Field's publications are superseded and a shadow lifted.

Despite spending almost two years to secure a trial, Field dropped the case after less than an hour under cross-examination. In withdrawing his charges he also had to pay court costs of £25,000.

Because the trial ended so abruptly, none of the defense witnesses had to testify. Apart from Sexton, who had completed most of a Ph.D. dissertation on Nabokov at Cambridge before turning to literary journalism, they were Brian Boyd, whose witness statements related especially to incompetence, Paul Chipchase, of Cambridge, whose statement focussed on malice, and Dmitri Nabokov, who would have testified to the pain Field's work caused his father.

Field's own evidence often counted against him. Objecting to the chronology prepared for the lawyers for the defense, he prepared a chronology of his own which misdated major events in Nabokov's life (the chronology has Nabokov leaving Tenishev in 1916, finishing Cambridge in 1923) and major publications (he asserted, in contrast to the dates provided for *Priglasenie na kazn'* and *Dar* by the defense, that these books began to be serialized in 1932 and 1935, respectively, rather than in 1935 and 1937).

Brian Boyd comments: In my *TLS* review of Field's 1986 *VN: The Life and Art of Vladimir Nabokov*, I had pointed out Field's confusion of the real date of Nabokov's leaving America after *Lolita*—September 29, 1959—with the date of his first arrival in the US, May 28, 1940. Field conflated these to offer May 28, 1959, despite Nabokov's having painstakingly provided all the evidence in his introduction to *Lolita: A Screenplay*. In his statement to the court, Field

explained that he had indeed not consulted the information in the *Lolita* screenplay, because he had a low opinion of Nabokov as a dramatist. In his second day in court, however, he produced photocopies of some of the index cards on which he had based his biographies. Among them was a series of cards transcribing the Nabokovs' own detailed account to him of their doings in 1959, including the date of September 29 for their departure. Even when personally given the correct information, even when he recorded it correctly, Field could not avoid error.

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Odds and Ends

— The *Nabokovian* received an announcement and invitation to a four-day program of events planned for April 20-24, 1994 in St. Petersburg to correspond with VN's birthday. The announcement lists a series of papers to be read on VN's life and works, an exhibition of Nabokoviana, excursions to VN-related sites, musical and theatrical productions, and conversations with writers. If the event did take place, we should be able to report on it in the next issue. The Nabokovskiy Fond, under the direction of Vadim Stark, is reported to be quite active, and is said to be already planning ahead for the Nabokov centennial celebration in 1999.

— A video cassette of "Metamorphosis: Nabokov on Kafka" is available from Filmic Archives, The Cinema Center, Botsford, CT 06404. The thirty-minute program is very loosely adapted from VN's *Lectures on Literature*, with Christopher Plummer appearing as VN.

— A videobook of *Anyá v Strane Chudes*, VN's translation of *Alice in Wonderland* is available on four cassettes from ExeLEARN VideoBOOKS, 2615 Columbia Pike, Arlington, VA 22204.

— According to Susan Elizabeth Sweeney, a Nabokov line — bearing the Halsman portrait of VN eyeing the camera with cheek propped on fist — is available for sweatshirts, short- and long-sleeved t-shirts, and tote bags from Historical Products, P.O. Box 604, Barre VT 05641.

— The journal, *Lingua franca*, in its May/June 1993 issue has a piece entitled, "Fanzine Follies," which is devoted to single-author journals. Among the titles mentioned several times is *The Nabokovian*.

— Earl Sampson sends along a copy of his letter-to-the-editor concerning butterflies, Nabokov, and Colorado. It reads in part: "An article in *The Flip Side* . . . tells of the campaign by the fourth graders of Wheeling Elementary School in Aurora to have the Colorado hairstreak butterfly named the Colorado State Insect, and provides a "Bug Ballot" for readers to indicate their choice. The hairstreak is no doubt a fine choice, but I would like to suggest a different butterfly, namely Nabokov's Blue (*Lycaeides sublivens* Nab., or *Plebejus (Lycaeides) idas sublivens*). Naming this creature the state insect would emphasize the relatively little known Colorado connections of the eminent novelist who made the first recorded capture of a female specimen, above Telluride, in 1951." Professor Sampson then goes on to cite the various Colorado locales mentioned by VN in his writings.

— J.E. Rivers sends along a newspaper story about the fourth annual best bad William Faulkner contest. "Astoundin' the Tourney," a parody of *The Sound and the Fury* won first prize, a parody of "The Bear" came in second, and "As I Stay Drinking," a parody of *As I Lay Dying* came in third. J.E. Rivers remarks that "it might be fun for *The Nabokovian* to launch a similar contest" for VN. If readers express interest, we'll give it a try.

— Roy Flannagan (Southern Illinois University) brings to our attention the advertisement by the Quality Paperback Book Club of a new series of VN novels in “four special QPB editions,” complete with inaccurate blurbs (describing *Pale Fire* as an “epic poem, by the reclusive genius John Shade, about a deposed Balkan king living in America”) and late Matisse-style cover designs.

— Dr. Felicia Londré (Univ. of Missouri at Kansas City), via Peter Evans, sends in a series of Bill Griffith's “Zippy” comic strips that ran in the *Kansas City Star* and elsewhere in mid-August. Griffy, a self-styled sensitive New Age guy, admits to an appetite for the writings of dead white European males, notably Nabokov.

— A number of readers brought to our attention William Safire's remarks in his *New York Times Magazine* column of 20 March 1994 in which he notes the etymological find that the term “politically correct” was used in VN's *Bend Sinister* in 1947, thus predating the earlier presumed source in Chairman Mao's little red book of the 1960's.

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From Gene Barabtarlo: The Moscow daily *Izvestia* published, in the issue of July 23, 1993, one of the most bizarre pieces of contemporary Nabokoviana that I have ever come upon. The reporter (“Chernov”), who had chanced upon *Pale Fire*, was seized by the rum idea that King Charles's family treasures were to be found in the underground passage leading from the Vyra house to a ravine AND in the “immured” secret room in the Morskaia mansion. In the latter cache they (Chernov and some obscure niagarins from the “Nabokovskii fond” and the municipality) expected to find not only the family treasures but possibly the documents of the Kadets and protocols of the Provisional government that VDN might have hid after the coup d'etat. The material, entitled Taina

Tainika, is filled with most peculiar readings of *Pale Fire* which the author takes apart for direct clues and spoors “addressed to us”, for instance: Queen Yaruga and her lover Hodyna (borrowed from the *Slovo o polku Igoreve*) secretly point out both the location of the cache and the means of getting there, for their names mean, respectively, “ovrag” (ravine) and “khodit” (go). As concerns Vyra, they found, with the aide of a local enthusiast, what looked like an “underground arch crammed with earth” which could be part of the foundation or—the beginning of a secret passage leading to a huge pit. ...And if in that unexpected nook of Zembla,” writes Chernov, “something had indeed been hidden, then the Griazna [local creek] had long dragged its prize to the Oredezsh.” So the team transferred its efforts to the city house. The six-column essay ends abruptly on a cliff-hanger: the workers had already lifted 3 layers of the floor (linoleum, sheet-rock, and plywood) and hit the parquet. Even as Chernov wrote his report, they were inching up towards the “immured room”—but the sensational details are to “follow tomorrow.”

The next day there followed a very brief and modest report under the grand title “Ancient Trapdoor Discovered in Nabokov's House”. The first to enter the room (which turned out to be a small anteroom of VDN's bathroom) was a 13-year old schoolboy “Sasha Chernov,” presumably the reporter's son. He discovered heaps of construction rubbish and a foodstamp dated May 1942. The rubbish remains to be sifted through, says Chernov-Sr, but they did find a plug on a chain from an “ancient tub.” Next they found hand-written shreds of paper that turned out to be “minutes of the war-time party meetings that read, in part, ‘Splotivshis vokrug partii Stalina’—[flocking around the party of Stalin...]; a batch of score-sheets with Beethoven's “Theme with Variations”, crumpled, used apparently to wipe off “some dirty surface” and to light a butt; an empty bottle, a faceted glass, a pack of cigarettes “Zenith” anno 1942; an “ancient” ink-vial, a modern gas-mask, and an easel.

The room, says Chernov, appears to have been bricked in after WWII. The treasure, he says, matches the epoch, "trashy and trashnyi"—musornyi and horrible. They patched up the breach but plan to tear up the floor in another place. The crestfallen report ends thus: "The expedition initiated by the *Izvestia* and the Nabokov Foundation continues. The discoveries are yet to come."

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PLEASE NOTE: In recognition of our higher costs and in anticipation of the recently announced increase in postal rates, the *Nabokovian* must raise, modestly, its own rates for 1995 —our first subscription increase in four years. The new rates are:

Individuals: \$11 per year
Institutions: \$14 per year
surface postage outside the USA \$ 4.00
airmail postage to Europe \$ 8.00
airmail postage to Australia,
New Zealand, India, Israel, Japan \$ 9.00

Back issues:
Individuals: \$7 each; except for #31 with 15-year
Index @ \$9
Institutions: \$9 each; except for #31 with 15-year
Index @ \$11
airmail postage \$4.50

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Our thanks, as always, to Ms. Paula Malone for her essential assistance in the preparation of this issue.

NABOKOV POETRY IN OCCUPIED RUSSIA: 1943

by D. Barton Johnson

Three early Nabokov poems shared a strange fate that probably remained unknown to their author. Nor is their publications listed in Michael Juliar's *Nabokov Bibliography*. The trio of Nabokov poems were published in German-occupied northern Russia or, perhaps more accurately, in the then former Baltic Republics in 1943. The German forces that occupied northern Russia in World War II attempted to enlist local support against the Communist enemy. To this end they supported the establishment of Russian-language newspaper. One of these, *Za Rodinu* ("For the Motherland" [1942-1944]), was a daily, nominally published in the northern Russian city of Pskov, but actually in Riga, the capital of Latvia. The newspaper apparently retreated with the Germans since the last reference to a paper of that name bears the address [Germany?], Feldpost 28264 in 1945 and is described as the Military Organ of the Committee for the Liberated Nationalities. The staff was mostly Russian and included one B. Filippov-Filistinskii, who, without his "-philistic" cognomen, would become a well-known figure in emigre literature, and a professor at American University in Washington where he edited the suppressed poetry of Ahkmatova and Mandelstam for publication in the West (and covert circulation in the USSR). The tentative identification of B. Filippov-Filistinskii as B. A. Fillipov finds support in the fact that B.A. Fillipov's first book of poems was published in German-occupied Riga in 1943.

The Nabokov poems were: "Zima" ("Na opushke lesa eli nebol'shie...") ["Winter--" "On the forest fringe the little firs..."]---Issue #21, 1943; "Son" ("Igraiut kamni

aloi kraskoi..." [The Dream"--"Stones of crimson hue play..."]--Issue #23, 1943; and "Nasha zvezda" ("Kak polnoch' prob'et, otodvin' zaveski" ["Our Star"--"When midnight strikes, move back the curtains"]--Issue #84, 1943. The only prior appearance of the poems was in the rarest of all of Nabokov's books, the 1916 *Stikhi* ("Poetry"), which was privately published in an edition of 500 numbered copies in Saint Petersburg.

This youthful volume was the product of Nabokov's affair with Valentina Shulgina ("Tamar"). While the first poem, "Winter," is a lyrical invocation of snowy Vyra, the latter two are love lyrics. "The Dream" offers an image of seaside lovers bathed in a molten twilight glow while the girl is enwreathed in roses. "Our Star" depicts separated lovers joined by their common view of a distant star. The poems are, frankly, trite, and Nabokov did not include any of them in his retrospective 1979 *Ardis Stikhi*.

Although more copies of the 1916 Nabokov *Stikhi* undoubtedly existed in 1943 than the ten that Juliar counted in the nineteen-eighties, one cannot but ponder how the poems came into the possession of a staff member of *Za Rodinu*. It is, of course, sheer speculation, but Boris Filippov was a student in Leningrad during the twenties, only a decade after Nabokov's *Stikhi* was published there. As a young poet himself, he might well have acquired a copy. Later sentenced to a camp and released, he was in Novgorod when the Germans occupied it and later accompanied their retreat. Filippov died in 1991 and so the question of his role in the Nabokov publication of 1943 may never be answered with certainty. If he, indeed, was the source of the Nabokov material, his part in the affair oddly presaged his post-war role in returning Russian literature to its homeland. His own return (in print) came only shortly after Nabokov's. Three of his stories appeared in the last *Novyi Mir* of 1991.

Given the context of the 1943 re-publication of the Nabokov poems, it is surprising such apolitical ones were chosen. Nabokov, had, after all, written a

number of strongly patriotic, anti-Soviet poems, which would have better served the purposes of *Za Rodinu*, but these were probably unknown to the editors. There is yet another curiosity in the whole affair. Nabokov's name was no more acceptable to the German occupiers (and their minions) than it was to the Soviets. Not only was he vigorously anti-Nazi, but Sergei Taboritsky, one of the murderers of Nabokov's father, served as second-in-command in Hitler's department for Russian emigre affairs. Apparently, neither the Germans, nor the Russians connected with *Za Rodinu* knew who Nabokov was.

NABOKOV IN LETTERS: AN ANNOTATED
BIBLIOGRAPHY

by Roy Flannagan and Edward A. Malone

This bibliography locates references to Nabokov in the published correspondences of American and English writers. It documents the delight that these writers so often took in Nabokov's work, as well as their varied reactions to the controversy over and success of *Lolita*. While Raymond Chandler, E. B. White, Lawrence Durrell, Graham Greene, and Flannery O'Connor all had words of praise for Nabokov's work, Evelyn Waugh only remembered the "smut" in *Lolita*, Henry Miller disliked *Lolita*'s style, and Victoria Sackville-West was "horrified and appalled by the thought" of the British publication of *Lolita*. Probably the best epistolary references to Nabokov are in volumes yet to be published--the collected letters of John Updike, for instance. Edmund Wilson's letters were not included in this bibliography because they have already received much attention from Nabokovians.

Chandler, Raymond. "To Charles Morton." 18 Dec. 1944. *Selected Letters of Raymond Chandler*. Ed. Frank MacShane. New York: Columbia UP, 1981. 35-40. [Chandler praises "Time and Ebb."]

Durrell, Lawrence. [To Henry Miller.] Nov. 1960. *The Durrell-Miller Letters, 1935-80*. Ed. Ian S. MacNiven. London: Faber, 1988. 378. [Durrell criticizes publishers for not recognizing Nabokov's talent long before the publication of *Lolita*.]

Greene, Graham. "John Gordon." Dec. 1955-1 Mar. 1957. *Yours Etc.: Letters to the Press*. Ed.

Christopher Hawtree. London: Reinhardt, 1989. 76-88. [In letters originally printed in the *Spectator* and the *New Statesman*, Greene discusses the John Gordon Society and the morality of *Lolita*.]

---. "Grigsoniana." 30 May 1975. *Yours Etc.: Letters to the Press*. 177-178. [Greene mentions Nabokov's "sensitive ear" in a letter originally published in the *Times Literary Supplement*.]

Jarrell, Randall. "To Edmund Wilson." Nov. 1942. *Randall Jarrell's Letters: An Autobiographical and Literary Selection*. Ed. Mary Jarrell. Boston: Houghton, 1985. 67-68. [Jarrell met Nabokov at Wilson's Wellfleet home and found him to be "just wonderful, an extremely charming person."]

---. [To Michael di Capua.] Sept. 1964. *Randall Jarrell's Letters: An Autobiographical and Literary Selection*. 492. [Nabokov's translation of *Eugene Onegin* is "flat, tame, literal," and "pathetic."]

Miller, Henry. "H. M. to Lawrence Durrell." 19 Nov. 1958. *A Private Correspondence*. Ed. George Wickes. New York: Faber, 1963. 352-53. [Miller started to read *Lolita* but could not finish it because he disliked the style.]

Nicolson, Harold. "H. N. to N[igel] N[icolson]." 17 Jan. 1959. *Harold Nicolson: The Later Years, 1945-1962*. Ed. Nigel Nicolson. New York: Atheneum, 1968. 363. Vol. 3 of *Diaries and Letters*. 3 vols. [Since reading *Lolita*, Harold Nicolson has been afraid to pat little girls on the head. He opposes his son's decision to publish the novel in England.]

---. "H. N. to V[ictoria] S[ackville]-W[est]." 3 Nov. 1959. *Harold Nicolson: The Later Years, 1945-1962*. 370-71. [Nabokov had to struggle to resist the stylistic influence of Harold Nicolson's *Some People*.]

