

**ANTON
PAVLOVICH
CHEKHOV**

THE COOK'S WEDDING
AND OTHER STORIES

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**The Cook's Wedding
and Other Stories**

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Anton Pavlovich Chekhov

The Cook's Wedding and Other Stories

THE COOK'S WEDDING

GRISHA, a fat, solemn little person of seven, was standing by the kitchen door listening and peeping through the keyhole. In the kitchen something extraordinary, and in his opinion never seen before, was taking place. A big, thick-set, red-haired peasant, with a beard, and a drop of perspiration on his nose, wearing a cabman's full coat, was sitting at the kitchen table on which they chopped the meat and sliced the onions. He was balancing a saucer on the five fingers of his right hand and drinking tea out of it, and crunching sugar so loudly that it sent a shiver down Grisha's back. Aksinya Stepanovna, the old nurse, was sitting on the dirty stool facing him, and she, too, was drinking tea. Her face was grave, though at the same time it beamed with a kind of triumph. Pelageya, the cook, was busy at the stove, and was apparently trying to hide her face. And on her face Grisha saw a regular illumination: it was burning and shifting through every shade of colour, beginning with a crimson purple and ending with a deathly white. She was continually catching hold of knives, forks, bits of wood, and rags with trembling hands, moving, grumbling to herself, making a clatter, but in reality doing nothing. She did not once glance at the table at which they were drinking tea, and to the questions put to her by the nurse she gave jerky, sullen answers without turning her face.

"Help yourself, Danilo Semyonitch," the nurse urged him hospitably. "Why do you keep on with tea and nothing but tea? You should have a drop of vodka!"

And nurse put before the visitor a bottle of vodka and a wine-glass, while her face wore a very wily expression.

"I never touch it... No." said the cabman, declining.

"Don't press me, Aksinya Stepanovna."

"What a man!.. A cabman and not drink!.. A bachelor can't get on without drinking. Help yourself!"

The cabman looked askance at the bottle, then at nurse's wily face, and his own face assumed an expression no less cunning, as much as to say, "You won't catch me, you old witch!"

"I don't drink; please excuse me. Such a weakness does not do in our calling. A man who works at a trade may drink, for he sits at home, but we cabmen are always in view of the public. Aren't we? If one goes into a pothouse one finds one's horse gone; if one takes a drop too much it is worse still; before you know where you are you will fall asleep or slip off the box. That's where it is."

"And how much do you make a day, Danilo Semyonitch?"

"That's according. One day you will have a fare for three roubles, and another day you will come back to the yard without a farthing. The days are very different. Nowadays our business is no good. There are lots and lots of cabmen as you know, hay is dear, and folks are paltry nowadays and always contriving to go by tram. And yet, thank God, I have nothing to complain of. I have plenty to eat and good clothes to wear, and.. we could even provide well for another.." (the cabman stole a glance at Pelageya) "if it were to their liking.."

Grisha did not hear what was said further. His mamma came to the door and sent him to the nursery to learn his lessons.

"Go and learn your lesson. It's not your business to listen here!"

When Grisha reached the nursery, he put "My Own Book" in front of him, but he did not get on with his reading. All that he had just seen and heard aroused a multitude of questions in his mind.

"The cook's going to be married," he thought. "Strange – I don't understand what people get married for. Mamma was married to papa, Cousin Verotchka to Pavel Andreyitch. But one might

be married to papa and Pavel Andreyitch after all: they have gold watch-chains and nice suits, their boots are always polished; but to marry that dreadful cabman with a red nose and felt boots... Fi! And why is it nurse wants poor Pelageya to be married?"

When the visitor had gone out of the kitchen, Pelageya appeared and began clearing away. Her agitation still persisted. Her face was red and looked scared. She scarcely touched the floor with the broom, and swept every corner five times over. She lingered for a long time in the room where mamma was sitting. She was evidently oppressed by her isolation, and she was longing to express herself, to share her impressions with some one, to open her heart.

"He's gone," she muttered, seeing that mamma would not begin the conversation.

"One can see he is a good man," said mamma, not taking her eyes off her sewing. "Sober and steady."

"I declare I won't marry him, mistress!" Pelageya cried suddenly, flushing crimson. "I declare I won't!"

"Don't be silly; you are not a child. It's a serious step; you must think it over thoroughly, it's no use talking nonsense. Do you like him?"

"What an idea, mistress!" cried Pelageya, abashed. "They say such things that.. my goodness.."

"She should say she doesn't like him!" thought Grisha.

"What an affected creature you are... Do you like him?"

"But he is old, mistress!"

"Think of something else," nurse flew out at her from the next room. "He has not reached his fortieth year; and what do you want a young man for? Handsome is as handsome does... Marry him and that's all about it!"

"I swear I won't," squealed Pelageya.

"You are talking nonsense. What sort of rascal do you want? Anyone else would have bowed down to his feet, and you declare you won't marry him. You want to be always winking at the postmen and tutors. That tutor that used to come to Grishenka, mistress.. she was never tired of making eyes at him. O-o, the shameless hussy!"

"Have you seen this Danilo before?" mamma asked Pelageya.

"How could I have seen him? I set eyes on him to-day for the first time. Aksinya picked him up and brought him along.. the accursed devil... And where has he come from for my undoing!"

At dinner, when Pelageya was handing the dishes, everyone looked into her face and teased her about the cabman. She turned fearfully red, and went off into a forced giggle.

"It must be shameful to get married," thought Grisha. "Terribly shameful."

All the dishes were too salt, and blood oozed from the half-raw chickens, and, to cap it all, plates and knives kept dropping out of Pelageya's hands during dinner, as though from a shelf that had given way; but no one said a word of blame to her, as they all understood the state of her feelings. Only once papa flicked his table-napkin angrily and said to mamma:

"What do you want to be getting them all married for? What business is it of yours? Let them get married of themselves if they want to."

After dinner, neighbouring cooks and maidservants kept flitting into the kitchen, and there was the sound of whispering till late evening. How they had scented out the matchmaking, God knows. When Grisha woke in the night he heard his nurse and the cook whispering together in the nursery. Nurse was talking persuasively, while the cook alternately sobbed and giggled. When he fell asleep after this, Grisha dreamed of Pelageya being carried off by Tchernomor and a witch.

Next day there was a calm. The life of the kitchen went on its accustomed way as though the cabman did not exist. Only from time to time nurse put on her new shawl, assumed a solemn and austere air, and went off somewhere for an hour or two, obviously to conduct negotiations... Pelageya did not see the cabman, and when his name was mentioned she flushed up and cried:

"May he be thrice damned! As though I should be thinking of him!"

Tfoo!"

In the evening mamma went into the kitchen, while nurse and Pelageya were zealously mincing something, and said:

"You can marry him, of course – that's your business – but I must tell you, Pelageya, that he cannot live here... You know I don't like to have anyone sitting in the kitchen. Mind now, remember.. And I can't let you sleep out."

"Goodness knows! What an idea, mistress!" shrieked the cook. "Why do you keep throwing him up at me? Plague take him! He's a regular curse, confound him!"

Glancing one Sunday morning into the kitchen, Grisha was struck dumb with amazement. The kitchen was crammed full of people. Here were cooks from the whole courtyard, the porter, two policemen, a non-commissioned officer with good-conduct stripes, and the boy Filka... This Filka was generally hanging about the laundry playing with the dogs; now he was combed and washed, and was holding an ikon in a tinfoil setting. Pelageya was standing in the middle of the kitchen in a new cotton dress, with a flower on her head. Beside her stood the cabman. The happy pair were red in the face and perspiring and blinking with embarrassment.

"Well.. I fancy it is time," said the non-commissioned officer, after a prolonged silence.

Pelageya's face worked all over and she began blubbing..

The soldier took a big loaf from the table, stood beside nurse, and began blessing the couple. The cabman went up to the soldier, flopped down on his knees, and gave a smacking kiss on his hand. He did the same before nurse. Pelageya followed him mechanically, and she too bowed down to the ground. At last the outer door was opened, there was a whiff of white mist, and the whole party flocked noisily out of the kitchen into the yard.

"Poor thing, poor thing," thought Grisha, hearing the sobs of the cook. "Where have they taken her? Why don't papa and mamma protect her?"

After the wedding there was singing and concertina-playing in the laundry till late evening. Mamma was cross all the evening because nurse smelt of vodka, and owing to the wedding there was no one to heat the samovar. Pelageya had not come back by the time Grisha went to bed.

"The poor thing is crying somewhere in the dark!" he thought. "While the cabman is saying to her 'shut up!'"

Next morning the cook was in the kitchen again. The cabman came in for a minute. He thanked mamma, and glancing sternly at Pelageya, said:

"Will you look after her, madam? Be a father and a mother to her. And you, too, Aksinya Stepanovna, do not forsake her, see that everything is as it should be.. without any nonsense... And also, madam, if you would kindly advance me five roubles of her wages. I have got to buy a new horse-collar."

