Wesleyan University
WesScholar

Division I Faculty Publications | Arts and Humanities

2000

The Fantastic in the Everyday: Gogol's 'Nevsky Prospect' and Hoffmann's 'A New Year's Eve Adventure

Priscilla Meyer
Wesleyan University, pmeyer@wesleyan.edu

Follow this and additional works at: http://wesscholar.wesleyan.edu/div1facpubs

Part of the Arts and Humanities Commons

Recommended Citation
Priscilla Meyer. "The Fantastic in the Everyday: Gogol's 'Nevsky Prospect' and Hoffmann's 'A New Year's Eve Adventure" Cold Fusion: Aspects of the German Cultural Presence in Russia. Ed. Gene Barabtarlo. Berghahn Books, 2000. 62-73.

This Contribution to Book is brought to you for free and open access by the Arts and Humanities at WesScholar. It has been accepted for inclusion in Division I Faculty Publications by an authorized administrator of WesScholar. For more information, please contact dschnaidt@wesleyan.edu, ljohnson@wesleyan.edu.

The Fantastic in the Everyday: Gogol's "Nevsky Prospect" and E.T.A. Hoffmann's "A New Year's Eve Adventure"[1]

Priscilla Meyer

"Gogol's laughter is man's struggle with
the Devil"--Dmitri Merezhkovsky

In his article about "Nevsky Prospect," V. V. Vinogradov suggests that Gogol uses Thomas de Quincey's "Confessions of an English Opium Eater" to move from the German romantic tradition toward the realism of the French *roman furieux*. (Vinogradov, 1976). The commentators of the Academy edition of Gogol's works (1937-52, III, 646-8) and Mikhail Gorlin (1933, 54-6) follow Vinogradov's lead, seeing in "Nevsky Prospect" a turning away from the fantastic of Hoffmann toward the realism of Jules Janin, who finds "the fantastic in the everyday" (Vinogradov, 77; Gorlin, 54-6).[2] But with the insight into Gogol's method of disguising the demonic in the everyday provided by Yury Mann's work, we may wonder if "Nevsky Prospect" is as abrupt a turning point as scholars have suggested, and if Gogol had quite abandoned Hoffmann's supernatural world when writing it.

In all that has been written about Gogol's use of the works of E. T. A. Hoffmann, "Nevsky Prospekt" has nowhere been paired with "A New Year's Eve Adventure."[3] Rather, Gorlin and others have seen "A New Year's Eve

Adventure" as a source for "The Nose" because of the thematics of Schlemihl's lost shadow and Spikher's lost reflection (Rodzevich, 1917, 221; Gorlin, 1933, 79-80; Mann, 1988, 80-1).

There is, however, a no less important theme shared by "A New Year's Eve Adventure" and "Nevsky Prospect": the oft-mentioned problem of the discordancy between dream and reality, especially as experienced by the artist (Vinogradov, 47; Gorlin, 50), that is central to the work of Hoffmann and Gogol. The thematic similarity is conveyed by parallel structures. Reading Hoffmann's story as the pentimento of Gogol's heightens the supernatural coloring of "Nevsky Prospect," and suggests that Gogol's dialogue with Hoffmann involves more than parody of an outmoded school of literature. Hoffmann's tale begins with a "Foreword from the Editor" who introduces the Travelling Enthusiast (TE), and apostrophizes the reader on the blurred boundary between the inner life and the outside world. Taken together with the TE's "Postscript," these sections parallel Gogol's introductory and concluding descriptions of Nevsky Prospect both structurally and thematically. The next four sections are narrated by the TE. 1."The Beloved." The TE tells how after many years he encounters his former beloved at a New Year's Eve party at the Justizrat's in Berlin. Julia treats him both warmly and coldly. When her "spindle-shanked cretin" (108)[4] of a husband appears, the TE flees in despair.

2. "In the Beer Cellar." The TE enters a beer cellar where he drinks with the legendary Peter Schlemihl and Erasmus Spikher, a little man with two

contrasting faces, one young, the other old. Spikher's horror when the TE offers him his "small steel tobacco box, polished like a mirror" suggests he has lost his reflection, as Schlemihl has lost his shadow.

