

## *Contents*

<i>A note on the contributors</i>	page vii
<i>A note on transliteration</i>	x
<i>A note on abbreviations</i>	xi
<i>Acknowledgments</i>	xiv
Introduction: Nabokov at 100 <i>Julian W. Connolly</i>	i
PART I: ARTISTIC STRATEGIES AND THEMES	13
1 Setting his myriad faces in his text: Nabokov's authorial presence revisited <i>Gavriel Shapiro</i>	15
2 Vladimir Nabokov and the art of autobiography <i>Galya Diment</i>	36
3 The near-tyranny of the author: <i>Pale Fire</i> <i>Maurice Couturier</i>	54
4 Jewish questions in Nabokov's art and life <i>Maxim D. Shroyer</i>	73
5 "The dead are good mixers": Nabokov's versions of individualism <i>Leona Toker</i>	92
6 Nabokov's trinity (On the movement of Nabokov's themes) <i>Gennady Barabtarlo</i>	109

vi	<i>Contents</i>	
	PART 2: LITERARY AND CULTURAL CONTEXTS	139
7	Nabokov's (re)visions of Dostoevsky <i>Julian W. Connolly</i>	141
8	Her monster, his nymphet: Nabokov and Mary Shelley <i>Ellen Pifer</i>	158
9	Vladimir Nabokov and Rupert Brooke <i>D. Barton Johnson</i>	177
10	Clio laughs last: Nabokov's answer to historicism <i>Alexander Dolinin</i>	197
11	Poshlust, culture criticism, Adorno, and Malraux <i>John Burt Foster, Jr.</i>	216
	<i>Selected bibliography</i>	236
	<i>Index</i>	245