Again a problem for Grisha: Pelageya was living in freedom, doing as she liked, and not having to account to anyone for her actions, and all at once, for no sort of reason, a stranger turns up, who has somehow acquired rights over her conduct and her property! Grisha was distressed. He longed passionately, almost to tears, to comfort this victim, as he supposed, of man's injustice. Picking out the very biggest apple in the store-room he stole into the kitchen, slipped it into Pelageya's hand, and darted headlong away.

SLEEPY

NIGHT. Varka, the little nurse, a girl of thirteen, is rocking the cradle in which the baby is lying, and humming hardly audibly:

"Hush-a-bye, my baby wee,
While I sing a song for thee."

A little green lamp is burning before the ikon; there is a string stretched from one end of the room to the other, on which baby-clothes and a pair of big black trousers are hanging. There is a big patch of green on the ceiling from the ikon lamp, and the baby-clothes and the trousers throw long shadows on the stove, on the cradle, and on Varka... When the lamp begins to flicker, the green patch and the shadows come to life, and are set in motion, as though by the wind. It is stuffy. There is a smell of cabbage soup, and of the inside of a boot-shop.

The baby's crying. For a long while he has been hoarse and exhausted with crying; but he still goes on screaming, and there is no knowing when he will stop. And Varka is sleepy. Her eyes are glued together, her head droops, her neck aches. She cannot move her eyelids or her lips, and she feels as though her face is dried and wooden, as though her head has become as small as the head of a pin.

"Hush-a-bye, my baby wee," she hums, "while I cook the groats for thee.."

A cricket is churring in the stove. Through the door in the next room the master and the apprentice Afanasy are snoring... The cradle creaks plaintively, Varka murmurs – and it all blends into that soothing music of the night to which it is so sweet to listen, when one is lying in bed. Now that music is merely irritating and oppressive, because it goads her to sleep, and she must not sleep; if Varka – God forbid! – should fall asleep, her master and mistress would beat her.

The lamp flickers. The patch of green and the shadows are set in motion, forcing themselves on Varka's fixed, half-open eyes, and in her half slumbering brain are fashioned into misty visions. She sees dark clouds chasing one another over the sky, and screaming like the baby. But then the wind blows, the clouds are gone, and Varka sees a broad high road covered with liquid mud; along the high road stretch files of wagons, while people with wallets on their backs are trudging along and shadows flit backwards and forwards; on both sides she can see forests through the cold harsh mist. All at once the people with their wallets and their shadows fall on the ground in the liquid mud. "What is that for?" Varka asks. "To sleep, to sleep!" they answer her. And they fall sound asleep, and sleep sweetly, while crows and magpies sit on the telegraph wires, scream like the baby, and try to wake them.

"Hush-a-bye, my baby wee, and I will sing a song to thee," murmurs

Varka, and now she sees herself in a dark stuffy hut.

Her dead father, Yefim Stepanov, is tossing from side to side on the floor. She does not see him, but she hears him moaning and rolling on the floor from pain. "His guts have burst," as he says; the pain is so violent that he cannot utter a single word, and can only draw in his breath and clack his teeth like the rattling of a drum:

"Boo – boo – boo – boo.."

Her mother, Pelageya, has run to the master's house to say that Yefim is dying. She has been gone a long time, and ought to be back. Varka lies awake on the stove, and hears her father's "boo – boo – boo." And then she hears someone has driven up to the hut. It is a young doctor from the town, who has been sent from the big house where he is staying on a visit. The doctor comes into the hut; he cannot be seen in the darkness, but he can be heard coughing and rattling the door.

"Light a candle," he says.

"Boo – boo – boo," answers Yefim.

Pelageya rushes to the stove and begins looking for the broken pot with the matches. A minute passes in silence. The doctor, feeling in his pocket, lights a match.

"In a minute, sir, in a minute," says Pelageya. She rushes out of the hut, and soon afterwards comes back with a bit of candle.

Yefim's cheeks are rosy and his eyes are shining, and there is a peculiar keenness in his glance, as though he were seeing right through the hut and the doctor.

"Come, what is it? What are you thinking about?" says the doctor, bending down to him. "Aha! have you had this long?"

"What? Dying, your honour, my hour has come... I am not to stay among the living."

"Don't talk nonsense! We will cure you!"

"That's as you please, your honour, we humbly thank you, only we understand... Since death has come, there it is."

The doctor spends a quarter of an hour over Yefim, then he gets up and says:

"I can do nothing. You must go into the hospital, there they will operate on you. Go at once.. You must go! It's rather late, they will all be asleep in the hospital, but that doesn't matter, I will give you a note. Do you hear?"

"Kind sir, but what can he go in?" says Pelageya. "We have no horse."

"Never mind. I'll ask your master, he'll let you have a horse."

The doctor goes away, the candle goes out, and again there is the sound of "boo – boo – boo." Half an hour later someone drives up to the hut. A cart has been sent to take Yefim to the hospital. He gets ready and goes..

But now it is a clear bright morning. Pelageya is not at home; she has gone to the hospital to find what is being done to Yefim. Somewhere there is a baby crying, and Varka hears someone singing with her own voice:

"Hush-a-bye, my baby wee, I will sing a song to thee."

Pelageya comes back; she crosses herself and whispers:

"They put him to rights in the night, but towards morning he gave up his soul to God... The Kingdom of Heaven be his and peace everlasting... They say he was taken too late... He ought to have gone sooner.."

Varka goes out into the road and cries there, but all at once someone hits her on the back of her head so hard that her forehead knocks against a birch tree. She raises her eyes, and sees facing her, her master, the shoemaker.

"What are you about, you scabby slut?" he says. "The child is crying, and you are asleep!"

He gives her a sharp slap behind the ear, and she shakes her head, rocks the cradle, and murmurs her song. The green patch and the shadows from the trousers and the baby-clothes move up and down, nod to her, and soon take possession of her brain again. Again she sees the high road covered with liquid mud. The people with wallets on their backs and the shadows have lain down and are fast asleep. Looking at them, Varka has a passionate longing for sleep; she would lie down with enjoyment, but her mother Pelageya is walking beside her, hurrying her on. They are hastening together to the town to find situations.

"Give alms, for Christ's sake!" her mother begs of the people they meet. "Show us the Divine Mercy, kind-hearted gentlefolk!"

"Give the baby here!" a familiar voice answers. "Give the baby here!" the same voice repeats, this time harshly and angrily. "Are you asleep, you wretched girl?"

Varka jumps up, and looking round grasps what is the matter: there is no high road, no Pelageya, no people meeting them, there is only her mistress, who has come to feed the baby, and is standing in the middle of the room. While the stout, broad-shouldered woman nurses the child and soothes it, Varka stands looking at her and waiting till she has done. And outside the windows the air is already

turning blue, the shadows and the green patch on the ceiling are visibly growing pale, it will soon be morning.

"Take him," says her mistress, buttoning up her chemise over her bosom; "he is crying. He must be bewitched."

Varka takes the baby, puts him in the cradle and begins rocking it again. The green patch and the shadows gradually disappear, and now there is nothing to force itself on her eyes and cloud her brain. But she is as sleepy as before, fearfully sleepy! Varka lays her head on the edge of the cradle, and rocks her whole body to overcome her sleepiness, but yet her eyes are glued together, and her head is heavy.

"Varka, heat the stove!" she hears the master's voice through the door.

So it is time to get up and set to work. Varka leaves the cradle, and runs to the shed for firewood. She is glad. When one moves and runs about, one is not so sleepy as when one is sitting down. She brings the wood, heats the stove, and feels that her wooden face is getting supple again, and that her thoughts are growing clearer.

"Varka, set the samovar!" shouts her mistress.

Varka splits a piece of wood, but has scarcely time to light the splinters and put them in the samovar, when she hears a fresh order:

"Varka, clean the master's goloshes!"

She sits down on the floor, cleans the goloshes, and thinks how nice it would be to put her head into a big deep golosh, and have a little nap in it... And all at once the golosh grows, swells, fills up the whole room. Varka drops the brush, but at once shakes her head, opens her eyes wide, and tries to look at things so that they may not grow big and move before her eyes.

"Varka, wash the steps outside; I am ashamed for the customers to see them!"

Varka washes the steps, sweeps and dusts the rooms, then heats another stove and runs to the shop. There is a great deal of work: she hasn't one minute free.

But nothing is so hard as standing in the same place at the kitchen table peeling potatoes. Her head droops over the table, the potatoes dance before her eyes, the knife tumbles out of her hand while her fat, angry mistress is moving about near her with her sleeves tucked up, talking so loud that it makes a ringing in Varka's ears. It is agonising, too, to wait at dinner, to wash, to sew, there are minutes when she longs to flop on to the floor regardless of everything, and to sleep.