4. "Manifestations." The TE has to spend the night at an inn because he has left his keys at the Justizrat's. He finds Spikher alseep in his room. Spikher awakens and confesses that he has given his reflection to Giuletta. They go to sleep, but the TE wakes to find Spikher writing at a table. Feeling "the chill of the supernatural" (114), the TE falls into a waking dream in which Julia appears, looking like "one of the alluring young women, surrounded by demonic monsters" from the work of Brueghel, Callot or Rembrandt (115).

When the TE finally awakens, he thinks the adventure with the little man may have been only a dream, but he finds Spikher's manuscript, "The Tale of the Lost Reflection," on the table. It is Spikher's account of meeting the irresistible Giuletta in Italy. She is associated with a "tall, thin, dried-out looking man" (118) named Dapertutto. When Erasmus murders one of Giuletta's suitors and is forced to flee Italy, he leaves her his reflection. Returning to Germany, he is renounced by his wife, and now wanders the wide world with Peter Schlemihl.

The tale concluded, the TE appends a postscript addressed to Hoffmann, bemoaning the "strange dark power" that manifests itself in his life, and that made him believe that "the good Julia was a picture of a siren by Rembrandt or Callot who betrayed the unfortunate Spikher to get his alter ego" (129). In his conclusion the TE reveals that Spikher's adventure is an hallucinatory variation-

interpretation of the TE's meeting with Julia, an illusion inspired by the "dark power."

Both "A New Year's Eve Adventure" and "Nevsky Prospect" are tales of doubles. In Hoffmann's story each character has a counterpart: the TE is doubled by Spikher. Both grieve for their lost loves, Julia and Giuletta, the first the German and the second the Italian version of the same name. The women's protectors are also doubles: Julia's old husband resembles the diabolical Dapertutto. The narrator TE includes Spikher's manuscript in his account, so that the very narrative is doubled. The TE's tale takes place in Berlin's polite society and, although seen through the eyes of the fanciful TE, is thoroughly realistic. Spikher's tale takes place in Italy and is overtly supernatural: the beautiful Giuletta is the devil's snare who captures Spikher's reflection.

Piskarev's and Pirogov's paired romances are equally symmetrical. Piskarev pursues a brunette, Pirogov a blonde. Piskarev the idealist is an artist who sees the brunette as his muse; Pirogov the realist is an officer who only wants to seduce the blonde. The first woman turns out to be a prostitute, the second to be the virtuous wife of an artisan. As in Hoffmann's tale, both men lose the woman they desire. Piskarev's tale follows the romantic pattern of the failure of the artist to embody his ideal in everyday reality; Pirogov's appears to be a comic burlesque of that topos, well-worn by 1834 when Gogol was writing "Nevsky Prospect."

The TE and Piskarev are typical romantic idealists and dreamer-artists; the first, an appreciator of painting and music, writes and the second paints. The TE records his experiences in journals which he sends to Hoffmann, addressing him as "his dear Theodor Amadeus Hoffmann" in his postscript. He is given to absurd mishaps typical of the dreamer who lives not in this world but in his vivid imagination, spilling tea on the Justizrat and rushing off into the Berlin winter night without his coat and hat on the one hand, and writing the supernatural, dream-induced tale he sends to his alter ego, Hoffmann, on the other.

The artist Piskarev lives in Petersburg; the narrator emphasizes the contradiction between his inner world and outer reality:

> He was an artist. A strange phenomenon, is it not? A Petersburg artist. An artist in the land of snows. An artist in the land of Finns where everything is wet, flat, pale, grey, foggy. These artists are utterly unlike Italian artists, proud and ardent as Italy and her skies. (I, 213)

Gogol opposes the reality of Piskarev's physical surroundings (the cold north) to his art (the ardent south), just as Hoffmann opposes Germany to Italy. Berlin too is cold and grey; the TE is entranced by the Christmas holidays, "but after the holidays everything becomes colorless again, and the glow dies away and disappears into drab darkness" (105).