Nicolson, Nigel. "N. N. to V. S-W." 31 Dec. 1958. *Harold Nicolson: The Later Years 1945-1962*. 357-58. [Nigel Nicolson defends *Lolita* against Victoria Sackville-West's charges of obscenity.]

O'Connor, Flannery. "To 'A.'" 28 Feb. 1959. *The Habit of Being: Letters*. Ed. Sally Fitzgerald. New York: Farrar, 1979. 321. [O'Connor expresses aversion for "all these moralists who condemn *Lolita*."]

---. "To 'A.'" 11 July 1959. *The Habit of Being: Letters*. 339-40. [O'Connor recommends *The Real Life of Sebastian Knight* and *Prin.*]

---. "To Ashley Brown." 26 May 1958. *The Habit of Being: Letters*. 285. [While staying with friends, O'Connor read and liked *Prin.*]

---. "To John Hawkes." 26 July 1959. *The Habit of Being: Letters*. 343-44. [O'Connor admits that she was "possibly influenced" by *Bend Sinister*.]

O'Hara, John. "To Finis Farr." 19 Nov. 1966. *Selected Letters of John O'Hara*. Ed. Matthew J. Bruccoli. New York: Random, 1978. 486-88. [Nabokov, O'Hara, and Porter were nominated for the Gold Medal for Fiction. John Cheever wrote Nabokov's nomination.]

---. "To Richardson Dilworth." 17 Jan. 1967. *Selected Letters of John O'Hara*. 489. [O'Hara lost the Gold Medal for Fiction to Nabokov and Porter.]

---. "To William Hogan." 10 Mar. 1960. *Selected Letters of John O'Hara*. 325-26. [O'Hara regrets Nabokov's decision not to join the National Institute of Arts and Letters.]

Sackville-West, V[ictoria]. "V. S-W. to N[igel] N[icolson]." 29 Dec. 1958. *Harold Nicolson: The*

Later Years 1945-62. 356-57. [Sackville-West attacks *Lolita* as obscene.]

Schwartz, Delmore. "To James Laughlin." 20 Sept. 1942. *Letters of Delmore Schwartz*. Ed. Robert Phillips. Princeton: Ontario Review, 1984. 128-29. [Noting that Nabokov received a similar sum for a book, Schwartz demands a three-hundred dollar advance for *A Child's Universal History*.]

Waugh, Evelyn. "To Ann Fleming." 16 June 1962. *The Letters of Evelyn Waugh*. Ed. Mark Amory. London: Weidenfeld and Nicolson, 1980. 586. [Waugh describes *Pale Fire* as a "stunt--but a clever one."]

---. "To John Donaldson." 18 Nov. 1958. *The Letters of Evelyn Waugh*. 516. [Suspecting that the "highbrow allusions" are peculiar to the American edition of *Lolita*, Waugh asks to see a copy of the Paris edition.]

---. "To Nancy Mitford." 29 June 1959. *The Letters of Evelyn Waugh*. 522-23. [Waugh admits that he was titillated by the "smut" in *Lolita*.]

White, E[lwyn] B[rooks]. "To Richard L. Lindell II." 20 Dec. 1968. *Letters of E. B. White*. Ed. Dorothy Lobrano Guth. New York: Harper, 1976. 572-73. [If White were teaching a college course in American literature, *Speak, Memory* "would be required reading."]

ANNOTATIONS & QUERIES

by Charles Nicol

[Beginning next issue, material for this section should be sent to Gene Barabtarlo, Germanic & Slavic Studies, 451 General Classroom Building, University of Missouri, Columbia, MO 65211; e-mail is GRABG@MIZZOU1.MISSOURI.EDU; FAX is 314-882-3404. **New deadlines** for submission are October 1 for the Fall issue, April 1 for the Spring. Unless specifically stated otherwise, references to Nabokov's works will be to the most recent hardcover U.S. editions.]

SIGNS AND SYMBOLS AND SIGNS

Was Vladimir Nabokov successful in resisting major editorial changes to his stories by the *New Yorker* magazine? Such is the impression Brian Boyd creates in his biography. But the evidence argues otherwise. Let us consider an example.

VN's "Signs and Symbols"—Boyd rightfully calls it "one of the greatest short stories ever written" (2:117)—was first published in the 15 May 1948 issue of the *New Yorker*. From Boyd we learn that VN was often at odds with its editors over their attempts to homogenize his style. "Signs and Symbols" was no exception; VN wrote to Katherine White, "Frankly, I would prefer you not to publish the story at all if it is to be so carefully mutilated. In fact I am completely against the whole idea of my stories being edited. Among the alterations inflicted on this story there is not a single really necessary one and many are murderous" (13 March 1948; cited in Boyd 2:126-27). Boyd goes on to say, unequivocally, "fortunately his rights as author

prevailed," leaving the impression that VN successfully resisted "the whole idea" of editing the story. This impression is supported by a quoted statement from a letter by Edmund Wilson to White: "I have read the Nabokov stories ['Signs and Symbols' and 'My English Education'], and I think they are both perfect. *Not a word should be changed*" (my italics; Boyd 2:124). Boyd says nothing of White's reaction, and the matter is dropped, again with the obvious implication that VN had his way.

But did he? A comparison of the *New Yorker* version of "one of the greatest short stories ever written" with the text eventually included in *Nabokov's Dozen* (Doubleday, 1958) reveals at least three startling discrepancies, along with dozens of minor but dismaying word-shufflings, abridgements, and paraphrases. The cumulative result is a major transformation for the worse. This makes "Signs and Symbols" of particular interest as a test case for Boyd's more general implication that VN always rejected editing on this level from the *New Yorker* (see Boyd 2:86, 121, 147).

To begin with, the title itself is altered. "Signs and Symbols" appeared in the *New Yorker* as "Symbols and Signs." It is hard to imagine the point of this inversion but it does not, at any rate, offend.

Then we find that two of the most memorable descriptions in the Doubleday version—both of them dear to Nabokov admirers, I believe, and presumably to Nabokov himself—are missing from the magazine version. "He kept clearing his throat in a special resonant way he had when he was upset" appears in the *New Yorker* simply as "He kept clearing his throat, as he always did when he was upset." And "he removed his new hopelessly uncomfortable dental plate and severed the long tusks of saliva connecting him to it" is truncated into "he removed his new, hopelessly uncomfortable dental plate."

These are the most startling and misguided changes, but no paragraph escapes emendation. The general tenor of the *New Yorker's* editing can be suggested by the following typical comparison. Book version:

The telephone rang. It was an unusual hour for their telephone to ring. His left slipper had come off and he groped for it with his heel and toe as he stood in the middle of the room, and childishly, toothlessly, gaped at his wife. Having more English than he did, it was she who attended to calls. (73)

Magazine version:

The telephone rang. It was an unusual hour for it to ring. He stood in the middle of the room, groping with his foot for one slipper that had come off, and childishly, toothlessly, gaped at his wife. Since she knew more English than he, she always attended to the calls. (33)

What has been lost? Nabokovian precision, obviously. It was the *left* slipper, and he groped with his *heel and toe*, but the *New Yorker* won't allow us to know this. Likewise, *having more English* is more accurate, more pertinent: she might *know* a great deal of English, but one needs to *have* it at one's disposal to answer a phone call. Also gone is the nice pairing of *groped* and *gaped*.

What has been gained, if anything? A closer approximation to the *New Yorker* guru E.B. White's *Elements of Style*, with its monomaniacal emphasis on "economy," "simplicity," and other alleged features of "good writing." and, to be fair, the slight redundancy removed by substituting *it* for the second *telephone* is perhaps felicitous. But the overall score is very bad indeed, not only here but in virtually every line of the story.

What to make of all this? The endless and usually deleterious tinkering, the title change, the removal of those two marvelous descriptions? Allowing for disagreement over whether this is bad editing—clearly, I believe it is—there can be no doubt that it is *heavy* editing; editing aimed not at clarifying the author's style but at altering it. Surely, then, the evidence just examined argues against Boyd's claim that VN was able to veto major changes in his stories by the *New Yorker*. More probably, he was forced to compromise. In this case one can only speculate about the "mutilations" VN must have refused, while agreeing to those that remain. That he was willing to compromise with the *New Yorker* is apparent from the *Selected Letters*. A 1955 note to White finds him "cheerfully" agreeing "to accept some thirty minor alterations" in an excerpt from *Pnin*, though he goes on to object to several others which "it would be agony to even contemplate replacing [with] mere inorganic links when I have taken such pains with the inner linkage and balance" (156-57). Also apparent from the *Selected Letters* is the reason for VN's tractability: an overall feeling of deep gratitude and admiration for the *New Yorker*, which he frequently praises for its generosity and excellent content.

It is of course possible that VN compromised not at all on "Signs and Symbols," and that the Doubleday version is a revised and improved story, reworked by VN ten years after its *New Yorker* publication. But given the *New Yorker's* penchant for the very sort of editorial homogeneity displayed in the variances under discussion, and given the cited instance of VN's "cheerful" (one wonders) agreement to "minor" (one wonders) alterations, it seems more likely that the *New Yorker's* "Symbols and Signs" is a whitened version of the story, which VN restored to its original form for *Nabokov's Dozen*.

I think, in closing, that this little investigation helps us better understand VN's situation in the 1940s: an émigré author quite unknown in America,

financially strapped, delighted to have found a home in the *New Yorker*, and willing (to a degree unacknowledged by Boyd) to accept even the miserable editing he was offered in "Signs and Symbols."

—J. Morris, Arlington, VA

CODA TO THE MORRIS DANCE ABOVE

The original author of *The Elements of Style* was Will Strunk, E.B. White's teacher at Cornell in 1919. White got involved with revising a new edition of the little book after writing an essay on Strunk for the *New Yorker* datelined 15 July 1957. White's immediate impulse to write about Strunk was the arrival in the mail of "a gift from a friend in Ithaca," a copy of the original "forty-three-page summation of the case for cleanliness, accuracy, and brevity in the use of English." It would be curious indeed if that friend were Nabokov, but then, it has some of his handmarks: "The Cornell University Library has one copy. It had two, but my friend pried one loose and mailed it to me."

—CN

BEND SINISTER ANNOTATIONS: CHAPTER SEVEN AND SHAKESPEARE

Note: references to Shakespeare plays are given by act, scene, line in *The Complete Signet Classic Shakespeare*, ed. Sylvan Barnet (New York: Harcourt Brace Jovanovich, 1972). *FVH* is my abbreviation for the Variorum Edition of *Hamlet*, ed. H.H. Furness, 2 vols. (Philadelphia: Lippincott, 1877) [rprnt by Dover—CN].

32: follow the perttaunt jauncing 'neath the rack with her pale skeins-mate.

"A pseudo-quotation made up of obscure Shakespeareanisms," says Nabokov in his introduction (x). He relates this passage to the acrobatic performance (61). It is typical of the linguistic nightmare of *BS* that these lines, Ember's favorite lines from Shakespeare's greatest play, do not exist in Shakespeare.

32: perttaunt: a non-existent word. Concordances do not show it appearing anywhere in Shakespeare, nor is it listed in any dictionary I have consulted. Under *taunt* in Webster's New International, 2nd ed., the first meaning (now obsolete) is given as follows: "Haughty; also pert." Therefore, *pert* and *taunt* could be read as synonymous. In *Twelfth Night* (3.2.43) we find the passage, "Taunt him with the license of ink." In using the word *perttaunt*, Nabokov may be taunting his reader "with the license of ink."

32: jauncing: used only twice in Shakespeare, in *Richard II* (5.5.94) and *Romeo and Juliet*, where Juliet's nurse worries about catching "my death with jauncing up and down" (2.5.53). She also complains, "Fie, how my bones ache! What a jaunce have I!" (2.5.26). *Jaunce* is glossed as "jaunt" or "fatiguing walk."

32: rack: this word occurs in the meaning of the torture instrument several times in Shakespeare, but in *Hamlet* (2.2.491) it is used in the meaning of "clouds" or "cloud formation."

32: skeins-mate: spelled "skainsmate," the word is used only once in Shakespeare. In *Romeo and Juliet* (2.4.159-60) the nurse, after having been insulted by Mercutio, says, "Scurvy knave! I am none of his flirtgills; I am none of his skainsmates!" The word is defined in the Barnet note as "harlots (?) daggers' mates (i.e., outlaws' mates)." Various other meanings have been suggested for this obscure term; see Furness Variorum Edition of *R&J* (Philadelphia: Lippincott, 1871) 136, note 138.

This pseudo-quotation foreshadows the appearance of Frau Bachofen and her "skainsmate" (dagger mate) Hustav who come to arrest Ember in ch. 7. It suggests the image of these two secret police agents frolicking about beneath the rack upon which one of

their victims is tortured. The phrase "pale skeinsmate" may also be related to imagery of the moon, the skainsmate (harlot) whose meretricious glow is taken from the sun. On *Hamlet* references to the moon, see note to 112 below.

105: a blue-veined violet: violets are connected with several of Ophelia's appearances in *Hamlet* (e.g., 1.3.7, 4.5.184, 5.1.240). In Shakespeare's England violets were symbolic of faithfulness. Various other flower leitmotifs in *BS* also recall *Hamlet*; for example, the primrose reminds one of Ophelia's admonishment to Laertes not to tread "the primrose path of dalliance" (1.3.50). Note also the passage translated into Russian (118), in which the various flowers used by Ophelia to weave her garlands are named.

105: sequence of three engravings: these engravings are part of Sir Edwin Durning-Lawrence's evidence "proving" that the real author of Shakespeare's works was Francis Bacon. See Durning-Lawrence, *Bacon is Shake-Speare* (New York, 1910) and L.L. Lee, *Vladimir Nabokov* (Boston: Twayne, 1976) 109. Durning-Lawrence reproduces the title page of a work on cryptographics published in 1624 by Gustavus Selenus (the "man in the moon"); on the basis of the pictures on this page, he makes a series of wild premises that purport to show how Shakespeare received his literary works (or stole them) from Bacon, 114-33. The first two engravings described in *BS* come from this source. Both spears in engraving Number One are held at an angle suggesting the line of the "bend sinister" on a coat of arms.

105: Note the sinistral detail: Durning-Lawrence also emphasizes sinistral details in the engravings, because they ostensibly hint at the idea that the plays were issued "left-handedly," that is, "under the name of a mean actor, the actor Shakespeare" (Durning-Lawrence 133). In this connection he purports to prove that the famous Droeshout portrait on the title page of the First Folio is really no portrait at all, but "a cryptographic picture, shewing two left arms and a mask." The back of the left arm "does duty for the

right arm." The portrait reveals "the true facts, that the real author is writing left-handedly, that means secretly, in shadow, with his face hidden behind a mask or pseudonym" (23, 29). Especially applicable to Nabokov's art is the quote from Durning-Lawrence about left-handedness. Sinistral details in relation to the artistic imagination appear throughout Nabokov's works, largely in connection with the theme of artist as eccentric or semi-madman. In *Pale Fire* John Shade remarks that the word *loony* should not be applied to the mad Kinbote: "One should not apply it to a person who deliberately peels off a drab and unhappy past and replaces it with a brilliant invention. That's merely turning a new leaf *with the left hand*" (238, my italics). In Nabokov the sinistral as well as the illegitimate (bastardy) often point to the non-rational artistic imagination or to artistic deceit.

105: "that is the question," as Monsieur Homais once remarked, quoting *le journal d'hier*: Flaubert's comic pharmacist in *Madame Bovary* knows his newspaper far better than he knows his *Hamlet*.

105: "Ink, a Drug": this alludes to the art theme, predominant in Ch. 7. *Drug* is Russian for "friend." Ink is both drug and friend to the literary artist, and in this chapter the narrator gets intoxicated on ink, indulging in unrestrained word play.

105: Somebody's idle pencil . . . has numbered the letters so as to spell *Grudinka* which means "bacon" in several Slavic languages: e.g., in Ukrainian *kopchena grudinka* means "bacon." Durning-Lawrence and other Baconists have made much of cryptographics, anagrams and acrostics to support their points. Since Nabokov is fond of these devices, and of literary fraud in general, he is interested in the controversy, although he considers many of the "facts" to be nonsense (Krug and Ember later in this chapter show how anagrams can be twisted to prove just about any wild theory).

