

Title: Nabokov and Virginia Woolf's *Orlando*
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Nabokov called Virginia Woolf's *Orlando* "poshlost'," but nonetheless used her novel as a source for his novels *Invitation to a Beheading* and *Pale Fire*. In the first, Nabokov parodies Orlando's poem, "The Oak Tree," in *Quercus*, the novel Cincinnatus is brought from the prison library. The parody is consistent with his pronouncement, mocking the poem's allegedly clichéd recapitulation of history, and is close enough in time and spirit for the parody to be identifiable. In *Pale Fire*, however, Nabokov joins Kinbote in replicating Woolf's project of recapitulating a large historical period cast in relation to the author him/herself, but without any visible acknowledgment of relationship. Furthermore, Nabokov employs the same device that Woolf playfully lifts from Pope's *Dunciad*: the comic index, which refers equally to historical figures and details from the author's private life. Is this a case of cryptomnesia, in which Nabokov has internalized Woolf's method from 1928 in his 1962 novel? Or of an unacknowledged borrowing? Or is the mad homosexual Kinbote himself meant to be a mirror image of Woolf herself?