Both artists encounter their beloveds unexpectedly, and in states of ecstasy, describe them as divine beings. The TE sees Julia at the Justizrat's:

> Yes, it was Julia, Julia herself, as pretty as an angel and as demure..."I will never let you go...Your love is the spark that glows in me, kindling a higher life in art and poetry. Without you, without your love, everything is dead and lifeless. (108)

Piskarev sees the brunette as "an exquisite creature who seemed to have flown straight down from heaven onto Nevsky Prospect" (213), a "divine being" (215), "the original of his dream pictures" who is to "inspire [his] work" (226). The TE compares his beloved with paintings by Mieris, Callot, Brueghel and Rembrandt; Piskarev sees his as "a Bianca of Perugino" (212).

But both divine beloveds prove to be all too much of this world. For the TE, "there was something strange about [Julia's] whole figure, I thought. Somehow she seemed larger, more developed, almost lush. Her blouse was cut low, only half covering her breasts, shoulders and neck..." (106-7). Piskarev follows his beauty to a place where woman is "transformed into a strange equivocal creature, where she loses with the purity of her heart all that is womanly...and ceases to be the delicate, the lovely creature so different from us" (217). Julia's fall from divine to degraded status is heralded when the TE first recognizes her at the Justizrat's:

> You see a miraculously beautiful flower, glowing with beauty, filling the air with scent, hinting at even more hidden beauty. You hurry over to it, but the moment you bend down to look into its chalice...out pops a smooth, cold, slimy little lizard...(106)

Piskarev thinks of his beauty: "by some terrible machination of the fiendish spirit, eager to destroy the harmony of life, she had been flung with satanic laughter into this horrible swamp" (218).

Piskarev dreams of his brunette, transposing her from her house of ill repute to an aristocratic setting. The only way he can reconcile his idea of her with her degraded existence is in opium-induced dreams. Similarly, the TE falls into a "waking dream" in which Julia tempts him to drink from a flaming goblet.[5] His dream is less realistic than Piskarev's-- in it Julia says "I have you and your reflection, once and for all" (115). By her theft of his reflection Julia merges in the TE's mind with Giuletta in Erasmus Spikher's tale that he has yet to read. Thus Hoffmann indicates the unity of the idealized woman with the diabolical one, a unity that underlies the doubling of both Hoffmann's and Gogol's stories.

The first parts of "A New Year's Eve Adventure" and "Nevsky Prospect" depict the romantic artist's horrified encounter with a divine muse-beloved who turns out to be an exaggeratedly sensual woman. The TE runs out of the Justizrat's party into the stormy night. "Bareheaded and without a coat I finally felt the cold when icy shivers began to interrupt my feverishness" (108). He goes off to a beer cellar and then spends the night at an inn, dreaming of Julia and murmuring her name. Piskarev rushes away from his final interview with the brunette "with every thought and feeling in turmoil. His mind was clouded: stupidly, aimlessly, he wandered about all day, seeing nothing, hearing nothing,

feeling nothing. No one could say whether he slept anywhere or not..." (227). He cuts his throat in despair at the disparity between his dreams and reality.

The resolutions of the TE's and Piskarev's tales are followed by the stories of their doubles. Hoffmann pays homage to Chamisso's *Peter Schlemihl* by having its hero appear in the beer cellar. Erasmus Spikher is the double of Schlemihl who traded his shadow for gold. Spikher's "Story of the Lost Reflection" is an unwitting variation on *Peter Schlemihl*. Gogol, in turn, pays homage to Spikher's author by having Hoffmann turn up in Piskarev's tale.

Lieutenant Pirogov and Erasmus Spikher are quite unaware of their authors' subtexts; they are from simpler strata of society than their idealist counterparts Piskarev and the TE. Both are captivated by the sensual aspect of the women they pursue. Pirogov follows his blonde into the German part of Petersburg; Spikher meets Giuletta in Florence. The cultural opposition is an element in each. The blonde's husband, the tinsmith Schiller, "was a real German in the full sense of the word" who has planned his life precisely from the age of twenty and kept to his plan, as opposed to "the Russian [who] lives at that age without a thought of the next day" (234). Schiller also keeps his word, a quality that explains his acceptance of Pirogov's commissions despite the latter's flirtation with Schiller's wife.