105: *shapska*: not an English word. The extra *s* in the Russian word *shapka* (cap) may demonstrate the theme of letters out of control. In *BS* words that should be spelled with double consonants frequently

appear with only one of these consonants, and vice versa. This letter game is played extensively with sibilants in Nabokov's *Nikolai Gogol*, perhaps as a demonstration of his assertion that the difference between the comic side of things and their cosmic side depends on one sibilant; in that book as in *BS*, Nabokov may also be playing with *s* as an oblique allusion to the issue of the "interpolated `s' in Shakespeare"—see Furness Variorum ed. *Othello* (Philadelphia: Lippincott, 1886), 12, note 31. The removal of the cap recalls the man taking the crown from the head of the sleeping king before poisoning him in the play within a play in *Hamlet* (3.2).

105: "Ham-let, or Homelette au Lard": *Hamlet* is equated to an omelette made with bacon, i.e., Francis Bacon; *lard* means "bacon" in French.

105: "To High Wycombe": this third engraving is probably invented, based on the traveller who appears on foot in the background of the first engraving. One biographer describes Shakespeare as leaving his wife in Stratford about 1586-87 and "trudging thither [to London] on foot by way of Oxford and High Wycombe."

106: His name is protean: references on this page seem to be describing Shakespeare as the quintessential writer. Nabokov emphasizes the trickster-conjuror in Shakespeare since he sees all true artists in this image.

106: His penmanship is unconsciously faked by lawyers: allusion to Durning-Lawrence's assertions that all of Shakespeare's ostensible signatures were made by lawyers (see esp. his discussion and plates 161-67). Many of the Baconists were/are also lawyers, and critics have commented on Shakespeare's extensive knowledge of legal matters.

106: wet morning of November 27, 1582: date of marriage license issued to "William Shaxpere and Anne Wateley, of Temple Grafton." On the following day a license was issued to "William Shagspere and Anne Hathway, of Stratford-on-Avon." See J.P. Baxter, *The Greatest of Literary Problems* (Boston: 1917) 46-49.

106: William X, cunningly composed of two left arms and a mask: beginning with "cunningly," a direct quotation from *Bacon is Shake-Speare* 23.

106: The person who said (not for the first time) that the glory of god is to hide a thing, and the glory of man is to find it: Baxter quotes Bacon as follows: "The Glory of God is to conceal a thing—as if the Divine Majesty took delight to hide his works" (unnumbered page at front of *The Greatest of Literary Problems*). Durning-Lawrence cites the following maxim from Bacon's *Promus of Formularies and Elegancies*: "The glory of God is to conceale a thing and the glory of man is to fynd owt a thing" (207). But Bacon also was surely not the first to use this ancient aphorism.

106: on the strength of an applejohn and a pale primrose: applejohn (obsolete English), a kind of apple, the flavor of which is improved by drying; primrose, any plant or flower of the genus *Primula*, esp. of the common English species *P. veris* (the cowslip). This phrase combines the apple and rose leitmotifs that run throughout *BS*. I have not found how an applejohn and pale primrose supposedly prove that "the Warwickshire fellow" really wrote the plays. [I have always assumed the applejohn and the primrose were references to Falstaff and Ophelia; creation of unique characters then, would apparently be beyond Bacon's abilities—CN]

106: ruelle: (1) (archaic) the space between a bed and a wall; (2) a morning reception held in their bedrooms by fashionable French ladies of the 17th and 18th centuries.

106-07: Describe the bedroom. Allude to Ember's bright brown eyes. . . Ask about David. . . Last chance of describing the bedroom: allusions to a film in the process of being made about in *BS*. Here perhaps the director is speaking to either a screen writer or to an actor or actors. The instructions also relate to Ember himself, who is embarrassed in the presence of Krug because he does not know how to express his condolences over Olga's death.

106: David is also laid up with a cold [ist auk beterkeltet]: The parenthetical glosses in this

paragraph demonstrate that Ember and Krug are conversing in the vernacular, a language made up of Germanic and Slavic roots. There are frequent hints throughout *BS* that the book is being translated into English.

107: The two best Hamlets . . . now said to be fiercely intriguing in Paris: a subtle allusion to Russian émigrés and their squabbles in Paris in the twenties and thirties.

107: the full habit of body: on the basis of statements in the play Hamlet is sometimes considered to be plump; e.g., the queen says during the final duel scene, "He's fat and out of breath" (5.2.289). But the word *fat* has sometimes been glossed as "out of shape" or "sweating."

107: Kronberg's translation: see note to 118 ("the real thing").

107: Wern, who is weak and prefers ideas to words: Wern is based on the German critic H.A. Werner (see *FVH* 2:342); some of his sociological criticism is quoted verbatim (without attribution) on 108.

108: the late Professor Hamm's extraordinary work "The Real Plot of Hamlet": a parody of wildly imaginative literary criticism and esp. of social interpretations of literature. Hamm's pronouncements are tinged with a Nazi exaltation of Nordic strength and with anti-Semitism. His emphasis on collectivism and the sovereignty of the masses links him to both Nazi Germany and Soviet Russia. In inventing the opus of Hamm, Nabokov uses commentary from a number of critics (esp. German critics) in *FVH*, often reworking certain of their ideas into his own fantasy.

108: iron and ice: ?

108: Fortinbras (Ironside): See the discussion of the name in *FVH* 1:14, note 82, Latham's assertion that Fortinbras "is a corrupt French form, equivalent to *Fierumbras* or *Fierabras*, which is a derivative from *ferri brachium*; by translating *brachium*, side, we have *Ironside* . . ."

108: Kyd: Thomas Kyd, playwright who produced an early version of the *Hamlet* tale in the 1580's; Kyd's

play is considered the immediate source for Shakespeare's.

108: created the tragedy of the masses . . . founded the sovereignty of society over the individual: two direct quotations from Werner, *FVH* 2:342.

108: a blooming young knight, beautiful and sound to the core: quotation from Franz Horn, *FVH* 2:282; Nabokov has substituted the word *knight* for Horn's *hero*.

108: a plethora of words: quotation from Horn, *FVH* 2:283.

109: *verbum sine ornatu*: (Lat.) words without ornamentation.

109: go softly on: *Hamlet*, 4.4.8.

110: *innerliche Unruhe*: (Ger.) inner uneasiness, anxiety.

110: groundlings: spectators who stood in the yard to watch a play in Shakespeare's time, i.e., the lowest class of spectator. The word is used by Hamlet in 3.2.10.

110: "judgments," "slaughters": see *Hamlet*, 5.2.384: "Of accidental judgments, casual slaughters."

110: Horatio the Recorder: allusion to Horatio's role in the play, that of recording and reporting events. As he is dying Hamlet asks Horatio to remain alive so as to "report me and my cause aright" (5.2.341).

110: this quarry cries on havoc (meaning: the foxes have devoured one another): the meaning of this phrase (5.2.366) is usually given as "this heap of dead announces indiscriminate slaughter." See *FVH* 1:455, note 351, for other interpretations, none of which has anything to do with foxes devouring each other.

110: the old mole: compare Hamlet's jocular "Well said, old mole!" (1.5.162) as the ghost of his father thunders beneath the earth.

110: runs away with a shell on his head: see *Hamlet*, 5.2.189. As Osric departs (apparently putting on his hat, which he has doffed in Hamlet's presence), Horatio remarks, "This lapwing runs away with the shell on his head." The lapwing was thought to run around with half its shell on its head right after being hatched.

110: the yolk of one has become the bone (os) of the other: the *OED* lists “yo” as an obsolete word associated with “yoak(e),” “oak,” “yoke,” and “yolk.” In dropping the “-ric-” from the names Osric and Yorick, one is left with “Os” and “Yok.” Despite Prof. Hamm’s negative image, the word play he engages in here recalls word play by Krug and Ember and relates to the theme of words and letters running amuck that is so salient in Ch. 7. The humbert or Kinbote type who describes his proposed film of *Hamlet* to Krug also indulges in paronomasia: “King Hamlet smiting with a pole axe the Polacks”; “a lass, a salix” (113).

110: mixing as he does the language of the shop and the ship: see John Dover Wilson, ed., *Hamlet*, 2nd ed. (Cambridge UP, 1954—originally published 1934) 245, note 114: “he [Osric] deserts the language of the shop for that of the ship.”

110: winged doublet: the fashion of Shakespeare’s time was to have projections (“wings”) from the shoulders. Osric is described as wearing a winged doublet in stage directions given at the time of his entrance. See Wilson 126; 243, note 80.

111: padock (paddock): on the missing *d* see note to 105 (“shapska”). This word, meaning “toad,” is used by Hamlet in reference to Claudius (3.4.191). See also 3.2.288, where the word *pajock* (glossed by some commentators as “paddock,” by other as “peacock,” another creature considered repulsive by the Elizabethans) also refers to Claudius. Both words have obvious sound affinities with the name of the dictator of *BS*, Paduk. The word *paddock* is used in the first scene (witches’ scene) of *Macbeth*.

111: bref, le personne en question: in a letter to Edmund Wilson (7 April 1947) Nabokov mentions what was to be his *Speak, Memory* under the provisional title *The Person in Question*. Nabokov seems fond of the words *person* and French *personne* because of their connections with the idea of “no one” or “one who wears a mask.” The hero of *Transparent Things*, e.g., is Hugh Person.

111: The priest mistook a bleary-eyed old man belonging to Viola’s party for the widower: this man

appears earlier as “a vague old man whom Krug had never met before” (84). He may be Polonius in the role of a mourner since Nabokov has several characters from *Hamlet* appearing in distorted images or cameo roles throughout *BS*. See, e.g., Polonius in his role of Chamberlain at Paduk’s headquarters in Ch. 11, where the “dapper, heel-clicking aide-de-camp” (139) may be Osric. And several characters have Shakespearian names, such as Olga’s sister Viola (heroine of *Twelfth Night*) and Krug’s servant Claudina (from Claudius or Claudio in *Hamlet* or a variety of other Claudios in Shakespeare).

111: Ghostly apes swathed in sheets haunting the shuddering Roman streets. And the mobled moon . . .

Compare *Hamlet*, 1.1.115-16: “The graves stood tenantless, and the sheeted dead/Did squeak and gibber in the Roman streets.” Mobled (obsolete English): wrapped or muffled as in a hood. In *Hamlet* (2.2.509-11) the word is used in the repetitive phrase “the mobled queen.”

112: the green star of a glowworm: “The glowworm shows the matin to be near/And ‘gins to pale his uneffectual fire” (*Hamlet*, 1.5.89-90). It seems to me that “glowworm” in the *Hamlet* passage refers metaphorically to the moon although it is not glossed as such. The words in the second line anticipate the title of a later Nabokov novel, *Pale Fire*, which actually draws its title from *Timon of Athens*: “The moon’s an arrant thief,/And her pale fire she snatches from the sun” (4.3.438-39). In *Hamlet* see also “moons with borrowed sheen” (3.2.160). Critics have related this metaphor of “cosmic thievery” to Nabokov’s art theme, the idea that one artist creates his own world on the basis of what he has learned or “stolen” from other artists. Cosmic thievery leads to genuine new creativity. See, e.g., D.E. Morton, *Vladimir Nabokov* (New York: Ungar, 1974) 125-27.

The glowworm as worm is one of the wingless females or larvae of beetles of the family *Lampyridae*, which emit light from some of the abdominal

segments. It, like the moon, apparently was considered a parasite. *FVH* 2:239 quotes Lord Burleigh as follows: "shake off those glowworms, I mean parasites and sycophants, who will feed and fawn upon thee in the summer of prosperitie."

112: Hamlet's first soliloquy is delivered in an unweeded garden that has gone to seed: see Hamlet's famous reference to the world as "an unweeded garden/That grows to seed" (1.2.136-36).

112: A toad breathes and blinks: allusion to Claudius; see note to 111 ("padock").

112: canescent: growing white or whitish (with a quibble on "cannon"; in effect, used here as an adjective for "cannon").

112: Hamlet at Wittenberg . . . missing G. Bruno's lectures: see note to 115 ("Tschischwitz").

112: pauldron, taces: terms for pieces of armor. The pauldron covers the shoulder where the body piece and arm piece join; the tace is one of a series of steel splints forming a short skirt.

112: Ratman: Polonius; when Hamlet hears Polonius cry out from behind the arras, he says, "How now? A rat?" then stabs him through the arras (3.4.25).

112: Switzers: Swiss guards employed by the Danish king; mentioned in *Hamlet* 4.5.97. [Specifically, there they guard the door; in modern (i.e., Chekhovian) Russian, such doormen are *shveitsars*, the Swiss having performed this role long enough to have become generic—CN.]

112: Hamlet's sea-gowned figure: see Hamlet's description of his voyage (5.2.13): "My sea-gown scarfed about me . . ."

112: Rosenstern and Guildenkrantz, those gentle interchangeable twins: this passage, plus other parodies in *Hamlet* in Ch. 7, may have inspired Stoppard's play, *Rosencrantz and Guildenstern Are Dead*. Nabokov is especially attracted to the image of dream doubles that these characters present.

112: "who came to heal and went away to die": ?

112: a hawkfaced shabby man whose academic career had been suddenly brought to a close by an

awkwardly timed love affair: this man has much in common with *Pale Fire's* Kinbote because of the references to the killing of a king and to suicide in his proposed film of *Hamlet*, but his preoccupation with young girls (113) recalls *Lolita's* Humbert. [Alfred Appel has suggested that the hawkfaced shabby man is James Joyce—CN.]

113: R. following young L.: Polonius instructs his servant Reynaldo to spy on Laertes in France and report to him on Laertes' behavior (2.1).

113: Polonius in his youth acting Caesar: see *Hamlet*, 3.2.103-04.

113: King Hamlet smiting with a poleaxe the Polacks skidding and sprawling on the ice: *Hamlet*, 1.1.63: "He smote the sledged Polacks on the ice." Some editions of the play print "pollax" here and others have argued that the word should read "poleax." Nabokov, in effect, combines two readings by using both "poleaxe" and "Polacks."

113: Ophelia's death: in emphasizing the details of Ophelia's death, Nabokov continues a long tradition in Russian literature. Russian poets have been particularly drawn to the scene of the drowning and persistently associate certain details with Ophelia: "the weaving of a garland, flowers, and drowning while singing a song"—Eleanor Rowe, *Hamlet. A Window on Russia* (New York: New York UP, 1976) 29.

113: another rivermaid's father: possible allusion to the old miller, father of the unfortunate river maiden in Pushkin's *Rusalka*. See note to 114 ("*Rusalka letheana*"). But in his introduction Nabokov says that this other rivermaid's father "is James Joyce, who wrote *Winnipeg Lake*" (xii). See note to 114 ("Winnepg Lake").

113: salix: a large genus of shrubs and trees (the willows, osiers, and sallows).

113: sliver: branch. the word is taken from the Queen's description of Ophelia's death (4.7.173).

113: Cottonwood Canyon: there is a Cottonwood Canyon on the west side of the northern Bighorn Mountains, sixteen miles east of Lovell, in northern Wyoming. Another is located in SW Utah, and there

are probably several others in various other western states.

113: Nova Avon: not identified. Possibly a fictitious river, based on Shakespeare's Avon of Stratford. [Fictitious river but real palindrome—CN.]

113: ectoplasmic: ectoplasmic—in spiritualism ectoplasm is the emanation from a spiritualistic medium.

114: a liberal shepherd: "liberal" is used as the queen uses it in *Hamlet* (4.7.170) in the archaic meaning of "plain-spoken" or "foul-mouthed." See note to 118 ("the real thing").

114: Orchis mascula: the plant orchis (male orchis); from Gr. *orchis*, "testicle." See note to 118 ("the real thing").

114: her name can be derived from that of an amorous shepherd in Arcadia: see commentary by C. Elliot Browne in *FVH* 2:242: Shakespeare "probably adopted the name from the *Arcadia* of Sannazaro, where, in the form in which it appears in the first quarto edition, Ofelia, it is the name of one of the amorous shepherds of the ninth eclogue."

114: an anagram of Alpheios, with the 'S' lost in the damp grass: the lost s may have been picked up by "shapska" (see note to 105). Alpheios, also spelled Alpheus or Alpheuis (Gr. myth), is a god associated with the largest river of the Peloponnesus in Greece. He fell in love with the nymph Arethusa and pursued her under the sea to Sicily, where she was transformed into the fountain Arethusa; there he united his waters with hers. Arethusa is also the name of a North American plant of the orchis family (*arethusa bulbosa*).