The day passes. Seeing the windows getting dark, Varka presses her temples that feel as though they were made of wood, and smiles, though she does not know why. The dusk of evening caresses her eyes that will hardly keep open, and promises her sound sleep soon. In the evening visitors come.

"Varka, set the samovar!" shouts her mistress. The samovar is a little one, and before the visitors have drunk all the tea they want, she has to heat it five times. After tea Varka stands for a whole hour on the same spot, looking at the visitors, and waiting for orders.

"Varka, run and buy three bottles of beer!"

She starts off, and tries to run as quickly as she can, to drive away sleep.

"Varka, fetch some vodka! Varka, where's the corkscrew? Varka, clean a herring!"

But now, at last, the visitors have gone; the lights are put out, the master and mistress go to bed.

"Varka, rock the baby!" she hears the last order.

The cricket churrs in the stove; the green patch on the ceiling and the shadows from the trousers and the baby-clothes force themselves on Varka's half-opened eyes again, wink at her and cloud her mind.

"Hush-a-bye, my baby wee," she murmurs, "and I will sing a song to thee."

And the baby screams, and is worn out with screaming. Again Varka sees the muddy high road, the people with wallets, her mother Pelageya, her father Yefim. She understands everything, she recognises everyone, but through her half sleep she cannot understand the force which binds her, hand and foot, weighs upon her, and prevents her from living. She looks round, searches for that force

that she may escape from it, but she cannot find it. At last, tired to death, she does her very utmost, strains her eyes, looks up at the flickering green patch, and listening to the screaming, finds the foe who will not let her live.

That foe is the baby.

She laughs. It seems strange to her that she has failed to grasp such a simple thing before. The green patch, the shadows, and the cricket seem to laugh and wonder too.

The hallucination takes possession of Varka. She gets up from her stool, and with a broad smile on her face and wide unblinking eyes, she walks up and down the room. She feels pleased and tickled at the thought that she will be rid directly of the baby that binds her hand and foot... Kill the baby and then sleep, sleep, sleep..

Laughing and winking and shaking her fingers at the green patch, Varka steals up to the cradle and bends over the baby. When she has strangled him, she quickly lies down on the floor, laughs with delight that she can sleep, and in a minute is sleeping as sound as the dead.

CHILDREN

PAPA and mamma and Aunt Nadya are not at home. They have gone to a christening party at the house of that old officer who rides on a little grey horse. While waiting for them to come home, Grisha, Anya, Alyosha, Sonya, and the cook's son, Andrey, are sitting at the table in the dining-room, playing at loto. To tell the truth, it is bedtime, but how can one go to sleep without hearing from mamma what the baby was like at the christening, and what they had for supper? The table, lighted by a hanging lamp, is dotted with numbers, nutshells, scraps of paper, and little bits of glass. Two cards lie in front of each player, and a heap of bits of glass for covering the numbers. In the middle of the table is a white saucer with five kopecks in it. Beside the saucer, a half-eaten apple, a pair of scissors, and a plate on which they have been told to put their nutshells. The children are playing for money. The stake is a kopeck. The rule is: if anyone cheats, he is turned out at once. There is no one in the dining-room but the players, and nurse, Agafya Ivanovna, is in the kitchen, showing the cook how to cut a pattern, while their elder brother, Vasya, a schoolboy in the fifth class, is lying on the sofa in the drawing-room, feeling bored.

They are playing with zest. The greatest excitement is expressed on the face of Grisha. He is a small boy of nine, with a head cropped so that the bare skin shows through, chubby cheeks, and thick lips like a negro's. He is already in the preparatory class, and so is regarded as grown up, and the cleverest. He is playing entirely for the sake of the money. If there had been no kopecks in the saucer, he would have been asleep long ago. His brown eyes stray uneasily and jealously over the other players' cards. The fear that he may not win, envy, and the financial combinations of which his cropped head is full, will not let him sit still and concentrate his mind. He fidgets as though he were sitting on thorns. When he wins, he snatches up the money greedily, and instantly puts it in his pocket. His sister, Anya, a girl of eight, with a sharp chin and clever shining eyes, is also afraid that someone else may win. She flushes and turns pale, and watches the players keenly. The kopecks do not interest her. Success in the game is for her a question of vanity. The other sister, Sonya, a child of six with a curly head, and a complexion such as is seen only in very healthy children, expensive dolls, and the faces on bonbon boxes, is playing loto for the process of the game itself. There is bliss all over her face. Whoever wins, she laughs and claps her hands. Alyosha, a chubby, spherical little figure, gasps, breathes hard through his nose, and stares open-eyed at the cards. He is moved neither by covetousness nor vanity. So long as he is not driven out of the room, or sent to bed, he is thankful. He looks phlegmatic, but at heart he is rather a little beast. He is not there so much for the sake of the loto, as for the sake of the misunderstandings which are inevitable in the game. He is greatly delighted if one hits another, or calls him names. He ought to have run off somewhere long ago, but he won't leave the table for a minute, for fear they should steal his counters or his kopecks. As he can only count the units and numbers which end in nought, Anya covers his numbers for him. The fifth player, the cook's son, Andrey, a dark-skinned and sickly looking boy in a cotton shirt, with a copper cross on his breast, stands motionless, looking dreamily at the numbers. He takes no interest in winning, or in the success of the others, because he is entirely engrossed by the arithmetic of the game, and its far from complex theory; "How many numbers there are in the world," he is thinking, "and how is it they don't get mixed up?"

They all shout out the numbers in turn, except Sonya and Alyosha. To vary the monotony, they have invented in the course of time a number of synonyms and comic nicknames. Seven, for instance, is called the "ovenrake," eleven the "sticks," seventy-seven "Semyon Semyonitch," ninety "grandfather," and so on. The game is going merrily.

"Thirty-two," cries Grisha, drawing the little yellow cylinders out of his father's cap. "Seventeen! Ovenrake! Twenty-eight! Lay them straight.."

Anya sees that Andrey has let twenty-eight slip. At any other time she would have pointed it out to him, but now when her vanity lies in the saucer with the kopecks, she is triumphant.

"Twenty-three!" Grisha goes on, "Semyon Semyonitch! Nine!"

"A beetle, a beetle," cries Sonya, pointing to a beetle running across the table. "Aie!"

"Don't kill it," says Alyosha, in his deep bass, "perhaps it's got children.."

Sonya follows the black beetle with her eyes and wonders about its children: what tiny little beetles they must be!

"Forty-three! One!" Grisha goes on, unhappy at the thought that

Anya has already made two fours. "Six!"

"Game! I have got the game!" cries Sonya, rolling her eyes coquettishly and giggling.

The players' countenances lengthen.

"Must make sure!" says Grisha, looking with hatred at Sonya.

Exercising his rights as a big boy, and the cleverest, Grisha takes upon himself to decide. What he wants, that they do. Sonya's reckoning is slowly and carefully verified, and to the great regret of her fellow players, it appears that she has not cheated. Another game is begun.

"I did see something yesterday!" says Anya, as though to herself. "Filipp Filippitch turned his eyelids inside out somehow and his eyes looked red and dreadful, like an evil spirit's."

"I saw it too," says Grisha. "Eight! And a boy at our school can move his ears. Twenty-seven!"

Andrey looks up at Grisha, meditates, and says:

"I can move my ears too.."

"Well then, move them."

Andrey moves his eyes, his lips, and his fingers, and fancies that his ears are moving too. Everyone laughs.

"He is a horrid man, that Filipp Filippitch," sighs Sonya. "He came into our nursery yesterday, and I had nothing on but my chemise.. And I felt so improper!"

"Game!" Grisha cries suddenly, snatching the money from the saucer.

"I've got the game! You can look and see if you like."

The cook's son looks up and turns pale.

"Then I can't go on playing any more," he whispers.

"Why not?"

"Because.. because I have got no more money."

"You can't play without money," says Grisha.

Andrey ransacks his pockets once more to make sure. Finding nothing in them but crumbs and a bitten pencil, he drops the corners of his mouth and begins blinking miserably. He is on the point of crying..

"I'll put it down for you!" says Sonya, unable to endure his look of agony. "Only mind you must pay me back afterwards."

The money is brought and the game goes on.

"I believe they are ringing somewhere," says Anya, opening her eyes wide.

They all leave off playing and gaze open-mouthed at the dark window.

The reflection of the lamp glimmers in the darkness.

"It was your fancy."

"At night they only ring in the cemetery," says Andrey.

"And what do they ring there for?"

"To prevent robbers from breaking into the church. They are afraid of the bells."

"And what do robbers break into the church for?" asks Sonya.