Spikher initially shares this steadfastness, resisting his German companions' urging to take a mistress while in Italy. He objects, "If I took up

with a girl for even one night it would be betraying my wife," for which one of the Italian women calls him a "cold-blooded, heartless German" (117).

But Giuletta inflames Spikher. He spends the evening with her among his friends, but doesn't dare follow her as she leaves. When he calls on her some time later, "to Erasmus's fiery passion she opposed a mild indifference." His friends see that he is "totally under her spell" (119), but he seldom sees them anymore.

Pirogov, "smoking a pipe with his fellow officers...alluded significantly...to his little intrigue with the pretty German, with whom he was, according to his account, already on the best of terms, though as a matter of fact he had almost lost all hope of winning her favor" (234)--the blonde does more than "oppose a mild indifference," but Gogol too shows the suitors' infatuations against the background of their relationship to their friends.

In Hoffmann's tale the TE and Spikher have parallel experiences: both are deceived by the women they adore. Julia no longer reciprocates the TE's passion and has married a "spindle-shanked cretin...who said, in a mixture of croak and cackle, 'Where the Devil is my wife?'" (108). The TE's "former life of love and poetry" with Julia (106) has been corrupted by the Devil of mundane reality so offensive to the artist--a husband. In the TE's dream-tale of Spikher, he transforms the diabolical mundane into the diabolical supernatural: the husband becomes Dapertutto, and Julia's charms become the merely sensual attraction of Giuletta. Thus when the TE recasts his lost love for Julia in his tale of Spikher's

for Giuletta, he reveals the supernatural potential of our passions. As the TE's naive double and mirror image, Spikher loses his reflection to the Devil along with his virtuous, mundane married life when he falls from grace by succumbing to sensual passion. The idealist TE is betrayed by the mundanity of reality while the realist Spikher loses his happy everyday existence to the supernatural.

In Gogol's tale the parallel is also made by inversion: Piskarev's tragedy is paired with Pirogov's burlesque. Piskarev cannot bear the dissonance between his idealism and reality; Pirogov, unaware of any supernatural presence, is soundly thrashed by indignant Germans and simply forgets about the whole thing, distracted from plans for revenge by two *pirozhki* at a cafe. "A New Year's Eve Adventure" shows us that Pirogov's seduction has been thwarted by the same virtuous everyday reality that Spikher forfeited to the Devil--an upright German woman. And she is married to a realist version of the romantic writer Schiller. Gogol's Pirogov-blonde-Schiller triangle corresponds to Hoffmann's Spikher-Giuletta-Dapertutto triangle. The blonde is no less a diabolical temptress than Giuletta, but in Pirogov's tale the tragedy is that he pays no penalty for his sins.

The comic zero ending of "Nevsky Prospect" has been seen as a parody of Hoffmann's supernatural tales: "Gogol is telling us that the romantic vision is no match for cold reality; and he is parodying a convention of fantastic literature by having the ideal yield place to that reality instead of vice-versa" (Ingham, 173).

But as Mann says, although there is no literal presence of the diabolical in "Nevsky Prospect," it is nonetheless present in veiled verbal traces (1988, 76). These traces take on coherent meaning when seen through the subtext of "A New Year's Eve Adventure." One of them is the dagger.

Erasmus, inflamed by his adulterous passion for the courtesan Giuletta, kills a rival in a fit of jealousy: "a dagger gleamed in the Italian's hand, but Erasmus dodged, seized him by the throat, threw him to the ground, and shattered his neck with a kick" (121). Erasmus is forced to flee Italy, which provides Giuletta the occasion to ask him to leave her his reflection: "Won't you even give me this trivial thing?" (121).