114: Winnepeg Lake, ripple 585, Vico Press edition: allusion to Joyce's *Finnegans Wake*, first published by Viking Press in 1939. On 585 there is a long involuted description of copulation, with references to water, liquidity, etc. The sacred river Alph of Coleridge's "Kubla Khan" may be derived from the Alpheus River (previous note) mentioned here. Joyce begins *Finnegans Wake* with a quotation from "Kubla Khan." Nabokov's original title for *BS*, *The Person from*

Porlock, was taken from an incident involving Coleridge's being interrupted by a man from Porlock while writing down his dream vision of "Kubla Khan," resulting in the fragmentary quality of the poem. See *N/W Letters* 86 and Carl Proffer, *Keys to "Lolita"* (Bloomington: Indiana UP, 1968) 12-13. The phrase "suited his liquidity to a tee," immediately preceding the Winnepeg Lake allusion, is a take-off on Joyce's word play with the song "Tea for Two," *Finnegans Wake* 584. [For further material on "Winnepeg Lake," see my article on the Introduction to *Bend Sinister* in the first issue of *Nabokov Studies*—CN.]

It is debatable to what extent Nabokov bases his word-play with Shakespearian themes on Joyce. Surely he was addicted to word-play long before he had read Joyce, but esp. in regard to Shakespeare, Joyce seems to have been something of a model. *Finnegans Wake* is full of allusions to Hamlet, Ophelia, Claudius, etc. Francis Bacon also plays a role in *FW* as a leading pretender to the authorship of Shakespeare's works. "King Hamlaugh," "camelot, prince of dinmurk" (*FW*, 79, 84, 143), and many other puns certainly would appeal to Nabokov. But in his interviews he has expressed disdain for *FW* ("nothing but a formless and dull mass of phony folklore, a cold pudding of a book, a persistent snore in the next room"), and has asserted that he studied *Ulysses* seriously only in the fifties (after *BS* had been published). See *Strong Opinions* 71. Nabokov does admit that *FW* has "infrequent snatches of heavenly intonations" (*ibid.*). Anyone indefatigable enough to wade through *FW* for possible influences on *BS* or any other Nabokov works could utilize A. Glasheen's *A Second Census of "Finnegans Wake"* (Evanston: Northwestern UP, 1963), which contains detailed references to the Shakespeare allusions in *FW*.

114: Vico Press edition: Viking Press, but also an allusion to Giambattista Vico (1668-1744), author of *La Scienza Nuova* (1725). The Italian philosopher Vico influenced Joyce in *FW* (as did G. Bruno—see note to 115). Vico's cyclical theory of history ("according to which there are various stages of growth and decay in a

society's life that are intrinsically connected with one another") is relevant to the themes of *BS*. Also of relevance to Nabokov is the fact that Vico's writings convinced Goethe "that the evolution of humanity should be represented not by a continually ascending line but by a spiral." Quotations from *Ency. Brittanica*, 15th ed., Macropaedia, 19:103-05. On Vico in *BS* see also S.F. Schaeffer, "Bend Sinister and the Novelist as Anthropomorphic Deity," *Centennial Review* 17 (Spring 1973): 139-40.

114: Greek rendering of an old Danske serpent name: "Miss Yonge, in her book upon *Christian Names*, hazards the conjecture that the word is a Greek rendering of an old Danske serpent-name like Ormilda."—Browne in *FVH* 2:242.

114: Russalka letheana: an imaginary Latin designation from the Russian word for a kind of water nymph (*rusalka*) and the river of forgetfulness in Hades, Lethe. On the superfluous *s* see note to 105 ("shapska"). Nabokov has in mind Pushkin's unfinished verse drama *Rusalka*, in which a miller's daughter, pregnant and rejected by her lover-prince, throws herself into the Dnieper River (Dnepr—mentioned in *BS* 113) and, upon drowning, turns into a water nymph. Nabokov wrote a concluding scene for this drama (published in the Russian émigré *Novyj zhurnal* 2, 1942), in which the now despondent prince is lured to his death in the water by the little *rusalka* (his daughter, born after her mother's transformation). The final stage direction has Pushkin shrugging his shoulders.

114: to match your long purples: allusion to the *Orchis mascula*, mentioned above by Krug, and to the *Hamlet* passage (4.7.169); see note to 118 ("the real thing") and to 115 ("teasing her secret").

114: She proved to be a kitchen wench too: ?

114: Ophelia, serviceableness: Ruskin interprets the name as meaning "serviceableness" in *FVH* 2: 241.

114: ophidian: Ophidia is the division of the reptiles consisting of snakes or serpents.

115: teasing her secret with the dead man's finger: in *Hamlet* the "long purples" (orchids) are given a

coarse name by "liberal shepherds" (see note to 114) but "our cold maids do dead men's fingers call them" (4.7.171). See note to 118 ("the real thing").

115: I loved her like forty thousand brothers: see *Hamlet*, 5.1.269-70.

115: We were all Lamord's pupils: the name Lamord comes up briefly in *Hamlet* in reference to a marvelous French horseman who praises Laertes' skill with the rapier (4.7.92). The name varies in different quartos and editions (Lamond, Lamound, Lamont, Lamode). The reference to "Lamord's pupils" is unclear to me. [Possibly "we were all death's (*la mort*) pupils"—CN.]

115: undine: a water nymph, roughly equivalent to Russian *rusalka*.

115: l'aurore grelottant en robe rose et verte: (Fr.) the shivering dawn in a dress of pink and green. Recalls Horatio's famous line in *Hamlet*, "the morn in russet mantle clad/Walks o'er the dew of yon high eastward hill" (1.1.166-67).

115: "Telemachos," . . . which means "fighting from afar": a combining form, Gr. *t_le-*, *t_l-*, from *t_le*, meaning "far, far off," used to denote "operating at a distance" (Webster's, 2nd. ed.); *machos*, Gr. *mach_*, "fight, battle."

115: Worte, worte, worte. Warts, warts, warts: Nabokov quotes a famous passage from *Hamlet* (2.2.193) in German and then mistranslates it back into English. Another illustration of how words can take on shapes, sometimes rather grotesque shapes, of their own when the disease of paronomasia runs rampant; note also the "madhouse of consonants" in Tschischwitz, next note.

115: My favourite commentator is Tschischwitz, a madhouse of consonants: Dr. Benno Tschischwitz "maintains that Shakespeare drew much of his philosophy in *Hamlet* from Giordano Bruno." He would be one of Krug's (and Nabokov's) favorites since "according to Bruno's atomic theory there is no such thing as death, but merely a separation and combination of atoms." Nabokov also derives his idea of having Hamlet attend Bruno's lectures in Wittenberg (112) from Tschischwitz, who mentions that Bruno

delivered lectures at Wittenberg "during the very year Hamlet was a student there" (FVH 2:331-32).

In several other ways Giordano Bruno (1548-1600) is important to the themes of *BS*. His acceptance of the Copernican heliocentric system led to his being burned at the stake in Rome. This relates to the theme of the fearless individual thinker who is persecuted by the state or the communality. Much of his philosophy also seems amenable to that of Krug and Nabokov: (1) His idea of the unity of opposites and the identity of the minimum and maximum. (2) His pantheistic approach to nature (note the many instances of animism in *BS*; e.g., the room that speaks to Krug at the beginning of Ch. 6). (3) His idea that form and matter are intimately united to constitute the "one." This monistic conception of the world implies "the basic unity of all substances and the coincidence of opposites in the infinite unity of Being" (*Encycl. Britannica*, 15th ed., Macropaedia 3:346).

In its cyclical structure and ideology, *BS* seems more akin to the ideas of Bruno than to the ideas of linear progress, expounded by such men as Bacon and Pascal (who are also cited in *BS*). The whole novel is adamantly opposed to a progressivistic conception of history and the faith in infinite progress so common in Western philosophy from the seventeenth century on. See Mircea Eliade, *The Myth of the Eternal Return* (Princeton: Princeton UP, 1954), 145-56.

On the "mad consonant" issue, see also 226, where a Russian word of two letters has eight in its (apparently) German spelling: *schtshchi* (a Russian cabbage soup). See also note to 105 ("shapska") and Nabokov's introduction (ix), where paronomasia is described as "a contagious sickness in the world of words."

115: *soupir de petit chien*: (Fr.) sigh (whine) of a small dog

115: *Elsinore is an anagram of Roseline*: In Shakespeare a Rosaline appears (offstage) in *Romeo and Juliet*. Another Rosaline is heroine of *Love's Labours Lost*. Rosalind is heroine of *As You Like It*. The Rosalines are supposedly related to the "dark

lady" of Shakespeare's sonnets. The rose leitmotif runs throughout *BS*.

115: he returns to Ophelia: for the rest of this passage Ember is shown in the process of creating his own private Ophelia, based upon at least partially subconscious reminiscences of the "Esthonian housemaid" (116) of his childhood. What he calls "this authentic Ophelia" is really authentic only to him, demonstrating how creative art leads to creation anew, an individual creation in each perceiver or absorber of art.

116: "her whole being floats in sweet ripe passion": quoted, as stated, from Goethe's interpretation of Ophelia; see FVH 2:273.

116: *Polonius-Pantolonius*: *Pantoloon* is a word used for a doddering and ridiculous old man in Shakespeare (e.g., in the "Seven Ages" passage of *As You Like It*, 2.7.157). The word comes from Pantalone (*Pantoloon*), a stock character prone to long tirades and to officious behavior in the Italian *commedia dell'arte*.

116: vaguely androgynous: perhaps Nabokov has in mind the fact that the wife of Polonius (mother of Ophelia and Laertes) never appears and hardly even seems to exist in *Hamlet*.

116: *Metternich*: Austrian statesman (1173-1859).

116: *The World Waltzes*: ? [Probably a mangled reference to *Waltz Time* (operetta film made 1932, remade 1945), including as a character the Empress of Austria and somewhat of a rip-off of *Die Fledermaus*—CN.]

117: a certain Claudio: see *Hamlet*, 4.7.40.

117: *Bestrafter Brudermord*: a German play on the *Hamlet* theme, called *Der Bestrafte Brudermord, oder Prinz Hamlet aus Daennemark (Fratricide Punished, or Prince Hamlet of Denmark)*, was published in 1781 from an ms. dated 1710. See FVH 2:141-42.

117: Italian or Italianate jester: he may have made an appearance earlier in *BS* in the role of an "Italianate mendicant" (38).

117: your beer is sour: the so-called quibbles here seem completely fanciful. The word *soar* in the

meaning of "to pull, to twitch off" does not appear in any dictionary I have consulted or in Shakespeare. The phrase "Your beer is sour" is used in the First Quarto. See the passage quoted in J.D. Wilson 197 note.

118: Ubit' il' ne ubit'? Vot est' oprosen: this is a take-off on the "To be or not to be" soliloquy (3.1) in a mixture of Russian and the vernacular. The first four words (which are Russian, quibbling on the Russian for "to be or not to be," *byt' ili ne byt'*) mean "to kill or not to kill" and suggest what Nabokov has called a common interpretation of the soliloquy: "Is my killing of the king to be or not to be?" See the letter in which he explains to Wilson the first sentence in the French translation that follows this page of *BS*: *L'égorgerai-je ou non?* (Should I slit his throat [slaughter him] or not?), *N/W* 185. Karlinsky's commentary to this letter (186) explains the German and Russian roots in Ember's rendering of these four lines. Nabokov (or Ember) amuses himself by translating his four lines in the vernacular into French. See also a brief discussion of *Hamlet* in another *N/W* letter (159).

118: the real thing: for Nabokov, Russian, his native tongue, is the most "real" language in the confusion of tongues that is *BS* (see Antonina Filonov Gove, "Multilingualism and Ranges of Tone in Nabokov's *Bend Sinister*," *Slavic Review* 32.1 (1973): 84-87). Here he presents his Russian translation of a passage from *Hamlet* (4.7.166-69), the queen's description of Ophelia as she prepares to drown herself, and translates the Russian back into literal English. Shakespeare:

There is a willow grows askant the brook,
That shows his hoar leaves in the glassy stream:
Therewith fantastic garlands did she make
Of crowsfeet, nettles, daisies, and long purples.

Nabokov's Russian translation, which leaves out the long purples, ends here; the Shakespeare passage continues:

That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.

The "grosser name" for the long purple, a species of orchid, is a phallic reference; according to Anthony Burgess, *Shakespeare* (New York: Knopf, 1970) 198, it is "bulls' pizzles." See notes to 114 ("*Orchis mascula*" and "long purples"). On the orchid leitmotif in Nabokov's *Ada*, see Bobbie Ann Mason, *Nabokov's Garden* (Ann Arbor: Ardis, 1974) 72-92.

In *Pnin* Nabokov also makes reference to this *Hamlet* passage and relates Ophelia's mad behavior to pagan Russian spring rituals:

During a festive week in May—the so-called Green Week which graded into Whitsuntide—peasant maidens would make wreaths of buttercups and frog orchises; then, singing snatches of ancient love chants, they hung these garlands on riverside willows; and on Whitsunday the wreaths were shaken down into the river, where, unwinding, they floated like so many serpents while the maidens floated and chanted among them. (77)

Nabokov attributes this passage to "Kostromskoy's voluminous work (Moscow, 1855), on Russian myths." Kostromskoy and his voluminous work are probably mythical, a parody of Frazer's *Golden Bough*. The name could be based on Kostroma, one of the mythical figures of the Russian spring or midsummer rituals described by Frazer; see abridged ed. (New York: Macmillan, 1922 [Collier/Macmillan pbk 1985—CN]) 369-70. In his invented passage Nabokov alludes to Ophelia by inserting telling details such as "frog orchises" and "riverside willows." In Russian spring and midsummer rituals the most common sacred tree was the birch, not the willow. [See Gennadi Barabtarlo, *Phantom of Fact* (Ann Arbor: Ardis, 1989) 137-38 for Russian sources for the Kostroma rituals—CN.]

Tim Pnin also reinforces the idea of Russian as "the real thing," the genuine language, since for him

Hamlet is more real "in good old Andrey Kroneberg's Russian translation, 1844" (79) than in Shakespeare's English. The translator A.I. Kroneberg (1814?-1855) is mentioned as "Kronberg" on BS 107, a name also given to a snow-capped mountain in *Pale Fire*.

119: *Ne dumaete-li vy, sudar'*: Russian translation of Hamlet's comment on 3.2.279-82. After Claudius has stormed out of the play within a play, Hamlet recites a song:

Why, let the stricken deer go weep,
The hart ungalled play:
For some must watch, while some must sleep;
Thus runs the world away.

Then comes the passage quoted in the Russian of BS: "Would not this, sir, and a forest of feathers—if the rest of my fortunes turn Turk with me—with two Provincial roses on my razed shoes, get me a fellowship in a cry of players, sir?"

To turn Turk means "to betray" or "to mistreat" and alludes to "the Turk" (Turok) who supposedly helps people flee the country (92, 178, 181) and to the betrayal of Krug by Quist (181-85) when he later makes efforts to flee. The song about the wounded deer recalls the auto accident involving Olga (see 31, 221, 226).

119: It was as if someone, having seen a certain oak tree: for the rest of this paragraph Nabokov ponders the possibilities and impossibilities of literary translation. The translation motif (see also 32) is used to question the possibilities of art itself. The question is: to what extent can art, "by means of ingenious combinations of parts, light effects, breeze-engendering engines . . . cast a shadow exactly similar to" the shadow cast by the "real" transcendental world that is out there somewhere beyond the boundaries of mundane life? Or is art simply a poor translation of "reality" just as the workaday world is a poor translation of the masterpiece that is the *real* world? Is art (including the art of this book) simply "an exaggerated and spiritualized replica of Paduk's writing machine"?

120: I do not like the colour of dawn's coat: the *Hamlet* passage alluded to is "the dawn in russet mantle clad," etc. (1.1.166-67). In a French paraphrase the color is "*rose et verte*" (see note to 115). Commentators have described "russet" as ranging from reddish-brown to gray. In having Krug see russet "in a less leathery, less proletarian way" Nabokov may be alluding to (and objecting to) J.D. Wilson's interpretation: "The word 'russet,' used to describe the indeterminate reddish-brown or grey of the sky at daybreak, recalls the coarse homespun cloth, which is its original sense, and so gives birth to the image of Dawn as a labourer mounting the hill to his work of the day, his mantle thrown across his shoulder" (xxxvi).

120: *laderod kappe*: (vernacular): russet mantle (?)