"Everyone knows what for: to kill the watchmen."

A minute passes in silence. They all look at one another, shudder, and go on playing. This time Andrey wins.

"He has cheated," Alyosha booms out, apropos of nothing.

"What a lie, I haven't cheated."

Andrey turns pale, his mouth works, and he gives Alyosha a slap on the head! Alyosha glares angrily, jumps up, and with one knee on the table, slaps Andrey on the cheek! Each gives the other a second blow, and both howl. Sonya, feeling such horrors too much for her, begins crying too, and the dining-room resounds with lamentations on various notes. But do not imagine that that is the end of the game. Before five minutes are over, the children are laughing and talking peaceably again. Their faces are tear-stained, but that does not prevent them from smiling; Alyosha is positively blissful, there has been a squabble!

Vasya, the fifth form schoolboy, walks into the dining-room. He looks sleepy and disillusioned.

"This is revolting!" he thinks, seeing Grisha feel in his pockets in which the kopecks are jingling. "How can they give children money? And how can they let them play games of chance? A nice way to bring them up, I must say! It's revolting!"

But the children's play is so tempting that he feels an inclination to join them and to try his luck.

"Wait a minute and I'll sit down to a game," he says.

"Put down a kopeck!"

"In a minute," he says, fumbling in his pockets. "I haven't a kopeck, but here is a rouble. I'll stake a rouble."

"No, no, no... You must put down a kopeck."

"You stupids. A rouble is worth more than a kopeck anyway," the schoolboy explains. "Whoever wins can give me change."

"No, please! Go away!"

The fifth form schoolboy shrugs his shoulders, and goes into the kitchen to get change from the servants. It appears there is not a single kopeck in the kitchen.

"In that case, you give me change," he urges Grisha, coming back from the kitchen. "I'll pay you for the change. Won't you? Come, give me ten kopecks for a rouble."

Grisha looks suspiciously at Vasya, wondering whether it isn't some trick, a swindle.

"I won't," he says, holding his pockets.

Vasya begins to get cross, and abuses them, calling them idiots and blockheads.

"I'll put down a stake for you, Vasya!" says Sonya. "Sit down." He sits down and lays two cards before him. Anya begins counting the numbers.

"I've dropped a kopeck!" Grisha announces suddenly, in an agitated voice. "Wait!"

He takes the lamp, and creeps under the table to look for the kopeck. They clutch at nutshells and all sorts of nastiness, knock their heads together, but do not find the kopeck. They begin looking again, and look till Vasya takes the lamp out of Grisha's hands and puts it in its place. Grisha goes on looking in the dark. But at last the kopeck is found. The players sit down at the table and mean to go on playing.

"Sonya is asleep!" Alyosha announces.

Sonya, with her curly head lying on her arms, is in a sweet, sound, tranquil sleep, as though she had been asleep for an hour. She has fallen asleep by accident, while the others were looking for the kopeck.

"Come along, lie on mamma's bed!" says Anya, leading her away from the table. "Come along!"

They all troop out with her, and five minutes later mamma's bed presents a curious spectacle. Sonya is asleep. Alyosha is snoring beside her. With their heads to the others' feet, sleep Grisha and Anya. The cook's son, Andrey too, has managed to snuggle in beside them. Near them lie the kopecks, that have lost their power till the next game. Good-night!

THE RUNAWAY

IT had been a long business. At first Pashka had walked with his mother in the rain, at one time across a mown field, then by forest paths, where the yellow leaves stuck to his boots; he had walked until it was daylight. Then he had stood for two hours in the dark passage, waiting for the door to open. It was not so cold and damp in the passage as in the yard, but with the high wind spurts of rain flew in even there. When the passage gradually became packed with people Pashka, squeezed among them, leaned his face against somebody's sheepskin which smelt strongly of salt fish, and sank into a doze. But at last the bolt clicked, the door flew open, and Pashka and his mother went into the waiting-room. All the patients sat on benches without stirring or speaking. Pashka looked round at them, and he too was silent, though he was seeing a great deal that was strange and funny. Only once, when a lad came into the waiting-room hopping on one leg, Pashka longed to hop too; he nudged his mother's elbow, giggled in his sleeve, and said: "Look, mammy, a sparrow."

"Hush, child, hush!" said his mother.

A sleepy-looking hospital assistant appeared at the little window.

"Come and be registered!" he boomed out.

All of them, including the funny lad who hopped, filed up to the window. The assistant asked each one his name, and his father's name, where he lived, how long he had been ill, and so on. From his mother's answers, Pashka learned that his name was not Pashka, but Pavel Galaktionov, that he was seven years old, that he could not read or write, and that he had been ill ever since Easter.

Soon after the registration, he had to stand up for a little while; the doctor in a white apron, with a towel round his waist, walked across the waiting-room. As he passed by the boy who hopped, he shrugged his shoulders, and said in a sing-song tenor:

"Well, you are an idiot! Aren't you an idiot? I told you to come on Monday, and you come on Friday. It's nothing to me if you don't come at all, but you know, you idiot, your leg will be done for!"

The lad made a pitiful face, as though he were going to beg for alms, blinked, and said:

"Kindly do something for me, Ivan Mikolaitch!"

"It's no use saying 'Ivan Mikolaitch,'" the doctor mimicked him. "You were told to come on Monday, and you ought to obey. You are an idiot, and that is all about it."

The doctor began seeing the patients. He sat in his little room, and called up the patients in turn. Sounds were continually coming from the little room, piercing wails, a child's crying, or the doctor's angry words:

"Come, why are you bawling? Am I murdering you, or what? Sit quiet!"

Pashka's turn came.

"Pavel Galaktionov!" shouted the doctor.

His mother was aghast, as though she had not expected this summons, and taking Pashka by the hand, she led him into the room.

The doctor was sitting at the table, mechanically tapping on a thick book with a little hammer.

"What's wrong?" he asked, without looking at them.

"The little lad has an ulcer on his elbow, sir," answered his mother, and her face assumed an expression as though she really were terribly grieved at Pashka's ulcer.

"Undress him!"

Pashka, panting, unwound the kerchief from his neck, then wiped his nose on his sleeve, and began deliberately pulling off his sheepskin.

"Woman, you have not come here on a visit!" said the doctor angrily.

"Why are you dawdling? You are not the only one here."

Pashka hurriedly flung the sheepskin on the floor, and with his mother's help took off his shirt.. The doctor looked at him lazily, and patted him on his bare stomach.

"You have grown quite a respectable corporation, brother Pashka," he said, and heaved a sigh. "Come, show me your elbow."

Pashka looked sideways at the basin full of bloodstained slops, looked at the doctor's apron, and began to cry.

"May-ay!" the doctor mimicked him. "Nearly old enough to be married, spoilt boy, and here he is blubbering! For shame!"

Pashka, trying not to cry, looked at his mother, and in that look could be read the entreaty: "Don't tell them at home that I cried at the hospital."

The doctor examined his elbow, pressed it, heaved a sigh, clicked with his lips, then pressed it again.

"You ought to be beaten, woman, but there is no one to do it," he said. "Why didn't you bring him before? Why, the whole arm is done for. Look, foolish woman. You see, the joint is diseased!"

"You know best, kind sir." sighed the woman.

"Kind sir... She's let the boy's arm rot, and now it is 'kind sir.' What kind of workman will he be without an arm? You'll be nursing him and looking after him for ages. I bet if you had had a pimple on your nose, you'd have run to the hospital quick enough, but you have left your boy to rot for six months. You are all like that."

The doctor lighted a cigarette. While the cigarette smoked, he scolded the woman, and shook his head in time to the song he was humming inwardly, while he thought of something else. Pashka stood naked before him, listening and looking at the smoke. When the cigarette went out, the doctor started, and said in a lower tone:

"Well, listen, woman. You can do nothing with ointments and drops in this case. You must leave him in the hospital."

"If necessary, sir, why not?"

"We must operate on him. You stop with me, Pashka," said the doctor, slapping Pashka on the shoulder. "Let mother go home, and you and I will stop here, old man. It's nice with me, old boy, it's first-rate here. I'll tell you what we'll do, Pashka, we will go catching finches together. I will show you a fox! We will go visiting together! Shall we? And mother will come for you tomorrow! Eh?"

Pashka looked inquiringly at his mother.

"You stay, child!" she said.

"He'll stay, he'll stay!" cried the doctor gleefully. "And there is no need to discuss it. I'll show him a live fox! We will go to the fair together to buy candy! Marya Denisovna, take him upstairs!"

The doctor, apparently a light-hearted and friendly fellow, seemed glad to have company; Pashka wanted to oblige him, especially as he had never in his life been to a fair, and would have been glad to have a look at a live fox, but how could he do without his mother?