Dapertutto tells Erasmus, "'That was a real nice German kick in the neck'...his words felt like dagger blows in Erasmus's chest" (122). He proposes a way for Erasmus to stay in Italy, promising to "keep your enemies' daggers away from you" (122). The dagger, then, is associated with Erasmus's sins, murder and adultery, and the Devil's temptations which lure Erasmus away from his family and into an adulterous affair.

For Pirogov the dagger serves a similar purpose. Having kept his foot in the door of Schiller's house by ordering spurs from the tinsmith, he comes up with another commission when the spurs are ready: "Make me a sheath for a dagger." As the Italian weapon is foreign to the German Spikher, Pirogov's dagger is a "fine Turkish dagger" (234); it belongs to a non-Christian culture, as

befits a diabolic weapon for Gogol. It is to be Pirogov's means to lead Frau Schiller into adultery, a mirror image of Erasmus's infidelity to Frau Spikher.

Another revealing link between the two tales is Gogol's carefully-placed use of red clothing. When Erasmus leaves the party where he has just met Giuletta, he passes "a strange figure...with...glowing eyes,...wrapped in a flame-red cloak with brightly-polished steel buttons" (118) who makes fun of his cloak. Spikher retorts, "What the Devil is my clothing to you?" and shoves the "red-clad stranger" aside (119). This is Dr. Dapertutto, the Devil himself who uses Giuletta to snare men's souls. The everyday use of "the Devil" when it *is* the Devil is a device typical of both Hoffmann and Gogol, and, together with his red cloak, it identifies him to the reader instantly.

When Pirogov finally manages to see his blonde alone at her home, he is discovered kissing her by Schiller and his friend Hoffmann. Schiller cries, "'You are a scoundrel, and not a Russian officer. The Devil take it, my friend Hoffmann, I am a German, and not a Russian pig!...Take him, my friend Hoffmann, by the collar...,' he continued...at which his face resembled the red cloth of his waistcoat..." (236).

Gogol uses the names Hoffmann and Schiller for the German bootmaker and tinsmith for more than "making fun of Germans in general" (Ingham, 172). The duality of German culture as seen through Russian eyes had already been captured by Pushkin in "The Queen of Spades"--practical and methodical on the one hand, idealist, fantastical and supernatural on the other. Gogol plays on this

duality, but in order to comment on Pirogov's world which interests him more than a discussion of Germany.

Just as Hoffmann showed the circle of young Germans with their Italian girlfriends at the beginning of Spikher's tale, Gogol gives a long description of the low tastes of Pirogov's circle as an introduction to the lieutenant's adventure with the German blonde. Members of the circle of civil councillors he frequents equate Bulgarin and Pushkin, pick husbands for their phlegmatic daughters by their rank, smell of cabbage, and "pass for well-bred, highly educated men" (228-29).

The Devil, as we have seen, is responsible for Spikher's downfall. His name masks his supernatural nature for Spikher, who speaks no Italian; had he known that Dapertutto means "here, there and everywhere," he might have taken the cue of Dapertutto's red cloak and resisted temptation. The Devil is also involved in Pirogov's "ruin"--his failure to seduce the blonde and the thrashing he receives from the Germans. Gogol's Devil is masked from the Russian Pirogov by the German names, Schiller and Hoffmann. Pirogov as a reader of the "Northern Bee" may know the names, but is unlikely to have understood their idealism. In keeping with the tastes of Pirogov's circle, the narrator straight-facedly insists on the superior fame of the German craftsmen over the romantic writers: "Not the Schiller who wrote *William Tell* and the *History of the Thirty Years' War*, but the famous Schiller, the ironmonger and tinsmith of Meshchansky Street...not the writer Hoffmann, but a rather high-class bootmaker

who lived in Ofitsersky Street" (230). The street names emphasize the contrast between the German idealists and Pirogov, the *officer* who frequents a *meshchansky* (petit bourgeois) circle.