121: two organ-grinders in the back yard at the same time . . . something familiar about the whole thing: the organ-grinders (police spies) are an example of Paduk's obsession with collectivism; Krug says that in a situation that illustrates "the very emblem of oneness . . . we have an absurd duality." The twin organ-grinders may conjure up a subconscious association with Rosencrantz and Guildenstern, the twin spies of *Hamlet* (see Julia Bader, *Crystal Land* [Berkeley: U of California P, 1972] 116).

The line of thought which Krug "cannot quite disentangle" may also be related to his ontological state. He is not entirely independent, but is an image of another being (the author), who merges with him periodically throughout BS to abolish the "absurd duality" or who uses agents within Krug's own psyche to spy upon him—note mention of his "inner spy" (*sogliadatai*), 225. The doubling theme here (and throughout Nabokov's works) may also be connected with the question of the divided nature of the human spirit as manifested by the dual human brain (see Carl Sagan, *The Dragons of Eden* [New York: Ballantine, 1977] 180). Nabokov's interest in "disassociation" experiences is especially manifest in *The Eye* (*Sogliadatai*) and *Despair*. In BS a small part of Krug dispassionately observes him even in moments of

deepest emotion, as during sexual intercourse or when grieving. See, e.g., "the stranger quietly watching the torrents of local grief from an abstract bank" (7).

122: sound of the doorbell: this marks the end of the orgy of paronomasia and signals the intrusion of dull "reality" into the private fantasies of Krug and Ember.

123: Gott weiss was . . . Und so weiter. (Ger.) God know what . . . And so forth.

124: your little sister: Mariette, who later turns out to be the sister of this Frau Bachofen, has not yet appeared in the novel. Hustav and Frau Bachofen (Linda) have been foreshadowed by the man and woman on the bridge in Ch. 2 (13, 20). The third Bachofen sister appears on 224.

125: "This idiot here has come to arrest you," said Krug in English: this is, oddly enough, one of the few statements actually made in English in a book that is narrated primarily in English.

125: Heraus, Mensch, marsch: (Ger.) Get out, man, move. A similar Russian command is used on 201: *Marsh vniz*.

126: (How if I answer "no"?): Hamlet's reply to Osric when the latter presents him with the king's invitation to engage in a fencing match with Laertes (5.2.172).

126: if you have slipped a little porcelain owl—which I do not see—into your bag: later it turns out that Frau Bachofen could not have stolen the owl from Ember since Olga had bought it for him but never given it to him (137; see also 202).

126-27: exciting words beginning with M and V: apparently the most obscene words in the vernacular begin with these letters.

127: Et voilà . . . et me voici . . .: (Fr.) And so . . . so it's me too . . . *Un pauvre bonhomme qu'on traîne en prison*. A poor fellow who's being hauled off to jail. *Je suis souffrant, je suis en détresse*. I'm sick; I'm in misery.

127: Sit down . . . A moment of silence: ironic observation of the Russian custom of sitting in silence for a moment before leaving on a journey.

127: Poetry and philosophy must brood, while beauty and strength—: an echo of some of the German critics mocked previously by Nabokov in the "Prof. Hamm" books (108-10), the critics who decry Hamlet's brooding inactivity and extol Fortinbras as the genuine hero and man of action.

127: Il est saoul: (Fr.) He's drunk.

182: cette petite Phryné qui se croit Ophélie: (Fr.) that little Phryne who thinks she's Ophelia. Phryne: Greek courtesan of the 4th Cent. B.C. Phryne, meaning "toad," was her nickname; her real name was Mnesarete. Bader (116) considers Quist, the antique dealer and police informer whose words are quoted here, to be a distorted image of Laertes.

204: Anything, anything, anything, anything, anything: allusion to a famous line in *King Lear* (5.3), "Never, never, never, never, never." In speaking of the former President, who was caught fleeing the country, Yanovsky says, "We are all alone. Like King Lear" (44). Late in the novel Krug himself is often described in a way suggesting Lear. See David I. Scheidlower, "Reading Between the Lines and the Squares," *Modern Fiction Studies* 25.3 (1979): 416.

236: Olga and the boy taking part in some silly theatricals, she getting drowned: in Krug's insane mind he confuses Olga's death with that of Ophelia.

Other brief references to Shakespeare: 63: the dream of Ch. 5 is compared to the churchyard scene of *Hamlet* (5.1); 76: assuming that everyone is made equal after death, Shakespeare would still smile patronizingly "on seeing a former scribbler of hopelessly bad plays blossom anew as the Poet Laureate of heaven"; 83: Krug and Ember "discuss the possibility of their having invented *in toto* the works of William Shakespeare, spending millions and millions on the hoax."

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AND ONE MORE SHAKESPEARE FOR THE ROAD

In *Speak, Memory*, Chapter Two, section 4, Nabokov discusses the memories carried into exile by his mother. Speaking of her "pitiable lodgings" in Prague after 1923, he notes that she kept near her a cluster of "dim little photographs," but that she does not really need them, since "nothing had been lost." He elaborates:

As a company of traveling players carry with them everywhere, while they still remember their lines, a windy heath, a misty castle, an enchanted island, so she had with her all that her soul had stored.

Those "traveling players" probably strike most of us as having wandered out of *Hamlet* and into a figure of speech in the autobiography. Indeed, *Hamlet* was by far Nabokov's favorite Shakespeare play, and the greatest source of Bardic allusions in his works; *Lear*, *The Tempest*, and *Macbeth* (along, perhaps, with *Romeo and Juliet* and *Pale Fire's Timon of Athens*) are also very commonly cited. In this case, the settings locked in the players' minds with their scripts seem rather familiar Shakespearean locales.

I would nominate *King Lear* for the first scene. In Nabokov's favorite (Oxford) edition of Shakespeare, the stage direction and beginning of Act III, scene ii is "Another Part of the Heath. Storm still. Enter Lear and Fool. Lear. "Blow, winds, and crack your cheeks!" There are some pretty windy heaths in *Macbeth*, too.

The "misty castle" might well be the one at Elsinore where, in *Hamlet* I, i, on the ramparts, nobody can quite make out who anybody else is.

And the "enchanted island" can only be *The Tempest's* strange and magical Caribbean venue somehow located between Tunis and Italy where Prospero guards his books and his daughter and weaves his spells. As it happens, this is a set Nabokov and his readers have visited before:

In fact, I would have the reader see "nine" and "fourteen" as the boundaries—the mirrory beaches and rosy rocks—of an enchanted island haunted by those nymphets of mine and surrounded by a vast misty sea. (*Lolita* 18)

—Samuel Schuman, The University of North Carolina at Asheville

ANNOTATIONS TO *ADA*

3. Part 1, Chapter 3

by Brian Boyd

In the annotations already published for *Ada's* first two chapters, I have omitted but will now include several kinds of information I intended to incorporate all along:

1) the most revealing notes from Nabokov's own copy of the first edition of *Ada*, which he read in 1969 to check potential pitfalls for translators. The process resulted in his preparing Darkbloom's "Notes to *Ada*." Notes from this copy will be referred to as *A1*.

2) significant differences between the English version and the first French edition of the novel (*Ada ou l'ardeur*, trans. Gilles Chahine and Jean-Bernard Blandenier [Paris: Fayard, 1975]), which Nabokov spent months recorrecting. I will include only those translations which offer either new insights into or particularly striking equivalents of the English. This edition will be referred to as *Ardeur*.

3) instances of Dmitri Nabokov's emendations to the 1990 Vintage edition which seem unjustified. In these cases, I key my text to the first (1969) edition. Despite these few flaws, the Vintage edition, thanks mainly to Dmitri Nabokov's efforts, corrects the first edition at scores of necessary points.

4) all examples of the presence of a voice other than Van's in the composition of the text. These will be listed at the end of the project, along with other MOTIFS, and will be similarly marked: COMPOSITION: *Ada*; *Editor*, *Secretary*, etc.

Once again, I appeal for help. Some of the notes-- on Faragod (17.09), on Abraham Milton and Milton Abraham (18.04-07,22.03)--seem on target. In others, I put down the aptest facts I can find, but feel far from convinced that they are the ones we need to solve riddles like Chose (18.24), or the "elmo" that broke into leaf (23.29-32), or "triplets and heraldic

dranunculi" (27.01-02). I would be particularly pleased if someone familiar with Florentine lore (or something else that I'm missing?) could help with the "silly pillar . . . 'elmo'" passage at 23.29-32.

Part 1 Chapter 3

Forenote

Part 1 Chapter 3 concludes *Ada's* prologue.

It begins with an excursus. For the first but not the last time, *Ada* flaunts its centrifugality as Van states at length the two related science-fiction themes of the novel, teasingly present but unexplained in the first two chapters: the "L (or electricity) disaster," which resulted in electricity being banned and regarded as almost obscene in the mid-nineteenth century of the story's world; and that world itself, Antiterra, which seems an exact topological match but a frequent chronological mismatch of our own. Somehow, in some obscure connection with the "L disaster," the notion arose in the Antiterra of the novel that there existed somewhere in space a sibling planet called Terra. Although the unstable and the unhappy seized on Terra as an ideal world, Terra the Fair, even a kind of Next World, it sounds to us suspiciously like *our* world.

Nabokov has written that "the difference between the comic side of things, and their cosmic side, depends upon one sibilant." (NG 142) Throughout the novel the Antiterra theme allows him a shimmer of strangeness, of magic minor dislocation, as he plants innumerable small comic surprises of conjunction and disjunction between Antiterra and "our" Terra. But it also offers him a chance to take apart and reassemble his cosmos.

In a sense, the Terra theme arises out of the space exploration that fascinated Nabokov and the rest of his planet in the decade after Sputnik, but it also echoes a note he wrote almost half a century before *Ada*. There, he imagines looking up

at the evening star, his favorite, applying to it simile after simile, finding nothing on his evening walk more beautiful. . . . Suddenly it speaks: "Foolish man! What are you excited about? I'm a world too, not like the one on which you live, but noisy and dark like yours. There is sorrow and coarseness here too--and if you want to know at this very moment one of my inhabitants--a poet like you--looks on that star you call 'Earth' and whispers to it: 'O pure, O beautiful.'" (Boyd 1990:152)

In *Ada*, similarly, Nabokov lets his characters' idea of Terra or his readers' image of Antiterra stand for the romance of remoteness, the yearning for somewhere better, where for instance love can find idyllic fulfillment, despite even an obstacle as apparently insurmountable as incest. But then he reverses the telescope to suggest almost simultaneously that whatever or wherever we are, mortal life will remain a complex compound of heaven and hell.

Setting his story on Antiterra, with its slight scramblings of terrestrial time, Nabokov can create an enchanting wish-fulfillment world that mingles aspects of the Russia and France and England of his childhood, or his childhood reading, or his parents' childhood reality, with aspects of the America of his adult years: nineteenth-century securities, twentieth-century freedoms. But what at first seems mere fantasy proves to be a means of exploring the interpenetration of ineffable romance and ineluctable reality.

The strange link between Terra and Antiterra reflects in part the odd relationship between Earth and Venus, the evening star of Nabokov's teenage note. At the time the novel was written Venus, although the planet closest in size and position to ours, was still shrouded in mystery, hidden as it was behind the mirror-like reflectivity of its clouds. Throughout the 1960s, the Soviet Union was sending probes to Venus whose communications repeatedly failed; later in *Ada*,

Van Veen, one of "the children of Venus" (410), will write a novel, *Letters from Terra*, that deals with the problematic communications between Terra and its distorted mirror image.

But these problems of interplanetary communication raise questions far more remote and romantic than mere matters of modern technology, in which Nabokov never had much interest. For him the idea of leaving the earth, of overcoming gravity--an idea played out on Antiterra itself through its magic carpets, or through Van's handwalking as Mascodagama--has always had overtones of transcending human limitations, of escaping the conditions of mortality:

Immortality must have a star to stand on if it wishes to branch and blossom and support thousands of blue-plumed angel birds all singing as sweetly as little eunuchs. Deep in the human mind, the concept of dying is synonymous with that of leaving the earth. To escape its gravity means to transcend the grave. . . . (ND 208-09)

That too becomes an aspect of the teasing relationship between the two worlds.

Through the interplanetary theme, Nabokov also explores the abstract theme of relationship, of identity, similarity, difference ("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," (18.30-19.01). Is Terra the Fair the reverse of the planet Antiterrans also know as Demonia? Is it identical with Antiterra, or as different as mortal life from immortal? How does the relationship between these "sibling planets" itself relate to the strange relationships between the sibling pairs Marina and Aqua, Van and Ada, Ada and Lucette, who seem now

contrasted, now inextricably confused or fused? And more ubiquitous than these large questions are the comic or cryptic reminders of relationship Nabokov creates through the innumerable local effects of a world where geography becomes a non-stop surprise in its sameness and difference from ours.

The gap between Terra and Antiterra also allows Nabokov repeatedly--but without solemnity, without belaboring the point--to probe the relationship between art and life, between the world of the novel and the world of the reader. All the more so because the world of *this* novel seems the world of *The Novel*, the old country-estate realism of the classic nineteenth-century novel from Austen to Tolstoy, but undermined by the science fiction or utopian tradition of the late nineteenth and early twentieth centuries, from Verne and Wells to Zamyatin and Huxley.

Van's casual references to a disaster his implied readers are all supposed to know already, and real readers must struggle to grasp, echoes the strategy of a novel like *In the Days of the Comet* (1906), by one of Nabokov's favorite writers as a youth, H. G. Wells (1866-1946), while the comic indecency of electricity on Antiterra recalls the *Erewhon* (1872) of Samuel Butler (1835-1902), where criminality is an affliction or an infection that evokes tender sympathy, while illness is something sordid, shameful, criminal.

But if *Ada's* Antiterra theme draws on science and utopian fiction, it also parodies it, because the world of this novel both is and is not ours, because it mixes cosmic remoteness with detailed but distorted local coordinates, because its time and technology seem both futuristic, a nineteenth-century with swimming pools and Hollywood movies and petroloplanes, and yet deeply nostalgic. Nabokov thought electricity eery: "Electricity. Time. Space. We know *nothing* about these things" (Field 1977: 87); "Science tells us . . . that the Earth would not merely fall apart, but vanish like a ghost, if Electricity were suddenly removed from the world" (*PF* 193). He is right: physicists admit they do not know why matter should consist of and combine through negative and positive charges. But in *Ada*

Nabokov reduces the mystery of matter to farce and replays science fiction as parody in the hydraulic systems that replace electricity and especially in the telephones that gurgle and gulp their comic course through the novel.

The Terra-Antiterra theme at the start of the chapter seems like a flamboyant digression, an impression Nabokov accentuates through the flippancy of Van's tone. As often in *Ada*, he finds the illusion of caprice a useful way of exerting a more complex control.

After the first two chapters of the prologue introduce us to the immediacy of *Ada's* characters, the third backtracks to explain the remoteness of the novel's fantastic setting. But the remoteness of the Terra theme then proves to be an oblique way of introducing us to Aqua, the last of the major characters in the prologue, and the quite appalling immediacy of her unhappiness, her insanity, her suicide. The chapter becomes a cascade of unsettling and unprecedented cadences as it follows the contours of her confusion.

Although the love affair between Marina and Demon had seemed so romantic in the previous chapter, we now discover the fate of the woman caught up in their coils once Demon marries Aqua 'out of spite and pity.' (19) The mentally frail Aqua finds herself reduced to insanity by his infidelities and her own justified suspicion that Van may be her sister's son rather than her own.

Van describes with horrible vividness the fate of the woman he thought of as mother until after her death. We *feel* her "panic and pain." But despite following the chaos of Aqua's thought, the chapter elegantly weaves three other themes through her madness.

The first of these is the main theme of the prologue, the riddle of Van and *Ada's* parentage, the tangle of the Veen family tree.

Aqua's confused recollection of the birth of "her" son (25.25-26.04) confirms the hints in Part 1 Chapter 1 that Van is really Marina's child, that he has been

substituted for the stillborn son who Aqua, in the throes of her insanity, does not quite realize has already died. The account of her escape from her next asylum then explains how she almost stumbles on Marina, who has been spending another cosy month with Demon and has only just been thrown out after happily announcing she is pregnant again and wants him to divorce Aqua and marry her (26.04-25).

As so often, Nabokov, like a conjuror distracting our attention with his patter, chooses to disclose key information about one subject just when he seems to have fixed our attention on another. After focussing on the story of Van's and Ada's parentage throughout the first two chapters, he appears to digress from it in the third, as he describes first the belief in Terra; and then Aqua's madness, only to reveal the true story of the origins of his hero and heroine in the midst of the hellish fictions assaulting Aqua's mind. Life answers our questions, he implies, but not necessarily where we had thought to look.