After a little reflection he decided to ask the doctor to let his mother stay in the hospital too, but before he had time to open his mouth the lady assistant was already taking him upstairs. He walked up and looked about him with his mouth open. The staircase, the floors, and the doorposts – everything huge, straight, and bright-were painted a splendid yellow colour, and had a delicious smell of Lenten oil. On all sides lamps were hanging, strips of carpet stretched along the floor, copper taps stuck out on the walls. But best of all Pashka liked the bedstead upon which he was made to sit down, and the grey woollen coverlet. He touched the pillows and the coverlet with his hands, looked round the ward, and made up his mind that it was very nice at the doctor's.

The ward was not a large one, it consisted of only three beds. One bed stood empty, the second was occupied by Pashka, and on the third sat an old man with sour eyes, who kept coughing and spitting into a mug. From Pashka's bed part of another ward could be seen with two beds; on one a very pale wasted-looking man with an india-rubber bottle on his head was asleep; on the other a peasant with his head tied up, looking very like a woman, was sitting with his arms spread out.

After making Pashka sit down, the assistant went out and came back a little later with a bundle of clothes under her arm.

"These are for you," she said, "put them on."

Pashka undressed and, not without satisfaction began attiring himself in his new array. When he had put on the shirt, the drawers, and the little grey dressing-gown, he looked at himself complacently, and thought that it would not be bad to walk through the village in that costume. His imagination pictured his mother's sending him to the kitchen garden by the river to gather cabbage leaves for the little pig; he saw himself walking along, while the boys and girls surrounded him and looked with envy at his little dressing-gown.

A nurse came into the ward, bringing two tin bowls, two spoons, and two pieces of bread. One bowl she set before the old man, the other before Pashka.

"Eat!" she said.

Looking into his bowl, Pashka saw some rich cabbage soup, and in the soup a piece of meat, and thought again that it was very nice at the doctor's, and that the doctor was not nearly so cross as he had seemed at first. He spent a long time swallowing the soup, licking the spoon after each mouthful, then when there was nothing left in the bowl but the meat he stole a look at the old man, and felt envious that he was still eating the soup. With a sigh Pashka attacked the meat, trying to make it last as long as possible, but his efforts were fruitless; the meat, too, quickly vanished. There was nothing left but the piece of bread. Plain bread without anything on it was not appetising, but there was no help for it. Pashka thought a little, and ate the bread. At that moment the nurse came in with another bowl. This time there was roast meat with potatoes in the bowl.

"And where is the bread?" asked the nurse.

Instead of answering, Pashka puffed out his cheeks, and blew out the air.

"Why did you gobble it all up?" said the nurse reproachfully. "What are you going to eat your meat with?"

She went and fetched another piece of bread. Pashka had never eaten roast meat in his life, and trying it now found it very nice. It vanished quickly, and then he had a piece of bread left bigger than the first. When the old man had finished his dinner, he put away the remains of his bread in a little table. Pashka meant to do the same, but on second thoughts ate his piece.

When he had finished he went for a walk. In the next ward, besides the two he had seen from the door, there were four other people. Of these only one drew his attention. This was a tall, extremely emaciated peasant with a morose-looking, hairy face. He was sitting on the bed, nodding his head and swinging his right arm all the time like a pendulum. Pashka could not take his eyes off him for a long time. At first the man's regular pendulum-like movements seemed to him curious, and he thought they were done for the general amusement, but when he looked into the man's face he felt frightened, and realised that he was terribly ill. Going into a third ward he saw two peasants with dark red faces as though they were smeared with clay. They were sitting motionless on their beds, and with their strange faces, in which it was hard to distinguish their features, they looked like heathen idols.

"Auntie, why do they look like that?" Pashka asked the nurse.

"They have got smallpox, little lad."

Going back to his own ward, Pashka sat down on his bed and began waiting for the doctor to come and take him to catch finches, or to go to the fair. But the doctor did not come. He got a passing glimpse of a hospital assistant at the door of the next ward. He bent over the patient on whose head lay a bag of ice, and cried: "Mihailo!"

But the sleeping man did not stir. The assistant made a gesture and went away. Pashka scrutinised the old man, his next neighbour. The old man coughed without ceasing and spat into a mug. His cough had a long-drawn-out, creaking sound.

Pashka liked one peculiarity about him; when he drew the air in as he coughed, something in his chest whistled and sang on different notes.

"Grandfather, what is it whistles in you?" Pashka asked.

The old man made no answer. Pashka waited a little and asked:

"Grandfather, where is the fox?"

"What fox?"

"The live one."

"Where should it be? In the forest!"

A long time passed, but the doctor still did not appear. The nurse brought in tea, and scolded Pashka for not having saved any bread for his tea; the assistant came once more and set to work to wake Mihailo. It turned blue outside the windows, the wards were lighted up, but the doctor did not appear. It was too late now to go to the fair and catch finches; Pashka stretched himself on his bed and began thinking. He remembered the candy promised him by the doctor, the face and voice of his mother, the darkness in his hut at home, the stove, peevish granny Yegorovna.. and he suddenly felt sad and dreary. He remembered that his mother was coming for him next day, smiled, and shut his eyes.

He was awakened by a rustling. In the next ward someone was stepping about and speaking in a whisper. Three figures were moving about Mihailo's bed in the dim light of the night-light and the ikon lamp.

"Shall we take him, bed and all, or without?" asked one of them.

"Without. You won't get through the door with the bed."

"He's died at the wrong time, the Kingdom of Heaven be his!"

One took Mihailo by his shoulders, another by his legs and lifted him up: Mihailo's arms and the skirt of his dressing-gown hung limply to the ground. A third – it was the peasant who looked like a woman – crossed himself, and all three tramping clumsily with their feet and stepping on Mihailo's skirts, went out of the ward.

There came the whistle and humming on different notes from the chest of the old man who was asleep. Pashka listened, peeped at the dark windows, and jumped out of bed in terror.

"Ma-a-mka!" he moaned in a deep bass.

And without waiting for an answer, he rushed into the next ward. There the darkness was dimly lighted up by a night-light and the ikon lamp; the patients, upset by the death of Mihailo, were sitting on their bedsteads: their dishevelled figures, mixed up with the shadows, looked broader, taller, and seemed to be growing bigger and bigger; on the furthest bedstead in the corner, where it was darkest, there sat the peasant moving his head and his hand.

Pashka, without noticing the doors, rushed into the smallpox ward, from there into the corridor, from the corridor he flew into a big room where monsters, with long hair and the faces of old women, were lying and sitting on the beds. Running through the women's wing he found himself again in the corridor, saw the banisters of the staircase he knew already, and ran downstairs. There he recognised the waiting-room in which he had sat that morning, and began looking for the door into the open air.

The latch creaked, there was a whiff of cold wind, and Pashka, stumbling, ran out into the yard. He had only one thought – to run, to run! He did not know the way, but felt convinced that if he ran he would be sure to find himself at home with his mother. The sky was overcast, but there was a moon behind the clouds. Pashka ran from the steps straight forward, went round the barn and stumbled into some thick bushes; after stopping for a minute and thinking, he dashed back again to the hospital, ran round it, and stopped again undecided; behind the hospital there were white crosses.

"Ma-a-mka!" he cried, and dashed back.

Running by the dark sinister buildings, he saw one lighted window.

The bright red patch looked dreadful in the darkness, but Pashka, frantic with terror, not knowing where to run, turned towards it. Beside the window was a porch with steps, and a front door with a white board on it; Pashka ran up the steps, looked in at the window, and was at once possessed by intense overwhelming joy. Through the window he saw the merry affable doctor sitting at the table

reading a book. Laughing with happiness, Pashka stretched out his hands to the person he knew and tried to call out, but some unseen force choked him and struck at his legs; he staggered and fell down on the steps unconscious.

When he came to himself it was daylight, and a voice he knew very well, that had promised him a fair, finches, and a fox, was saying beside him:

"Well, you are an idiot, Pashka! Aren't you an idiot? You ought to be beaten, but there's no one to do it."

GRISHA

GRISHA, a chubby little boy, born two years and eight months ago, is walking on the boulevard with his nurse. He is wearing a long, wadded pelisse, a scarf, a big cap with a fluffy pom-pom, and warm over-boots. He feels hot and stifled, and now, too, the rollicking April sunshine is beating straight in his face, and making his eyelids tingle.

The whole of his clumsy, timidly and uncertainly stepping little figure expresses the utmost bewilderment.