Pirogov's "ruin" is effected by Schiller and Hoffmann. As we have seen, they are associated with the Devil by Schiller's red waistcoat and the phrase "the Devil take it!" The masking of this association is analogous to the masking of German romantic literature by the crafstmen's names. In Petersburg, these masters of idealist poetry and prose are valued, in Gogol's tale, for their materialist artistry, making boots, coffee pots and samovars. The Piskarevs slit their throats, but the Pirogovs flourish. Just as in "The Nose," an experience that should lead to a spiritual epiphany ends in nothing and the heroes go about their godless ways unchastened.

Vinogradov has shown that Piskarev's dream of seeing his beloved at the ball derives from Thomas de Quincey's *Confessions of an English Opium Eater* (48-51; Gorlin, 56). But the figure of the brunette prostitute need not derive from de Quincey or from Jules Janin's "L'Ane mort et la femme guillotinee"; she has little in common with either besides her profession, which is in any case represented in the works of several French writers of the period.[6] The Italian courtesan Giuletta provides Gogol both the ambiguous social status of Piskarev's brunette and the cause of her lover's ruin. Henriette and Ann do no harm to their sympathizers, who are not even in love with them as Hoffmann's heroes are with Julia/Giuletta.

The subtext of "A New Year's Eve Adventure" suggests a quite different interpretation of "Nevsky Prospect" from the one given by students of Hoffmann's effect on Gogol's work. Pirogov's tale is not a refutation of idealist poetics, but a confirmation of them. The real/ideal opposition is not undermined by Pirogov's trivial tale. His narrow world of petty officialdom is no more comically mundane than that of Conrektor Paulmann and his earring-loving daughter Veronika in Hoffmann's romantic "Golden Pot." Anselmus rejects her world in favor of the life of the spirit with his beloved snake-bride Serpentina, affirming the idealism of Hoffmann (the writer). Pirogov is totally oblivious to this world's existence, although he is beaten over the head by Hoffmann (the bootmaker). Gogol insists on the value of the writer's idealism by the implied juxtaposition of the two Hoffmanns, representative of the ideal and the mundane, and the absence of the writer's vision from the characters who people Pirogov's world. Hence "the Devil take it, my friend Hoffmann": Pirogov is as unsuspecting of the presence of the Devil as Erasmus Spikher, and the Devil will indeed take him too. As Dmitri Merezhkovsky put it, "Gogol was the first to detect invisible evil...not in tragedy, but in the absence of everything tragic" (1911).[7]

"Nevsky Prospect" affirms this reading in its concluding paragraph which forms an epilogue to the adventures of Piskarev and Pirogov. It follows the structure of "A New Year's Eve Adventure" in which Hoffmann provides the epilogue of the "Postscript by the Travelling Enthusiast." "Julia, Giuletta--divine

image, demon from Hell" (128) he meditates, thereby summarizing the paired tales and the battle between the divine and the diabolical that takes place in them. "A strange, dark power manifests itself in my life all too often...I more than half believe that...the good Julia...betrayed the unfortunate Spikher to get his reflection in the mirror" (129). The dark power deceives the TE into finding the diabolical Giuletta in the good Julia. The entire story is the TE's record of the conflict between his imagination, which is prey to the dark forces, and his rational understanding of reality.

Gogol's narrator too stands back and draws a larger moral to his tale: everything breathes deception on Nevsky Prospect. All of one man's wealth lies in his coat; two others are not talking about the architecture of a church but about two crows; the trifles in the shop windows "smell of a terrifying quantity of money" (218). Instead of inner worth, or the church, man is preoccupied with trifles, with goods, and the terror that should be for their souls is misplaced. "But God preserve you from looking under the ladies' hats!...Keep your distance, for God's sake, keep your distance from the street lamp!" Since the "Devil himself lights the street lamps to show everything in false colors," God is twice invoked as protection. Piskarev's and Pirogov's adventures illustrate that it is precisely the ladies that the Devil shows in false colors, and are his snares, as Dapertutto uses the deceptive Giuletta to snare Erasmus's soul.