In this chapter, as the Terra theme prepares for us his story's world, Nabokov also prepares us to enter this special space. Through pointedly echoing phrases ("in a *lieu de naissance* plainly marked X," 25.27; "conceived, *c'est bien le cas de le dire*," 26.19-20) he invites the attentive and curious reader to return to Chapter 1 to trace the source of the echoes ("Ex . . . my *lieu de naissance*," 8.12-18; "Special Delivery, *c'est bien le cas de le dire*," 8.01). If we do so, we discover that we can now decipher the rich melodrama in the herbarium that had at first seemed so impossibly opaque, and can now see exactly how Van and Ada appear to be the offspring of different parents when in fact they are both the children of Marina and Demon. (Cf. Boyd 1991: 542-45) After laying his diversionary trails in the Terra theme and in Aqua's madness, Nabokov plants clues to reward the reader with curiosity and imagination and memory, the reader ready to become an active explorer of Ada's overloaded but not inaccessible world.

The strangeness of the Terra theme and the convulsive turmoil of the Aqua theme seem to jolt the novel off its course. Far from it. Not only do they sketch in the cosmic background and complete the human foreground we need to know before we turn to Van and Ada, and make it possible to resolve the exposition that had at first seemed so riddling, but they also introduce the two minor-key themes that accompany the major theme of Van and Ada's love.

First, Van's career. Just as Part 1 Chapter 2, prefigures the poetry of Van's passion for Ada, so Part 1 Chapter 3 prefigures the prose that offsets the poetry, the career that staves off the loss of Ada. Whenever he is not absorbed by his love for Ada, Van retreats into the cold consolations of his studies as psychologist and philosopher. He begins them, we discover early in Part 1 Chapter 3, in the form of "passionate research in terrology (then a branch of psychiatry)." (18)

By the end of the chapter, we should see that he chooses his career as a consequence of his childhood love for Aqua. In the last paragraph of the prologue, we hear Van developing a metaphor about time in Aqua's suicide note as he declares to Ada his determination to wrest what secrets he can from the stars and affirms his mental allegiance to the woman he had thought of until now as his mother. Like so many of Nabokov's writer figures, Van has a decidedly female muse: his work will always be inspired by his feelings for women, for Aqua, for Ada, for Lucette. Because of Aqua's mental instability, because of her desperate devotion to Terra as a kind of Next World, and because of her suicide, Van will become a terrologist, a psychiatrist, a philosopher with a special interest in the time that so bewilders Aqua and that becomes so intricately entangled on Terra.

If Van's career becomes one minor accompaniment to the major theme of his love for Ada from as early as the gap between Ardis the First and Ardis the Second, a second minor-key theme will sound increasingly strongly as the novel progresses: the theme of the tragic consequence of their ardor, Lucette's suicide.

And once again Part 1 Chapter 3 prefigures this theme in Aqua's suicide.

Both Aqua and Lucette find themselves unnerved and ultimately defeated by their inextricability from the passionate affair between their "cousin" and their sister. Aqua dies in a desert, Lucette in an ocean, but despite that polar difference, their suicides are unmistakably linked: both wear yellow and black, both take pills to speed them to death, both as they approach death mimic Anna Karenin's fatal final mood. In this last case, since no one can know the thoughts they took into death, Van seems to have chosen to highlight the links between the two suicides, to present the poison as well as the passion in his parents' generation as a prologue to the heaven and hell of the story of his own love for Ada.

The prologue ends with a coda, a transition, a second foreglimpse of Van and Ada at Ardis that matches the first, their discovery in the attic.

Part 1 Chapter 3: Notes

17.01: the L disaster (and I do not mean Elevated):

In other words, not a traffic accident on the elevated railway (known as the "El") that ran in New York from 1868, and from the late nineteenth and early twentieth centuries in Boston, Chicago and Philadelphia. *Ardeur* 15: "de désastre 'El' (et ce n'est pas Elysée que j'entends)" ("the 'El' disaster (and I do not mean 'Elysium']"). MOTIF: *technology*.

17.01: the L disaster: A euphemism for Terra's "electricity disaster," whatever that was. The euphemism is required since in the disaster's wake "electricity" has become "too obscene spiritually" (13.04) to mention directly. MOTIF: electricity; L.

17.02: the beau milieu: *Darkbloom*: "right in the middle."

17.02-03: which had the singular effect of both causing and cursing the notion of "Terra": How the "L disaster" causes and curses the notion of "Terra" is never spelled out: in Van's case, because his

Antiterranean readers ought to know the history of their own planet, in Nabokov's case, because his earthbound readers can imagine more if they are told less. Cf. 20.22n. MOTIF: *Terra*.

17.02-06: causing and cursing . . . too well-known historically, and too obscene spiritually . . . to young laymen and lemans--and not to grave men or gravemen: the insistent doubling here mirrors the doubling of Terra and Antiterra. The Terra theme regularly brings this out in Van: cf. "the Idea of Dimension & Dementia ('You will "sturb," Van, with an alliteration on your lips,' jested Old Rattner)" (365.04-06).

The progression of the pairs is from (i) a near-contrast to (ii) parallelism to (iii) close resemblance, at least in sound, to (iv) virtual identity--a succession of possible relationships that match those between Terra and Antiterra. In the case of "grave men or gravemen," the only difference between the two formulas may be either in space (in spacing), or in the gap between life (grave men) and death (gravemen), which again sums up the chief possible differences between the two worlds.

Cf. for the last two pairs *Ardeur* 15: "à de jeunes amateurs ou amants et non à des gens très posés ou trépassés" ("to young amateurs or lovers, and not to people very grave or deceased").

17.02: causing and cursing the notion of "Terra": Cf. "the banned, or burned, books of the three cosmologists . . . who had recklessly started the whole [Terra] business half a century earlier, causing, and endorsing, panic, demency and execrable *romanchiks*." (339.22-26)

17.04: too obscene spiritually: Cf. *EO*, II, 109: "I have not seen any notice taken before of the curious prudishness with which conventional man disguises transitions from one form [of technology] to another." Nabokov had also satirized the prudishness of science fiction in his 1951 story "Lance" (see his letter to Katharine White, cited in Boyd 1991:208-09). Of course he also had in mind the "spiritual" objections of conventional churchmen to scientific innovations

such as the Copernican theory of planetary motion or the Darwinian theory of evolution.

17.05: young laymen or lemans: "laymen," in contrast to those who read Van's more technical, philosophical, works, many "extremely abstruse and specialized" (578.15); "lemans" are lovers, especially illicit ones: Van wants his celebration of his impermissible love for Ada to appeal to the romantic in his readers.

The hero of Van's novel on the Terra theme will be called "Sig Leymanski" but will shorten his name to "Professor Leyman" (340.20).

17.06: not to grave men or gravemen: A "graveman" is "one in charge of graves" (W2), though as the French translation indicates (see 17.02-06n.), Nabokov also has in mind those who *inhabit* graves.

At one level the phrase implies Van does not aim his book either at solemn readers or at reviewers who would like to bury the books they review. His first book, his novel about Terra, *Letters from Terra* (1892), provokes only two reviews, one "by the First Clown in *Elsinore*, a distinguished London weekly" (343.29-30). The First Clown in the play set in *Elsinore*, *Hamlet* (1600-01), is the first gravedigger. At the end of 1965, just before beginning *Ada*, Nabokov commented in response to Edmund Wilson's would-be deadly review of his *Eugene Onegin* translation: "Mr. Wilson can hardly be unaware that once a writer chooses to youthen or resurrect a word, it lives again, sobs again, stumbles all over the cemetery in doublet and trunk hose, and will keep annoying stodgy gravediggers as long as that writer's book endures." (SO 252)

17.07-09: after great anti-L years of reactionary delusion . . . our sleek little machines . . . hum again: Cf. 81.33: "the Great Reaction." Nabokov may have been thinking of the Luddites, who in Britain between 1811 and 1816 broke machines in protest at the displacement of workers in the Industrial Revolution, and perhaps of such phenomena as the modern opposition to nuclear technology. In Nabokov's 1944 story "Time and Ebb," set in 2024, flying machines have been banned since the 1940s.

17.09: Faragod bless them: *Darkbloom*: "apparently, the god of electricity." A combination of "God bless them" and Michael Faraday (1791-1867), the English physicist who discovered electromagnetic induction and the laws of electrolysis and prepared the way for the modern notion of the electromagnetic field.

Nabokov here parodies a familiar device of science fiction, the substitution of a technologist for a deity. Aldous Huxley (1894-1963), for instance, in his *Brave New World* (1932), replaces the "Lord" in "A.D." ("Anno Domini," "the year of the Lord") with "Ford," and dates his story in the seventh century "AF" (after Henry Ford). In fact the F-r-d in "Faragod," with its ending "god," sounds like a specific echo of "Ford" as "Lord."

Rivers and Walker (265) suggest: "The '-god' in Faragod is perhaps a translingual pun on '-day' via the similar-sounding Latin word *dei*" (*deus*, "god," in the genitive singular).

17.12: bric-à-Braques: *Darkbloom*: "allusion to a bric-à-brac painter." French painter Georges Braque (1882-1963) was with Pablo Picasso the founder of Cubism, which in its second, so-called "synthetic" phase (from 1912 to about 1918) favored collage: found materials (especially strips of newspaper or wallpaper, cardboard, wood or metal)--hence "bric-à-brac"--were combined with painting on canvas. "The pun in *Ada* and in *Darkbloom*'s note is pilfered from the poem 'Pale Fire,' where John Shade says, 'I loathe such things as jazz [and] abstractist bric-a-brac' (vv. 924-26). In an interview Nabokov says that Shade's opinion of 'abstractist bric-a-brac' represents his own opinion. Nabokov has, however, expressed admiration for the work of Picasso before *Guernica* (1937) [SO 18, 167]" (Rivers and Walker 265).

17.16-17: Ved' ("it is, isn't it"): The Russian is correctly translated.

17.17-18.03: "Russia," instead of being a quaint synonym of Estoty . . . transferred . . . to the opposite hemisphere: For the Russian occupation of Alaska, see 3.15n, 3.19n; for "Russian" Estoty and its possible echo of Estonia, see 3.18n.

17.19: extending from: corrected from 1969, "extending, from."

17.19: Arctic no longer vicious Circle: Because in Terra whatever is negative or imprisoning in Antiterra has been transformed into something positive or liberating. Cf. "vicious circle" (335.09).

Nabokov sees the "vicious circle" as an image of entrapment, like the closed sphere of human time (SM 20), and the spiral, the circle released, as an image of freedom: "In the spiral form, the circle, uncoiled, unwound, has ceased to be vicious; it has been set free" (SM 275); "unless spirals become vicious circles again" (SM 301); "a vicious circle as all circles are, despite their posing as apples, or planets, or human faces" (NG 149).

As Peter Lubin comments, "the Arctic no longer vicious Circle" is a case of "phrasal tmesis" (the cutting of a compound term by another phrase) complicated by the fact that the phrase which cuts it is itself a set phrase, even a cliché. (Appel and Newman, 195)

DN's emendation "no-longer-vicious" seems unjustified.

18.01: sleight of land: pun on "sleight of hand." *Ardeur* 15: "tour d'eskimotage," "sleight of hand trick" (pun on *escamotage*, "sleight of hand," and *eskimo*).

18.01: ha-ha: "A sunk fence; a fence, wall, or ditch, not visible till one is close upon it" (W2); "A boundary to a garden, pleasure-ground, or park, of such a kind as not to interrupt the view from within, and not to be seen till closely approached" (OED). A ha-ha features prominently in the description of *Mansfield Park's* Sotherton Court, whose topography Nabokov liked to impress on his students' minds with the help of a map that shows the ha-ha (*Lects* 31). A pun, of course, on "ha-ha" as laughter, stressing the comicality of transferring Russia across the ocean.

18.01: a doubled ocean: The Atlantic duplicated on Antiterra's "double"? The Atlantic and the Pacific, as marking the east and west boundaries of the Americas

and the west and east of Russia? An echo of Aqua and Marina? MOTIF: *transatlantic doubling*.

18.02-03: today's Tartary: Tartary was the name applied after the thirteenth-century Tatar invasion to the area of Eurasia between the Russian principalities and the Pacific. At the time *Ada* was written, there was a Tatar Autonomous Soviet Socialist Republic within the Russian Soviet Federated Socialist Republic, between Moscow and the Urals. "Tartary" also alludes by way of the tyranny and the torture in the Soviet Union, to Tartarus, the infernal regions (cf. "Tartary, an independent inferno," 20.03) of Greek mythology. Cf. *Lolita* 261: "I had abandoned the search: the fiend [Quilty] was either in Tartary or burning away in my cerebellum." MOTIF: *Tartar*.

18.03: Kurland: also spelt Courland, a region of West and South Latvia between the Baltic Sea and the river Dvina.

18.03: Kuriles: The Kurile Islands, between Japan and Russia's Kamchatka Peninsula. "From Kurland to the Kuriles" does indeed cover the extent of the Soviet Union from west to east.

18.04: Terrestrial spatial terms: MOTIF: *Terra*.

18.04-07: the Amerussia of Abraham Milton was split into its components . . . separating the political, rather than poetical, notions of "America" and "Russia": "Abraham Milton" fuses the "political" figure, U.S. President Abraham Lincoln (1809-65)--under whom the United States of America was indeed split into separate components during the American Civil War--and the "poetical," John Milton. Milton wrote a posthumously-published *Brief History of Muscovy* (1682), at the beginning of which he describes Russia as "bounded on the North with *Lapland* and the Ocean; Southward by the *Crim Tartar*, on the West by *Lituania*, *Livonia* and *Poland*; on the East by the River *Ob*, or *Oby*, and the *Nagayan Tartars* on the *Volga*, as far as *Astracan*" (Maurice Kelley, ed., *Complete Prose Works of John Milton* [New Haven: Yale Univ. Press, 1982], VIII, 477). In *Paradise Lost* Milton refers to the Tartars fighting Russia: "As when the Tartar from his

Russian foe / By Astracan over the snowy plains / Retires" (X.431-33). Cf. "Milton Abraham" (22.03).

18.11: a gap of up to a hundred years one way or another existed between the two earths: Cf. 340.34-341.02: "our annals lagged by about half a century behind Terra's along the bridges of time, but overtook some of its underwater currents."

18.12-15: a gap marked by a bizarre confusion of directional signs at the crossroads of passing time: a parody of the overthrow of simultaneity in the General Theory of Relativity (1915) of Albert Einstein (1879-1955)? Einstein will come under fire from Van and VN later in *Ada*.

18.13: the crossroads of passing time: Cf. Van's "extremely abstruse and specialized . . . *Compitalia* (1921)" (578.15-16), a philosophical (or psychological?) work whose Latin title means "crossroads."

18.16-18: minds bien rangés . . . deranged minds: notice the coupling. *Bien rangés*: well-ordered, steady.

18.22: terrology: the study of Terra. Perhaps only accidentally akin to "teratology" (W2): "Fantastic mythmaking or storytelling, in which prodigies and monsters play a large part. . . . *Med*. The study of monstrosities, serious malformations, or marked deviations from the normal type of structure, esp. in man." MOTIF: *Terra*.

18.23-24: Paar of Chose and Zapater of Aardvark: distinguished philosophers, apparently, at the Antiterranean equivalents of Cambridge and Harvard. A strange version of the "transatlantic doubling" theme, not only because Harvard's location in Cambridge, Massachusetts itself duplicates Cambridge, England, but because *parr* means "a young salmon" and "Paar of Chose" suggests "pair of shoes," while *zapatero*, which means "leather jack," a type of fish, comes from the Spanish for "shoemaker." MOTIF: *transatlantic doubling*.

18.24: Chose: This proves to be Antiterranean for Cambridge, England, although the reason remains unclear. Perhaps because of the expression "Hobson's choice," from the practice of Thomas Hobson (1544-

1631), the famous "university carrier" at Cambridge, who when he hired out horses made each customer "choose" the horse nearest the door. Milton wrote two poems on the death of Hobson, whose name--as Nabokov would have known from his years there as a student (1919-22)--is commemorated around Cambridge in, for instance, Hobson's Conduit and Hobson's Brook (or the Cambridge New River).