Hitherto Grisha has known only a rectangular world, where in one corner stands his bed, in the other nurse's trunk, in the third a chair, while in the fourth there is a little lamp burning. If one looks under the bed, one sees a doll with a broken arm and a drum; and behind nurse's trunk, there are a great many things of all sorts: cotton reels, boxes without lids, and a broken Jack-a-dandy. In that world, besides nurse and Grisha, there are often mamma and the cat. Mamma is like a doll, and puss is like papa's fur-coat, only the coat hasn't got eyes and a tail. From the world which is called the nursery a door leads to a great expanse where they have dinner and tea. There stands Grisha's chair on high legs, and on the wall hangs a clock which exists to swing its pendulum and chime. From the dining-room, one can go into a room where there are red arm-chairs. Here, there is a dark patch on the carpet, concerning which fingers are still shaken at Grisha. Beyond that room is still another, to which one is not admitted, and where one sees glimpses of papa – an extremely enigmatical person! Nurse and mamma are comprehensible: they dress Grisha, feed him, and put him to bed, but what papa exists for is unknown. There is another enigmatical person, auntie, who presented Grisha with a drum. She appears and disappears. Where does she disappear to? Grisha has more than once looked under the bed, behind the trunk, and under the sofa, but she was not there.

In this new world, where the sun hurts one's eyes, there are so many papas and mammas and aunties, that there is no knowing to whom to run. But what is stranger and more absurd than anything is the horses. Grisha gazes at their moving legs, and can make nothing of it. He looks at his nurse for her to solve the mystery, but she does not speak.

All at once he hears a fearful tramping... A crowd of soldiers, with red faces and bath brooms under their arms, move in step along the boulevard straight upon him. Grisha turns cold all over with terror, and looks inquiringly at nurse to know whether it is dangerous. But nurse neither weeps nor runs away, so there is no danger. Grisha looks after the soldiers, and begins to move his feet in step with them himself.

Two big cats with long faces run after each other across the boulevard, with their tongues out, and their tails in the air. Grisha thinks that he must run too, and runs after the cats.

"Stop!" cries nurse, seizing him roughly by the shoulder. "Where are you off to? Haven't you been told not to be naughty?"

Here there is a nurse sitting holding a tray of oranges. Grisha passes by her, and, without saying anything, takes an orange.

"What are you doing that for?" cries the companion of his travels, slapping his hand and snatching away the orange. "Silly!"

Now Grisha would have liked to pick up a bit of glass that was lying at his feet and gleaming like a lamp, but he is afraid that his hand will be slapped again.

"My respects to you!" Grisha hears suddenly, almost above his ear, a loud thick voice, and he sees a tall man with bright buttons.

To his great delight, this man gives nurse his hand, stops, and begins talking to her. The brightness of the sun, the noise of the carriages, the horses, the bright buttons are all so impressively new and not dreadful, that Grisha's soul is filled with a feeling of enjoyment and he begins to laugh.

"Come along! Come along!" he cries to the man with the bright buttons, tugging at his coattails.

"Come along where?" asks the man.

"Come along!" Grisha insists.

He wants to say that it would be just as well to take with them papa, mamma, and the cat, but his tongue does not say what he wants to.

A little later, nurse turns out of the boulevard, and leads Grisha into a big courtyard where there is still snow; and the man with the bright buttons comes with them too. They carefully avoid the lumps of snow and the puddles, then, by a dark and dirty staircase, they go into a room. Here there is a great deal of smoke, there is a smell of roast meat, and a woman is standing by the stove frying cutlets. The cook and the nurse kiss each other, and sit down on the bench together with the man, and begin talking in a low voice. Grisha, wrapped up as he is, feels insufferably hot and stifled.

"Why is this?" he wonders, looking about him.

He sees the dark ceiling, the oven fork with two horns, the stove which looks like a great black hole.

"Mam-ma," he drawls.

"Come, come, come!" cries the nurse. "Wait a bit!"

The cook puts a bottle on the table, two wine-glasses, and a pie. The two women and the man with the bright buttons clink glasses and empty them several times, and, the man puts his arm round first the cook and then the nurse. And then all three begin singing in an undertone.

Grisha stretches out his hand towards the pie, and they give him a piece of it. He eats it and watches nurse drinking... He wants to drink too.

"Give me some, nurse!" he begs.

The cook gives him a sip out of her glass. He rolls his eyes, blinks, coughs, and waves his hands for a long time afterwards, while the cook looks at him and laughs.

When he gets home Grisha begins to tell mamma, the walls, and the bed where he has been, and what he has seen. He talks not so much with his tongue, as with his face and his hands. He shows how the sun shines, how the horses run, how the terrible stove looks, and how the cook drinks..

In the evening he cannot get to sleep. The soldiers with the brooms, the big cats, the horses, the bit of glass, the tray of oranges, the bright buttons, all gathered together, weigh on his brain. He tosses from side to side, babbles, and, at last, unable to endure his excitement, begins crying.

"You are feverish," says mamma, putting her open hand on his forehead.

"What can have caused it?"

"Stove!" wails Grisha. "Go away, stove!"

"He must have eaten too much." mamma decides.

And Grisha, shattered by the impressions of the new life he has just experienced, receives a spoonful of castor-oil from mamma.

OYSTERS

I NEED no great effort of memory to recall, in every detail, the rainy autumn evening when I stood with my father in one of the more frequented streets of Moscow, and felt that I was gradually being overcome by a strange illness. I had no pain at all, but my legs were giving way under me, the words stuck in my throat, my head slipped weakly on one side.. It seemed as though, in a moment, I must fall down and lose consciousness.

If I had been taken into a hospital at that minute, the doctors would have had to write over my bed: *Fames*, a disease which is not in the manuals of medicine.

Beside me on the pavement stood my father in a shabby summer overcoat and a serge cap, from which a bit of white wadding was sticking out. On his feet he had big heavy goloshes. Afraid, vain man, that people would see that his feet were bare under his goloshes, he had drawn the tops of some old boots up round the calves of his legs.

This poor, foolish, queer creature, whom I loved the more warmly the more ragged and dirty his smart summer overcoat became, had come to Moscow, five months before, to look for a job as copying-clerk. For those five months he had been trudging about Moscow looking for work, and it was only on that day that he had brought himself to go into the street to beg for alms.

Before us was a big house of three storeys, adorned with a blue signboard with the word "Restaurant" on it. My head was drooping feebly backwards and on one side, and I could not help looking upwards at the lighted windows of the restaurant. Human figures were flitting about at the windows. I could see the right side of the orchestrion, two oleographs, hanging lamps.. Staring into one window, I saw a patch of white. The patch was motionless, and its rectangular outlines stood out sharply against the dark, brown background. I looked intently and made out of the patch a white placard on the wall. Something was written on it, but what it was, I could not see..

For half an hour I kept my eyes on the placard. Its white attracted my eyes, and, as it were, hypnotised my brain. I tried to read it, but my efforts were in vain.

At last the strange disease got the upper hand.

The rumble of the carriages began to seem like thunder, in the stench of the street I distinguished a thousand smells. The restaurant lights and the lamps dazzled my eyes like lightning. My five senses were overstrained and sensitive beyond the normal. I began to see what I had not seen before.

"Oysters." I made out on the placard.

A strange word! I had lived in the world eight years and three months, but had never come across that word. What did it mean? Surely it was not the name of the restaurant-keeper? But signboards with names on them always hang outside, not on the walls indoors!

"Papa, what does 'oysters' mean?" I asked in a husky voice, making an effort to turn my face towards my father.

My father did not hear. He was keeping a watch on the movements of the crowd, and following every passer-by with his eyes... From his eyes I saw that he wanted to say something to the passer-by, but the fatal word hung like a heavy weight on his trembling lips and could not be flung off. He even took a step after one passer-by and touched him on the sleeve, but when he turned round, he said, "I beg your pardon," was overcome with confusion, and staggered back.

"Papa, what does 'oysters' mean?" I repeated.

"It is an animal.. that lives in the sea."

I instantly pictured to myself this unknown marine animal... I thought it must be something midway between a fish and a crab. As it was from the sea they made of it, of course, a very nice hot fish soup with savoury pepper and laurel leaves, or broth with vinegar and fricassee of fish and cabbage, or crayfish sauce, or served it cold with horse-radish... I vividly imagined it being brought

from the market, quickly cleaned, quickly put in the pot, quickly, quickly, for everyone was hungry.. awfully hungry! From the kitchen rose the smell of hot fish and crayfish soup.

I felt that this smell was tickling my palate and nostrils, that it was gradually taking possession of my whole body... The restaurant, my father, the white placard, my sleeves were all smelling of it, smelling so strongly that I began to chew. I moved my jaws and swallowed as though I really had a piece of this marine animal in my mouth.

My legs gave way from the blissful sensation I was feeling, and I clutched at my father's arm to keep myself from falling, and leant against his wet summer overcoat. My father was trembling and shivering. He was cold.

"Papa, are oysters a Lenten dish?" I asked.

"They are eaten alive." said my father. "They are in shells like tortoises, but.. in two halves."

The delicious smell instantly left off affecting me, and the illusion vanished... Now I understood it all!

