

Title: Liza's Bright Diaphanous Scarf: Nabokov's Commentary on "Ineluctable Modality of the Visible"
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One of the possible strategies for reading Nabokov is paying particular attention to one of the most important 'objects' in his prose—color. The imagery of most of Nabokov's texts is organized as an interplay of colors, or more generally, opaqueness and transparency. The modalities of color, in many of Nabokov's works are also related to a metaphysical problem of the limits of life, or more specifically, body. For instance, in the famous passage opening *Memory, Speaks*, Nabokov defines life precisely through the interplay of darkness and lightness, as a "crack of light between two eternities of darkness." The present paper is an effort of tracing this peculiar metaphysics of color to Nabokov's reading of James Joyce's *Ulysses* (and some of its imagery grounded in Aristotle and scholastic philosophy), especially Chapter 3, in which, Stephen meditates, among other things, on the "ineluctable modality of the visible." The proposed reading and established affinities will expose perhaps the most important concept governing the logic of Nabokov's imagery—Aristotelian modal paradigm of potentiality, which opens another interpretative opportunity of bypassing Platonic metaphysics frequently extrapolated from his texts. The discussed images come from *Pnin*, *Lolita*, *Dar*, and *Priglasenie na kazn'*.