Though this seems an even less likely connection, I note it anyway, since it shows "Chose" playing, even if briefly, the part of a town's name. In *Villette* (1853), by Charlotte Brontë (1816-55), narrator Lucy Snowe hears Ginevra Fanshawe declare: "I was excessively happy at Bonn!" 'And where are you now?' I inquired.// 'Oh! at - chose,' said she. Now Miss Ginevra Fanshawe (such was this young person's name) only substituted this word 'chose' in temporary oblivion of the real name. It was a habit she had: 'chose' came in at every turn in her conversation - the convenient substitute for any missing word in any language she might chance at the time to be speaking. French girls often do the like; from them she had caught the custom. 'Chose,' however, I found in this instance, stood for Villette - the great capital of the great kingdom of Labassecour." (Ch. 6) Villette in fact is a version of Brussels.

18.25-26: "a distortive glass of our distorted glebe": a distorting mirror of our distorted planet. *Glebe* means "soil, sod. . . . an earthlike mineral; an earth" (W2), but itself looks like a distorted form of *globe*.

18.26-27: a scholar who desires to remain unnamed: presumably Van (cf. 365.05-06 for his reputation for alliteration).

18.27-29: (Hm! . . . In Ada's hand.): COMPOSITION: *Ada*.

18.28: Kveree-kveree, as poor Mlle L. used to say to Gavronsky: *Ada's* and *Lucette's* (and formerly *Van's*) French governess Mlle Ida Larivière writes a novel that director G. A. Vronsky, one of Marina's ex-lovers, alters at will as he films it at Ardis. By late July 1892 she is "reading with mixed feelings and furious annotations the third shooting script of *Les Enfants*

Maudits" (288.07-08). Vronsky, the "Hollywood Russian" surname of Anna Karenin's lover (note in Gogol, Nabokov writes, "the nightmare names so different from, say, the sleek 'Hollywood Russian' pseudonyms Vronski, Oblonski, Bolkonski etc. used by Tolstoy" [ND 43]), fuses here with the "common Russian-Jewish name" Gavronsky (Alfred Appel, *Nabokov's Dark Cinema* [New York: Oxford Univ. Press, 1974], 48). "Kveree-kveree" is a Russian mind's (Vronsky's) transliteration of a French tongue's (Larivière's) accented English "Query-query." MOTIF: *adaptation; Enfants Maudits; poor L.*

18.30-19.07: There were those . . . irrevocably converging development: MOTIF: *relation.*

19.08-09: The modest narrator has to remind the rereader of all this, because: He does not need to remind the reader of all this (of Terra, that is), since, according to the fiction, his Antiterranean readers will already know; but he does need to remind the rereader, since only the rereader will see the point of this "because": Terra has been introduced *because* he is about to introduce Aqua, whose instability fatally feeds on the notion of Terra. Of course modest narrators would not presume readers would reread their texts.

19.09-12: in April . . . married Aqua Durmanov: cf. 4.14-16.

19.09-10: 1869 (by no means a mirabilic year): a pun on *annus mirabilis* (Latin, "wonderful year," applied especially to 1666, the year of London's Great Fire, in John Dryden's "Annus Mirabilis," 1667); on *aqua mirabilis*, sometimes shortened simply to *mirabilis*, "a distilled cordial made of spirits, sage, betony, balm and other aromatic ingredients" (W2), since Aqua is about to be introduced; and as Proffer suggests on Russian *mir*, "peace," and Latin *bellum*, "war," since 1869 was the year Tolstoy's *War and Peace* was completed.

1910: St. George's Day: April 23. Since St. George's emblem is a red cross on a white background, cf. the "red-cross-flag pins" at 19.31. MOTIF: *April 23; Nabokov.*

19.10-11: Mlle Larivière: Perhaps named after the doctor who attends at Emma Bovary's death in *Madame Bovary*. (Cf. Charles Nicol, *Nabokovian*, 5 [1980], 28)

19.11-12: married . . . out of spite and pity, a not unusual blend: out of many instances of spite marriages in life and art (including film, as in Buster Keaton's *Spite Marriage* [1929]), the most relevant is *Mansfield Park*, as summarized in Nabokov's lectures: "Fanny's mother, the rather insipid Miss Frances Ward, also called Fanny, in 1781 married, out of spite, an impecunious hard-drinking lieutenant." (*Lects* 13)

19.11-12: married . . . out of spite: out of spite for Marina's calling him "a brute and a fiend" (15.29).

19.11-12: Aqua Durmanov: corrected from 1969, "Aqua Veen."

19.15-16: "incestuous" (whatever that term means): on Antiterra the word "incest" seems almost as suspect as "electricity." In Victorian England there was much concern about a man marrying even his deceased wife's sister, and under the Matrimonial Causes Act of 1857, a husband's adultery with his wife's sister was regarded as incestuous adultery (*Encyclopaedia Britannica*, 1911, 17: 756). MOTIF: *incest.*

19.16-17: pleasure (in the sense of the French plaisir, which works up a lot of supplementary spinal vibrato): Darkbloom will translate "*s'abandonner au plaisir*" (133.10-11) as "make love." Cf. also "she managed to extract orally a few last drops of 'play-zero' (as the old whore called it)" (435.20-21).

19.17: supplementary spinal vibrato: Nabokov, following A.E. Housman, thought of the shiver along the spine as a reader's true test of literary enjoyment: "his spine (the true reader's main organ)" (*TT* 75); cf. also *SO* 45.

19.18-19: unmentionable but fascinating ways: one way at least is mentioned at 251.32-34.

19.19-22: flesh. . . that was both of his wife and of his mistress. . .: MOTIF: *sisters confused.*

19.21-22: twin peris. . . geminate gem: MOTIF: *twin.*

19.21: Twin peris: a peri, in Persian myth, was a fairylike creature descended from the fallen angels; "hence, by extension, a very beautiful person, esp. a woman" (W2). Also a pun on "pair" (twin pairs), given the pairings that follow.

19.21-22: Aquamarina. . . geminate gem: *geminate* means paired, twinned; the "gem" is of course an aquamarine. MOTIF: *aquamarine*.

19.23: epithelial: Cf. 371.25-26: "I haven't once kissed male epithelia in all my love-I mean, life."

19.25: her fourteen years of miserable marriage: Cf. Van's declaration that "his father's life, anyway, was a rose garden all the time" (151.20): in other words, there were always mistresses like the incidental "lovely Irish wild rose" (150) he is enjoying in this scene.

19.27-29: the european part of the British Commonwealth--say, from Scoto-Scandinavia to the Riviera, Altar and Palermontovia: Aniterra boasts a larger British sphere than our earth could even at the height of the British Empire. The European part here extends from Scotland and Scandinavia in the north to the Riviera in the south; from Altar (Gibraltar) in the west to "Palermontovia" in the east: Palermo (in Sicily), Moldavia, and perhaps Mikhail Lermontov's beloved Caucasus mountains. The Caucasus chain is usually regarded as marking the extreme south-eastern boundary between Europe and Asia.

19.28: Altar: Gibraltar, a British crown colony. MOTIF: *Alta*.

19.30: pricked: Cf. 25.11: "her dark curls shaved to an aquamarine prickle, because they grew *into* her porous skull."

19.30: red-cross-flag pins: The flag of the Red Cross (a short red cross--not reaching the boundaries of the flag--on a white background), the mark of her need for hospitalization (cf. 68.02-02: "a Red Cross lottery ticket"); and the flag of St. George, a full-length red cross on white, in echo of the date of her marriage (cf. 19.10), the prime cause of her troubles. For "red" and "cross," cf. also 368.07-08: "The cross (*krest*) of the best-groomed redhead."

19.31-32: her War of the Worlds: allusion to H.G. Wells's famous novel, *The War of the Worlds* (1898), about a Martian invasion of earth. In Aqua's case, the red-cross-flag pins mark out, as on a military map, the places where she has sought shelter from her delusions about Terra.

19.33-34: just a little grayishness, please, instead of the solid black: Cf. 587.01-02: "I-can't-bear-it-pain; nothing gray-gauzy about it, solid as a black bole, I can't, oh, call Lagosse." Notice that Aqua's "solid black" anguish is caused by the black-haired Demon, "Raven Veen" or "Dark Walter."

19.34-20.01: such Anglo-American protectorates as the Balkans and Indias: By the late eighteenth century, as the Ottoman Empire began to weaken, Russia looked for territorial gains first in the Black Sea area and then in the Balkans. By the Treaty of Adrianopole which ended the Russo-Turkish War of 1828-29 Moldavia and Walachia became Russian protectorates nominally within the Ottoman Empire. For the remainder of the century Britain tried to resist Russian expansion as Ottoman power waned still further.

"The. . . Indias" combines India, where Britain was the dominant colonial power from 1757 and firmly entrenched from 1819 to 1947, and the Indies, East (where British possessions included Singapore, Malaya and northern Borneo) and West (where British colonies ran from the Bahamas to Trinidad and Tobago).

20.03: Tartary, an independent inferno: Cf. 18.02-03n. MOTIF: *Tartar, infernal*.

20.05: Yalta: Black Sea port and resort in the South Crimea. Nabokov lived there in 1918-19. MOTIF: *Alta*.

20.05: Altyn Tagh: The north branch of the Kunlun mountain system in south Sinkian province, China, flanking the south edge of the Taklamakan Desert. MOTIF: *Alta*.

20.06: Terra the Fair: MOTIF: *Terra*.

20.07: libellula long: Libellula is a large genus of dragonflies, the type genus of the family, and in older classifications included all dragonflies.

DN's emendation "libellula-long" seems unjustified.

MOTIF: *libellula*.

20.08: homes of madness: By combining "madhouse" and Aqua's "Home" (7.16) the phrase seems to suggest madness is engendered in these institutions. MOTIF: *Home; insanity*.

20.11: After her first battle with insanity at Ex en Valais: as early as August 1869, only four months after her marriage. See 7.08-8.23. MOTIF: *Ex*.

20.14: Ruby Black, born Black: this nurse is black (Afro-American) as well as Black: see 241.21-27. Cf. 24.18-19: "mental panic and physical pain joined black-ruby hands." MOTIF: *black; black-red*.

20.14: who was to go mad too: MOTIF: *insanity*.

20.15-18: no sooner. . . Lucette. . . demon blood: Cf. 420.02-04: "Ten eager, evil, loving, long fingers belonging to two different young demons caress their helpless bed pet."

20.15: as later Lucette did, to give another example: MOTIF: *Lucette; prolepsis*.

20.18: a strain of his father's demon blood: This "demon blood" is a commonplace of the Romantic era that Nabokov here gently parodies. Cf. *EO*, II, 152: "Byron endowed [the spleen] with a new thrill; [Chateaubriand's] René, [Constant's] Adolphe, [Senancour's] Oberman, and their cosufferers received a transfusion of daemon blood." MOTIF: *demon*.

20.19-20: not quite twenty. . . morbid trend: her fixation on Terra, in which her morbidity of mind first manifests itself, antedates her 1869 marriage to Demon by six years or so, though it is the marriage that tips her over into full-blown madness.

20.21-25: her mental illness. . . more insanity in the world: MOTIF: *insanity*.

20.22: Great Revelation: A revelation of the possible existence of Terra, a revelation somehow connected with a discovery about the nature of electricity? In Nabokov's 1944 story "Time and Ebb" a

scientist looks back from 2024 to the present of the story's first readers: "They played with electricity in various ways without having the slightest notion of what it really was--and no wonder the chance revelation of its true nature came as a most hideous surprise (I was a man by that time and can well remember old Professor Andrews sobbing his heart out on the campus in the midst of a dumbfounded crowd)." (*ND* 157-58)

As Proffer notes, at the time Nabokov wrote *Ada* the Soviets had long been referring to the October 1917 Revolution as the "Great October Revolution." Cf. 81.33: "the Great Reaction."

20.33: show: corrected from 1969, "shows."

20.28: a Terra planet: MOTIF: *Terra*.

20.29-30: this "Other World: got confused not only with the "Next World" but with the Real World in us and beyond us: Apart from the other-worldly implications of Terra, Nabokov is also playing with the Americas as the New World, as is indicated by the Old World flavor of Antiterra's America, the theme of the exploration of the Americas, and the theme of transatlantic doublings.

20.31-32: our demons. . . mightily beating wings: MOTIF: *demon; Demon's wings*.

20.32-21.08: in the eighteen-sixties the New Believers. . . this our sufficient world: Nabokov has in mind the persecution of Russia's Old Believers, especially in the 1680s, and perhaps the origins of Russian social radicalism in the 1860s.

Russia's Old Believers refused to accept the liturgical reforms the Moscow patriarch Nikon instituted within the Russian Orthodox Church in 1653. In 1666 and 1667 the Synod pronounced an anathema on those loyal to the old liturgy, including the Russian way of signing the cross with two fingers rather than three. To many Old Believers the repression they suffered, especially after 1670-71--torture, mutilation, beheading, burning, and hanging--seemed to confirm the prophesied advent of the Antichrist and the imminent end of the world.

In his autobiography--a classic of Russian literature, taught by Nabokov in his Russian survey courses--Archpriest Avvakum, a leader of the Old Believers, argued against that position, but as he vividly describes the persecution he and others suffered, he evokes a world where people thought in terms of the demons and devils described here. Avvakum himself died at the stake in 1682. Three years later Tsarevna Sophia issued an ukaz ordering all unrepentant schismatics to be put to death the same way. Throughout the decade, tens of thousands of Old Believers suffered that fate or escaped it only by self-immolation. Cf. 259.15-19: "not unlike the reformed 'sign of the cross' for protesting against which. . . so many Russians had been burnt by other Russians."

In Russia the 1860s were a decade of civic radicalism in which scathing reports of contemporary life and utopian images of the future laid an intellectual foundation for Russia's later revolutions. Perhaps Nabokov has these also in mind in the contrast of hellish and heavenly views of "Terra" in Antiterra's 1860s.

21.01: disgusting devils: MOTIF: *devil*.

21.02: fangs of serpents: MOTIF: *snake*.

21.04-08: angelic spirits. . . sweet Terra. . . myths of old creeds, with rearrangement for melodeon of all the cacophonies of all the divinities. . . : Cf. 317.19-20: "and would be on Terra, ha-ha, in time for evensong."

21.04: a rainbow mist: MOTIF: *rainbow*.

21.04: of angelic spirits: MOTIF: *angel*.

21.05: sweet Terra: MOTIF: *Terra*.

21.07: of all the divinities and divines: MOTIF: *divine*.

21.08: this our sufficient world: Cf. 21.24: "this our shabby country."

21.09-10: Sufficient. . . (Note in the margin.): COMPOSITION: *Ada*.

21.09: entendons-nous: *Darkbloom*: "let's have it clear (Fr.)."

(to be continued)

NABOKOV IN JAPAN: 1985-1992

by Peter Evans

Most of the items listed below have not appeared in the annual Nabokov bibliographies. All of the authors are either English-speakers (Americans, British, etc.) or Japanese. I use Japanese order (surname first) for all Japanese people--the reverse of normal US journalistic practice. Many of the Japanese-language articles also have English titles. I add these in parentheses. English titles in brackets are my own translations.

Many of the journals have two titles, one in Japanese script, another (perhaps mostly for show, and typically in English) in roman letters. Most of these journals will be unobtainable outside Japan, and many libraries in Japan do not bother to catalogue them under their alternative titles. Therefore it seems a good idea to give the Japanese title, even for non-Japanese consumption. I present the two as: Japanese-Script Title / Roman-Letter Title.

A number of the journals are in fact annuals, and these tend to be published toward the end of the academic year (April-March). Thus the 1988 issue of a periodical may well have come out in March of 1989. I have made some effort to look for clearer signs of when such periodicals were published. Also, commercially published magazines typically come out toward the end of the month before the month before [sic!] that on the cover: October may mean the end of August.

I have used the Hepburn romanization system (by far the commonest), except that (i) to indicate long vowels, I have added letters rather than use macrons (horizontal lines over the letters, which are fiendishly difficult to create with most software), (ii) I have used

the familiar forms of place names (thus Tokyo rather than the correct Toukyou).

Japanese universities publish dozens of journals, and there are numerous overlaps among their unmemorable titles. All the university libraries here that I am familiar with file university periodicals under the name of the university. I have added the place of publication for journals with as much detail as I think might be useful.

Unless otherwise noted, my source for anything not seen is Zassaku, the standard online Japanese bibliography of academic journal articles. I have found it extremely reliable so far.

