

Title: The Merchant of Invisible Fabric: Fairy Tale Motifs in the Works of Bruno Schulz  
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This paper explores an important but often overlooked aspect of Bruno Schulz's creative heritage: the use of fairy tale imagery in his prose, letters, and drawings in connection to the theme of childhood. By drawing on previous studies of Bruno Schulz's works, as well as contemporary scholarship on children's literature and the European tradition of literary fairy tales, the paper offers a new interpretation of the childhood imagery in Schulz's cycles of stories *The Cinnamon Shops* and *The Sanatorium under the Sign of the Hourglass*.

Schulz's stories and letters employ a variety of classical fairy tale motifs, as well as precise literary allusions to Romantic and post-Romantic literary fairy tales. While his stories refer to various images of magical tales and inherit the rich poetics of literary fairy tales, they seldom follow a particular plot, but rather, evoke the approaches to artistic world creation common to fairy tales and children's literature. To explore some of Schulz's contradictory uses of fairy tales, the paper will refer to three important aspects of his prose: the notion of magical and imaginative story telling as an act of world-creation; the vivid imagery of fairy tales as part of childhood reading experience; finally, the principles of time and space transformation within the magical world. Complex and often subversive use of fairy tale imagery demonstrates the irreducibility of Schulz's narrator to an auto-biographical child image. Although the metaphorically dense narrative of Schulz's stories may imply the function of a child's imagination, it appears to be burdened by a surplus of vision, which lies at the core of Schulz's poetics.