"How nasty," I whispered, "how nasty!"

So that's what "oysters" meant! I imagined to myself a creature like a frog. A frog sitting in a shell, peeping out from it with big, glittering eyes, and moving its revolting jaws. I imagined this creature in a shell with claws, glittering eyes, and a slimy skin, being brought from the market... The children would all hide while the cook, frowning with an air of disgust, would take the creature by its claw, put it on a plate, and carry it into the dining-room. The grown-ups would take it and eat it, eat it alive with its eyes, its teeth, its legs! While it squeaked and tried to bite their lips..

I frowned, but.. but why did my teeth move as though I were munching? The creature was loathsome, disgusting, terrible, but I ate it, ate it greedily, afraid of distinguishing its taste or smell. As soon as I had eaten one, I saw the glittering eyes of a second, a third.. I ate them too... At last I ate the table-napkin, the plate, my father's goloshes, the white placard.. I ate everything that caught my eye, because I felt that nothing but eating would take away my illness. The oysters had a terrible look in their eyes and were loathsome. I shuddered at the thought of them, but I wanted to eat! To eat!

"Oysters! Give me some oysters!" was the cry that broke from me and

I stretched out my hand.

"Help us, gentlemen!" I heard at that moment my father say, in a hollow and shaking voice. "I am ashamed to ask but – my God! – I can bear no more!"

"Oysters!" I cried, pulling my father by the skirts of his coat.

"Do you mean to say you eat oysters? A little chap like you!" I heard laughter close to me.

Two gentlemen in top hats were standing before us, looking into my face and laughing.

"Do you really eat oysters, youngster? That's interesting! How do you eat them?"

I remember that a strong hand dragged me into the lighted restaurant. A minute later there was a crowd round me, watching me with curiosity and amusement. I sat at a table and ate something slimy, salt with a flavour of dampness and mouldiness. I ate greedily without chewing, without looking and trying to discover what I was eating. I fancied that if I opened my eyes I should see glittering eyes, claws, and sharp teeth.

All at once I began biting something hard, there was a sound of a scrunching.

"Ha, ha! He is eating the shells," laughed the crowd. "Little silly, do you suppose you can eat that?"

After that I remember a terrible thirst. I was lying in my bed, and could not sleep for heartburn and the strange taste in my parched mouth. My father was walking up and down, gesticulating with his hands.

"I believe I have caught cold," he was muttering. "I've a feeling in my head as though someone were sitting on it... Perhaps it is because I have not.. er.. eaten anything to-day... I really am a queer, stupid creature... I saw those gentlemen pay ten roubles for the oysters. Why didn't I go up to them and ask them.. to lend me something? They would have given something."

Towards morning, I fell asleep and dreamt of a frog sitting in a shell, moving its eyes. At midday I was awakened by thirst, and looked for my father: he was still walking up and down and gesticulating.

HOME

"SOMEONE came from the Grigoryevs' to fetch a book, but I said you were not at home. The postman brought the newspaper and two letters. By the way, Yevgeny Petrovitch, I should like to ask you to speak to Seryozha. To-day, and the day before yesterday, I have noticed that he is smoking. When I began to expostulate with him, he put his fingers in his ears as usual, and sang loudly to drown my voice."

Yevgeny Petrovitch Bykovsky, the prosecutor of the circuit court, who had just come back from a session and was taking off his gloves in his study, looked at the governess as she made her report, and laughed.

"Seryozha smoking." he said, shrugging his shoulders. "I can picture the little cherub with a cigarette in his mouth! Why, how old is he?"

"Seven. You think it is not important, but at his age smoking is a bad and pernicious habit, and bad habits ought to be eradicated in the beginning."

"Perfectly true. And where does he get the tobacco?"

"He takes it from the drawer in your table."

"Yes? In that case, send him to me."

When the governess had gone out, Bykovsky sat down in an arm-chair before his writing-table, shut his eyes, and fell to thinking. He pictured his Seryozha with a huge cigar, a yard long, in the midst of clouds of tobacco smoke, and this caricature made him smile; at the same time, the grave, troubled face of the governess called up memories of the long past, half-forgotten time when smoking aroused in his teachers and parents a strange, not quite intelligible horror. It really was horror. Children were mercilessly flogged and expelled from school, and their lives were made a misery on account of smoking, though not a single teacher or father knew exactly what was the harm or sinfulness of smoking. Even very intelligent people did not scruple to wage war on a vice which they did not understand. Yevgeny Petrovitch remembered the head-master of the high school, a very cultured and good-natured old man, who was so appalled when he found a high-school boy with a cigarette in his mouth that he turned pale, immediately summoned an emergency committee of the teachers, and sentenced the sinner to expulsion. This was probably a law of social life: the less an evil was understood, the more fiercely and coarsely it was attacked.

The prosecutor remembered two or three boys who had been expelled and their subsequent life, and could not help thinking that very often the punishment did a great deal more harm than the crime itself. The living organism has the power of rapidly adapting itself, growing accustomed and inured to any atmosphere whatever, otherwise man would be bound to feel at every moment what an irrational basis there often is underlying his rational activity, and how little of established truth and certainty there is even in work so responsible and so terrible in its effects as that of the teacher, of the lawyer, of the writer..

And such light and discursive thoughts as visit the brain only when it is weary and resting began straying through Yevgeny Petrovitch's head; there is no telling whence and why they come, they do not remain long in the mind, but seem to glide over its surface without sinking deeply into it. For people who are forced for whole hours, and even days, to think by routine in one direction, such free private thinking affords a kind of comfort, an agreeable solace.

It was between eight and nine o'clock in the evening. Overhead, on the second storey, someone was walking up and down, and on the floor above that four hands were playing scales. The pacing of the man overhead who, to judge from his nervous step, was thinking of something harassing, or was suffering from toothache, and the monotonous scales gave the stillness of the evening a drowsiness that disposed to lazy reveries. In the nursery, two rooms away, the governess and Seryozha were talking.

"Pa-pa has come!" carolled the child. "Papa has co-ome. Pa! Pa!"

Pa!"

"*Votre père vous appelle, allez vite!*" cried the governess, shrill as a frightened bird. "I am speaking to you!"

"What am I to say to him, though?" Yevgeny Petrovitch wondered.

But before he had time to think of anything whatever his son Seryozha, a boy of seven, walked into the study.

He was a child whose sex could only have been guessed from his dress: weakly, white-faced, and fragile. He was limp like a hot-house plant, and everything about him seemed extraordinarily soft and tender: his movements, his curly hair, the look in his eyes, his velvet jacket.

"Good evening, papa!" he said, in a soft voice, clambering on to his father's knee and giving him a rapid kiss on his neck. "Did you send for me?"

"Excuse me, Sergey Yevgenitch," answered the prosecutor, removing him from his knee. "Before kissing we must have a talk, and a serious talk.. I am angry with you, and don't love you any more. I tell you, my boy, I don't love you, and you are no son of mine.."

Seryozha looked intently at his father, then shifted his eyes to the table, and shrugged his shoulders.

"What have I done to you?" he asked in perplexity, blinking. "I haven't been in your study all day, and I haven't touched anything."

"Natalya Semyonovna has just been complaining to me that you have been smoking... Is it true? Have you been smoking?"

"Yes, I did smoke once... That's true.."

"Now you see you are lying as well," said the prosecutor, frowning to disguise a smile. "Natalya Semyonovna has seen you smoking twice. So you see you have been detected in three misdeeds: smoking, taking someone else's tobacco, and lying. Three faults."

"Oh yes," Seryozha recollected, and his eyes smiled. "That's true, that's true; I smoked twice: to-day and before."

"So you see it was not once, but twice... I am very, very much displeased with you! You used to be a good boy, but now I see you are spoilt and have become a bad one."

Yevgeny Petrovitch smoothed down Seryozha's collar and thought:

"What more am I to say to him!"

"Yes, it's not right," he continued. "I did not expect it of you. In the first place, you ought not to take tobacco that does not belong to you. Every person has only the right to make use of his own property; if he takes anyone else's.. he is a bad man!" ("I am not saying the right thing!" thought Yevgeny Petrovitch.) "For instance, Natalya Semyonovna has a box with her clothes in it. That's her box, and we – that is, you and I – dare not touch it, as it is not ours. That's right, isn't it? You've got toy horses and pictures... I don't take them, do I? Perhaps I might like to take them, but.. they are not mine, but yours!"

"Take them if you like!" said Seryozha, raising his eyebrows. "Please don't hesitate, papa, take them! That yellow dog on your table is mine, but I don't mind... Let it stay."

"You don't understand me," said Bykovsky. "You have given me the dog, it is mine now and I can do what I like with it; but I didn't give you the tobacco! The tobacco is mine." ("I am not explaining properly!" thought the prosecutor. "It's wrong! Quite wrong!") "If I want to smoke someone else's tobacco, I must first of all ask his permission.."