This is far from the move to realism critics have found in "Nevsky Prospect." The eerie ending is quite serious; rather than abandoning Hoffmann's

fantastic tales to depict the everyday, Gogol insists on the uncanny and the continuing battle between God and the Devil. Reading Gogol's tale through Hoffmann's subtext reveals the connection between Pirogov's comic burlesque and the Devil's lighting of the lamplights. But while Hoffmann ends his tale with the Travelling Enthusiast's confession that Giuletta's tale is merely a product of his own fantasy inspired by a "strange dark power," Gogol reverses this ending and concludes on a sudden note of cosmic terror. His devil does not disappear with Pirogov's comic denouement but rather continues to be regularly present on Nevsky Prospect. This ending is not "an unmotivated sad chord at the finale" (Mann, 23); seen in the supernatural light of "A New Year's Eve Adventure," "Nevsky Prospect" does indeed show "the fantastic in the everyday," but Hoffmann's, not Janin's--with the emphasis on the fantastic.

---

[1] Once I again I am grateful to my colleague Susanne Fusso for her help with this article.

[2] Stender-Petersen (1922, 651) and Alain Montandon also present this view: "Gogol condamne definitivement et sans recours l'idealisme romantique, dans lequel il voit une imposture" (Montandon, 1976, 295).

[3] S. Rodzevich (1917) finds that only "Portret" contains enough material to justify speaking of Hoffmann's influence on Gogol. Charles Passage (1963) relates "Nevskii Prospekt" to "A Fragment from the Lives of Three Friends" and "A

New Year's Eve Adventure" to "The Nose." Norman Ingham sees "Nevskii Prospekt" as a general response to the whole German school (1974: 171-73). Montandon (1976) considers "Das Ode Haus" a source for "Nevsky Prospect."

[4] Citations from the two tales are taken from the English translations. I have slightly amended Leonard J. Kent's translation of "Nevsky Prospect."

[5] Montandon briefly notes the parallel between Piskarev's dream and part one ("The Beloved") of "A New Year's Eve Adventure" (1976, 294).

[6] e.g. Regnier-Destourbet, *Louisa, ou les malheurs d'une fille de joie* (1830).

[7] This understanding of Gogol's diabolical in the everyday has become an accepted reading of Gogol's Petersburg tales. Cf. Michael Holquist (1967, especially 58-9).

Bibliography

N. V. Gogol, *The Complete Tales of Nikolai Gogol*, 2 vols., ed. Leonard J. Kent (Chicago, 1985), Vol. 1, 207-38.

Michael Gorlin, *N. V. Gogol und E. T. A. Hoffmann* (Leipzig, 1933).

E. T. A. Hoffmann, *The Best Tales of Hoffmann*, ed. E. F. Bleiler (New York, 1967), 104-29.

Michael J. Holquist, "The Devil in Mufti: the *Marchenwelt* in Gogol's Short Stories," PMLA 82 (October 1987): 352-62.

Norman W. Ingham, *E. T. A. Hoffmann's Reception in Russia* (Wurzburg, 1974).

Yury Mann, *Poetika Gogolia* (Moscow, 1988).

Dmitri Merezhkovsky, "Gogol and the Devil" [1911], *Gogol from the Twentieth Century*, ed. Robert A. Maguire (Princeton, 1974), 55-102.

Alain Montandon, "Une source peu connue de la *Perspective Nevsky* de Gogol," Revue de litterature comparee, 50, no. 3 (1976): 291-95.

Charles E. Passage, *The Russian Hoffmannists* (The Hague, 1963).

S. I. Rodzevich, "K istorii russkago romantizma (E. T. A. Gofman i 30-40 gg. v nashei literature)" Russkii filologicheskii vestnik LXXVII (Petrograd, 1917), section V.

Ad. Stender-Petersen, "Gogol und die deutsche Romantik," Euphorion XXIV, iii, 628-53.

Abbe Tiberge (pseud. Regnier-Destourbet), *Louisa, ou les malheurs d'une fille de joie* [1830], (Paris, 1865).

V. V. Vinogradov, *Izbrannye trudy: poetika russkoi literatury* (Moscow 1976), *Evoliutsiia russkogo naturalizma,* "O literaturnoi tsiklizatsii," 45-62; "Romanticheskii naturalizm," 76-100.