Primary, in English

Lolita. Kyoto: Rinsen Book Co., 1990.

Photographic reprint of the 1955 Putnam's edition. This book came out as one of a very expensive (but excellently produced) series marketed for libraries. The books are unavailable separately.

Primary, Japanese translations

Miwakusha Translation by Izubuchi Hiroshi of *The Enchanter*. Tokyo: Kawade Shobou Shinsha, 1991.

Nabokofu no ichidaasu. Translation by Nakanishi Hideo of *Nabokov's Dozen*. Tokyo: Chikuma Shobou, 1991. A reprint, but from a new publisher.

Nabokofu no Don Kihote kougi. Translation by Namekata Akio and Kawashima Hiromi of *Lectures on Don Quixote*. Tokyo: Shoubunsha, 1992.

Tamamono. Extensively revised version of the translation by Ootsu Eiichirou of *The Gift*. 2 vols. Tokyo: Fukutake Shoten, 1991.

Yuriika / Eureka Special Issue

The larger part (pp. 41-193) of the October 1991 issue (vol. 21, no. 11) of *Yuriika / Eureka* (Tokyo) is devoted to Nabokov. This issue is entitled *Nabokofu—Aruiwa boumei no nijisseiki* translatable as *Nabokov; or, The Twentieth Century of Exile*.

Primary

Kanpeki. Translation by Numano Mitsuyoshi of "Perfection." 49-60.

Ongaku. Translation by Fujikawa Yoshiyuki of "Music." 42-48.

Nabokofu shokan—Roriita o megutte [Nabokov's correspondence: About *Lolita*]. Translated by Miyake Akiyoshi and Eda Takaomi. 158-72. A note at the end says that a translation of a book of correspondence (presumably *Selected Letters*) is forthcoming from the publisher Misuzu Shobou.

(With Robert Robinson.) -Nabokofu rasuto intavyuu. Translation by Yasuno Rei of -The Last Interview. 70-77.

Secondary: Articles

Izubuchi Hiroshi. "Kodoku na shojo yuuwakusha no musou—Nabokofu Miwakusha ni tsuite" ["The vision of a solitary seducer of girls: On Nabokov's *The Enchanter*."] 89-95.

Kaizawa Hajime. "Nabokofu no Roshia" [Nabokov's Russia]. 173-183.

Numano Mitsuyoshi. "Nabokofu wa dorekurai 'Roshia no sakka' ka?" [How Russian a Writer is Nabokov?] 100-107.

Yachida Hiromasa. "Fushigi no kuni no Roriita" [Lolita in Wonderland.] 78-88.

Secondary: Notes, Biographical, Miscellaneous

Arakawa Youji. Aidoru [Idol]. 68-9.

Poem about Margot (of *Laughter in the Dark*).

Fujikawa Yoshiyuki. Peetaa to Nabokofu—Oboegaki fuu ni [Pater and Nabokov: A note]. 96-9.

Imamura Tateo. Nabokofu no Amerika taiken Nabokofu shouden—Amerika ijuu no ato ni [Nabokov's experience of America: A short biography of Nabokov: After his emigration to America]. 144-57.

Isahaya Yuichi. Boumei-sakka no tanjou—Nabokofu shouden—Amerika ijuu [The birth of a novelist of exile: A short biography of Nabokov: To his emigration to America]. 128-43.

Matoba Izumi. Nabokofu toshokan [The Nabokov library.] 184-193. Brief descriptions of a number of books by Nabokov.

Sugiura Etsuko. Kaisou no Nabokofu [The Nabokov of recollections]. 108-27.

Secondary, in English

Articles

Maruyama Michiyo. "Narrative Strategy and Its Failure in a Dramatized Confession: On the Former Section of Nabokov's *Lolita*." *Amerika Bungaku Kenkyuu / Studies in American Literature* (Tokyo), no. 25 (1988), 119-35. Not seen.

Petersen, Mark. "The Vision of America in *Lolita*." *Meiji Daigaku Kyouyou Ronshuu / The Bulletin of Arts and Sciences*, Meiji University (Tokyo), no. 206 (March 1988), 147-55.

Quinn, Brian T. "Aspects of Nabokov's Transition to English Prose in *The Real Life of Sebastian Knight*." *Eigo-Eibungaku Ronsou / Studies in English Language and Literature* (Fukuoka: Kyushu University), no. 40 (February 1990), 81-101.

Quinn, Brian T. "Memory as Reality in Nabokov's World." *Kyushu American Literature / Kyuushuu Amerika Bungaku* (Fukuoka: Kyushu University), no. 30 (December 1989), 1-9.

Quinn, Brian T. "The Occurrence [sic] of French Idiomatic Phrases in Nabokov's *Lolita*." *Eigo-Eibungaku Ronsou / Studies in English Language and Literature* (Fukuoka: Kyushu University), no. 39 (February 1989), 85-111.

Notes, Citations

Evans, Peter. Tiny Curlicues: Nicholson Baker's Room Temperature. *Housei Daigaku Bungakubu Kiyou / Bulletin of Faculty of Letters*, Hōsei University (Tokyo), no. 37 (1991), 1-24.

Secondary, in Japanese

Articles

Fujikawa Yoshiyuki. Bungaku to kioku—Waazuwasu, Puruusuto, Nabokofu [Literature and memory: Wordsworth, Proust, Nabokov]. *Gengo Seikatsu* (Tokyo), no. 412 (issue on memory, March 1986), 46-54. Already listed, in *The Nabokovian* no. 19—but the writer's name has been inverted (and misspelt).

Isahaya Yuuichi. "Denki no houhou o motomete—Ruujin no bougyo o megutte." (The pursuit of the method of biography: On Nabokov's *Defense*.) *Jinbun-Kagaku Ronshuu / Studies in Humanities* (Matsumoto: Shinshu University), no. 20 (March 1986), 79-88. Already listed, in *The Nabokovian* no. 19—but the writer's name has been inverted.

Isahaya Yuuichi. Geijutsuka no kyofu—Nabokofu no shouki tanpen no sekai kara. (Terror of an Artist—From Nabokov's Early Short Stories.) *Jinbun-Kagaku Ronshuu / Studies in Humanities* (Matsumoto: Shinshu University), no. 21 (March 1987), 95-104.

Isahaya Yuuichi. Tousou toshite no janru—Bafuchin, Nabokofu, Shosutakouvichi [Genres as conflict: Bakhtin, Nabokov, Shostakovich]. *Gendai Shisou / Revue de la pensée d'aujourd'hui*, vol. 18, no. 2 (Bakhtin issue, February 1990), 120-32.

Matoba Izumi. "Nabokofu no shousetsu ni mirareru shojo-zou no henshen." (The Development of Young Girls in Nabokov's Novels.) *Eibeibungaku Hyoron / Essays and Studies in British and American Literature* (Tokyo Women's Christian University), no. 37 (1991), 97-112. Perhaps actually published in 1992.

Morohashi Shigetoshi. Boruhesu to Nabokofu—Futari no tagengo-sakka ni tsuite. (Borges and Nabokov.) Eibungaku / English Literature (Tokyo: Waseda University), no. 60 (1984), 110-118. Perhaps actually published in 1985.

Nakai Yoshiyuki. "Urajimiuru Nabokofu botsugo juunen." (Vladimir Nabokov: Ten Years after His Death.) Seikei Daigaku Bungakubu Kiyou / *Bulletin of the Faculty of Humanities*, Seikei University (Musashino, Tokyo), no. 22 (1986), 75-85. Includes "Oregon de kaita shiku, Nakai's translation of Lines Written in Oregon." Perhaps actually published in 1987.

Nakao Hidehiro. "'Nostalgia in reverse'—Nabokofu no Maashenka ni tsuite." ('Nostalgia in reverse': On Nabokov's *Mary*.) Toukyou Shousen Daigaku Kenkyuu Houkoku: Jinbun-Kagaku / *Journal of the Tokyo University of Mercantile Marine (Humanities and Social Sciences)*, no. 36 (December 1985), 21-8. Includes abstract in English.

Nakao Hidehiro. 'Shifuku' to 'senritsu' to 'serufumeeto'—Nabokofu no Bougyo. (Bliss, Horror, and Self-Mate: Nabokov's *The Defense*.) Meiji Daigaku Kyouyou Ronshuu / *The Bulletin of Arts and Sciences*, Meiji University (Tokyo), no. 206 (March 1988), 45-62.

Sugimoto Kazunao. "Sousaku suru katarite—V. Nabokofu no 'Bahhaman' o megutte." (The Creative Narrators in Some Works by Vladimir Nabokov.) Roshiyago Roshiyabungaku Kenkyuu (Tokyo), no. 22 (October 1990), 85-101. With an abstract in English.

Suzuki Akira. Janru no yuwaku—Nabokofu to juuhasseiki eibungaku. (The Seduction of Genre: Vladimir Nabokov and the [sic] Eighteenth-Century English Literature.) Gakushuuin Daigaku Bungakubu Kenkyuu Nenpou / *The Annual Collection of Essays*

and Studies, Faculty of Letters (Tokyo: Gakushuin University), no. 37 (1990, March 1991), 109-27.

Wakashima Tadashi. "Lolita o yomu—1—Who is Quilty/guilty?" (Who is Quilty/guilty: Readings of Lolita (1).) Eibungaku Hyouron / *Review of English Literature* (Kyoto: Kyoto University), no. 62 (October 1991), 97-110. Half of the Japanese title is in English.

Wakashima Tadashi. "Lolita o yomu—2—Charlotte no bourei" [Charlotte's ghost: Reading *Lolita* (2)]. *The Albion* (Kyoto: Kyoto University), n.s., no. 37 (October 1991), 97-110. The journal has only an English title.

Wakashima Tadashi. "Nabokofu no toumei na sekai" [Nabokov's transparent world]. *Kobe Miscellany* (Kobe: Kobe University), no. 12 (1985), 53-66. The journal has only an English title. Perhaps actually published in 1986.

Wakashima Tadashi. "Nabokofu no yume no heya—'Terra Incognita' o iriguchi toshite." (Nabokovian Dream Room—Entered through 'Terra Incognita'.) Eibungaku Hyouron / *Review of English Literature* (Kyoto: Kyoto University), no. 56 (October 1988), 51-66.

Wakashima Tadashi. "Nabokofu to tsume-chesu." (Nabokov and Chess Problems.) *Kobe Daigaku Kyouyoubu Ronshuu / The Ronshu* (Kobe: Kobe University), no. 36 (October 1985), 33-48.

Reviews, Review-Essays

Ikeuchi Osamu. Roriita to Don Kihote: V. Nabokofu-cho Namekata Akio, Kawashima Hiromi-yaku Nabokofu no Don Kihote kougi [*Lolita* and *Don Quixote*: Namekata Akio and Kawashima Hiromi's translation of Nabokov's *Lectures on Don Quixote*]. *Bungakukai* (Tokyo), vol. 49, no. 9 (September 1992), 267-70.

Matoba Izumi. Arata na kokoromi toshite no Nabokofu-den [A new attempt at a biography of

Nabokov]. Eigo Seinen / The Rising Generation (Tokyo), vol. 138, no. 3 (June 1992), 121-3. A review-essay on the two volumes of Boyd's biography. (Both this piece and Wakashima's are about the biography in the original English: no Japanese translation has appeared.)

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ARDOR OR ANGER? ADA'S SILENCE

by Jeanne Ewart

(Abstract of a paper delivered at the Annual MLA Convention, Toronto, December 1993)

Nabokov's *Ada or Ardor: A Family Chronicle* has often been treated as a joint narrative, with Van and Ada both participating in the telling of their story. With the exception of a few brief passages, however, Ada's contributions are relegated—literally—to the novel's margins, and disappear altogether after Part Two. This paper examines the role of Ada's voice in her family chronicle, and suggests some reasons for her silence in the later portions of the narrative.

Ada's forty-odd interventions in the first two parts of the novel serve to correct some of the excesses of Van's style, gently reproving his overuse of pastiche, and chiding his pretentiousness. Ada also requests that portions of the story which show her in a particularly unfavorable light be removed, and she attempts to deflect criticism of Lucette's behavior. These editorial attempts do her little good: her protests on her own account are ignored, her stylistic suggestions disdained, her brief moments as an invited and acknowledged narrator tempered by Van's impatient interruptions, and her final impassioned protest on behalf of her dead sister met with indifference.

I argue that Ada's withdrawal from the text after Part Two is a response to her growing frustration with Van's insistent domination of the narrative. Finding her textual voice ineffectual, she chooses silence, leaving Van to his solipsistic and narcissistic account. Ada's abandonment of the memoir means that the reader can no longer rely on her commentary to balance Van's self-important excesses, and further diminishes what sympathy the reader may have felt for him. This, I think, is precisely Nabokov's intention. Brian Boyd argues persuasively in

Nabokov's Ada that Nabokov passes covert moral judgment on Van for his treatment of Lucette and other women, and rightly points out that Lucette, who is not even named in Van's family synopsis, is at the moral center of the novel. I would add that Ada's withdrawal from Van's record of their lives points the reader towards that position, and that, denied authorship, she still effectively communicates to the reader—through *silence*—the message that Van refuses to hear in her commentary.

In the final portions of the novel Van remains time-locked in Ardis with his remembered Ada, while Ada herself grows up, and leaves the childhood Eden behind to assume responsibility for those whose lives she affects. Hence her refusal to abandon her slowly dying husband, her regret for her role in Lucette's suicide, and her objection to the indifference of Van's record. In the novel's final pages only Ada confronts their mutual guilt ("we teased her to death!"), while Van concentrates on his own physical discomfort. The reader understands that Ada can serve as a representative of Nabokov's own position because she is no longer Van's spiritual twin, if still his intellectual companion.

PALE FIRE AND THE AMORALITY OF ETERNITY

by John Lavagnino

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The Gift confidently imagines an eternal realm with an orientation towards human concerns: we will meet the dead again there, and its agents of fate intervene benevolently in this world. But Nabokov's thinking

about eternity seems to shift not long afterwards: in "Ultima Thule" the character who makes contact with the eternal realm, Falter, becomes radically alienated from human concerns, and may merely be a fraud. This concept of an eternity that is distant from worldly moral concerns, and is unstable as a source of truth, is developed most completely in *Pale Fire*.

John Shade's poem asserts that eternity never serves worldly ends. Instead, the influence of eternity creates patterns by the manipulation of accident, as in the incident of the misprint: by its influence on apparently random events, the eternal realm breaks patterns of worldly significance in unexpected ways, and creates patterns with significance on the eternal plane alone. The paradigmatic example of such influence is Shade's murder. From the worldly point of view, this incident undermines Shade's views: he said he was as sure of them as of waking up the next morning, and he never does wake up the next morning because he gets killed first. But this is just how Shade said eternity works: it goes against worldly expectations, and it does that through sheer accident.

This system of belief offers us little consolation, however: though it promises survival after death, it suggests that this world will retain an ineluctable element of random tragedy. The treatment of Hazel Shade's death makes this clear: Shade does not attempt to represent it as part of a pattern originating in eternity, and he finds little consolation for it. Shade's insistence on the enduring importance of worldly existence, no matter what the nature of eternity is, suggests that eternity is actually peripheral to the deepest concerns of the later Nabokov.

MODERN AND POSTMODERN DEATH IN NABOKOV'S
PALE FIRE

by Antje Thole

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Convention, Toronto, December 1993)

Nabokov's treatment of death in *Pale Fire* situates him—as most recent criticism has done—as a modernist on the brink of postmodernism. Nabokov's most death-obsessed novel is deeply concerned with the fundamental uncertainty about the transcendental shared by modernism and postmodernism alike. Where the two literary periods diverge in their attitude towards death, *Pale Fire* incorporates them both—by undermining its own modernism by postmodern, deconstructive moves which manifest a radical uncertainty about life and death: Thus, John Shade's profoundly modernist discovery of a meaningful pattern behind the fragmented evidence he finds for an afterlife is radically questioned by his own sudden death. And while John Shade's assassination is initially neatly aligned with the end of his narrative poem "Pale Fire," this traditional linkage of narrative silence with death is disrupted by Charles Kinbote's problematic 'continuation' of *Pale Fire* beyond Shade's death. Ultimately, Kinbote's own anticipated suicide, which does coincide with the end of his commentary, seems to reaffirm Nabokov's modernist and even premodernist association of death with narrative endings. However, this association is completely dissolved in the late *Transparent Things*, a novel which emphasizes the postmodern element in Nabokov's treatment of death and the afterlife.