Languidly linking one phrase on to another and imitating the language of the nursery, Bykovsky tried to explain to his son the meaning of property. Seryozha gazed at his chest and listened attentively (he liked talking to his father in the evening), then he leaned his elbow on the edge of the table and began screwing up his short-sighted eyes at the papers and the inkstand. His eyes strayed over the table and rested on the gum-bottle.

"Papa, what is gum made of?" he asked suddenly, putting the bottle to his eyes.

Bykovsky took the bottle out of his hands and set it in its place and went on:

"Secondly, you smoke... That's very bad. Though I smoke it does not follow that you may. I smoke and know that it is stupid, I blame myself and don't like myself for it." ("A clever teacher, I am!" he thought.) "Tobacco is very bad for the health, and anyone who smokes dies earlier than he should. It's particularly bad for boys like you to smoke. Your chest is weak, you haven't reached your full strength yet, and smoking leads to consumption and other illness in weak people. Uncle Ignat died of consumption, you know. If he hadn't smoked, perhaps he would have lived till now."

Seryozha looked pensively at the lamp, touched the lamp-shade with his finger, and heaved a sigh.

"Uncle Ignat played the violin splendidly!" he said. "His violin is at the Grigoryevs' now."

Seryozha leaned his elbows on the edge of the table again, and sank into thought. His white face wore a fixed expression, as though he were listening or following a train of thought of his own; distress and something like fear came into his big staring eyes. He was most likely thinking now of death, which had so lately carried off his mother and Uncle Ignat. Death carries mothers and uncles off to the other world, while their children and violins remain upon the earth. The dead live somewhere in the sky beside the stars, and look down from there upon the earth. Can they endure the parting?

"What am I to say to him?" thought Yevgeny Petrovitch. "He's not listening to me. Obviously he does not regard either his misdoings or my arguments as serious. How am I to drive it home?"

The prosecutor got up and walked about the study.

"Formerly, in my time, these questions were very simply settled," he reflected. "Every urchin who was caught smoking was thrashed. The cowardly and faint-hearted did actually give up smoking, any who were somewhat more plucky and intelligent, after the thrashing took to carrying tobacco in the legs of their boots, and smoking in the barn. When they were caught in the barn and thrashed again, they would go away to smoke by the river.. and so on, till the boy grew up. My mother used to give me money and sweets not to smoke. Now that method is looked upon as worthless and immoral. The modern teacher, taking his stand on logic, tries to make the child form good principles, not from fear, nor from desire for distinction or reward, but consciously."

While he was walking about, thinking, Seryozha climbed up with his legs on a chair sideways to the table, and began drawing. That he might not spoil official paper nor touch the ink, a heap of half-sheets, cut on purpose for him, lay on the table together with a blue pencil.

"Cook was chopping up cabbage to-day and she cut her finger," he said, drawing a little house and moving his eyebrows. "She gave such a scream that we were all frightened and ran into the kitchen. Stupid thing! Natalya Semyonovna told her to dip her finger in cold water, but she sucked it.. And how could she put a dirty finger in her mouth! That's not proper, you know, papa!"

Then he went on to describe how, while they were having dinner, a man with a hurdy-gurdy had come into the yard with a little girl, who had danced and sung to the music.

"He has his own train of thought!" thought the prosecutor. "He has a little world of his own in his head, and he has his own ideas of what is important and unimportant. To gain possession of his attention, it's not enough to imitate his language, one must also be able to think in the way he does. He would understand me perfectly if I really were sorry for the loss of the tobacco, if I felt injured and cried... That's why no one can take the place of a mother in bringing up a child, because she can feel, cry, and laugh together with the child. One can do nothing by logic and morality. What more shall I say to him? What?"

And it struck Yevgeny Petrovitch as strange and absurd that he, an experienced advocate, who spent half his life in the practice of reducing people to silence, forestalling what they had to say, and punishing them, was completely at a loss and did not know what to say to the boy.

"I say, give me your word of honour that you won't smoke again," he said.

"Word of hon-nour!" carolled Seryozha, pressing hard on the pencil and bending over the drawing. "Word of hon-nour!"

"Does he know what is meant by word of honour?" Bykovsky asked himself. "No, I am a poor teacher of morality! If some schoolmaster or one of our legal fellows could peep into my brain at this moment he would call me a poor stick, and would very likely suspect me of unnecessary subtlety... But in school and in court, of course, all these wretched questions are far more simply settled than at home; here one has to do with people whom one loves beyond everything, and love is exacting and complicates the question. If this boy were not my son, but my pupil, or a prisoner on his trial, I should not be so cowardly, and my thoughts would not be racing all over the place!"

Yevgeny Petrovitch sat down to the table and pulled one of Seryozha's drawings to him. In it there was a house with a crooked roof, and smoke which came out of the chimney like a flash of lightning in zigzags up to the very edge of the paper; beside the house stood a soldier with dots for eyes and a bayonet that looked like the figure 4.

"A man can't be taller than a house," said the prosecutor.

Seryozha got on his knee, and moved about for some time to get comfortably settled there.

"No, papa!" he said, looking at his drawing. "If you were to draw the soldier small you would not see his eyes."

Ought he to argue with him? From daily observation of his son the prosecutor had become convinced that children, like savages, have their own artistic standpoints and requirements peculiar to them, beyond the grasp of grown-up people. Had he been attentively observed, Seryozha might have struck a grown-up person as abnormal. He thought it possible and reasonable to draw men taller than houses, and to represent in pencil, not only objects, but even his sensations. Thus he would depict the sounds of an orchestra in the form of smoke like spherical blurs, a whistle in the form of a spiral thread... To his mind sound was closely connected with form and colour, so that when he painted letters he invariably painted the letter L yellow, M red, A black, and so on.

Abandoning his drawing, Seryozha shifted about once more, got into a comfortable attitude, and busied himself with his father's beard. First he carefully smoothed it, then he parted it and began combing it into the shape of whiskers.

"Now you are like Ivan Stepanovitch," he said, "and in a minute you will be like our porter. Papa, why is it porters stand by doors? Is it to prevent thieves getting in?"

The prosecutor felt the child's breathing on his face, he was continually touching his hair with his cheek, and there was a warm soft feeling in his soul, as soft as though not only his hands but his whole soul were lying on the velvet of Seryozha's jacket.

He looked at the boy's big dark eyes, and it seemed to him as though from those wide pupils there looked out at him his mother and his wife and everything that he had ever loved.

"To think of thrashing him," he mused. "A nice task to devise a punishment for him! How can we undertake to bring up the young? In old days people were simpler and thought less, and so settled problems boldly. But we think too much, we are eaten up by logic.. The more developed a man is, the more he reflects and gives himself up to subtleties, the more undecided and scrupulous he becomes, and the more timidity he shows in taking action. How much courage and self-confidence it needs, when one comes to look into it closely, to undertake to teach, to judge, to write a thick book.."

It struck ten.

"Come, boy, it's bedtime," said the prosecutor. "Say good-night and go."

"No, papa," said Seryozha, "I will stay a little longer. Tell me something! Tell me a story.."

"Very well, only after the story you must go to bed at once."

Yevgeny Petrovitch on his free evenings was in the habit of telling Seryozha stories. Like most people engaged in practical affairs, he did not know a single poem by heart, and could not remember a single fairy tale, so he had to improvise. As a rule he began with the stereotyped: "In a certain country, in a certain kingdom," then he heaped up all kinds of innocent nonsense and had no notion as he told the beginning how the story would go on, and how it would end. Scenes, characters, and situations were taken at random, impromptu, and the plot and the moral came of itself as it were,

with no plan on the part of the story-teller. Seryozha was very fond of this improvisation, and the prosecutor noticed that the simpler and the less ingenious the plot, the stronger the impression it made on the child.

"Listen," he said, raising his eyes to the ceiling. "Once upon a time, in a certain country, in a certain kingdom, there lived an old, very old emperor with a long grey beard, and.. and with great grey moustaches like this. Well, he lived in a glass palace which sparkled and glittered in the sun, like a great piece of clear ice. The palace, my boy, stood in a huge garden, in which there grew oranges, you know.. bergamots, cherries.. tulips, roses, and lilies-of-the-valley were in flower in it, and birds of different colours sang there... Yes... On the trees there hung little glass bells, and, when the wind blew, they rang so sweetly that one was never tired of hearing them. Glass gives a softer, tenderer note than metals... Well, what next? There were fountains in the garden... Do you remember you saw a fountain at Auntie Sonya's summer villa? Well, there were fountains just like that in the emperor's garden, only ever so much bigger, and the jets of water reached to the top of the highest poplar."

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