

**КОЛЛЕКТИВ
АВТОРОВ**

BEST RUSSIAN
SHORT
STORIES

Коллектив авторов
Best Russian Short Stories

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Best Russian Short Stories:

Содержание

INTRODUCTION	4
THE QUEEN OF SPADES	18
I	18
II	24
III	34
IV	44
V	49
VI	53
THE CLOAK	59
Конец ознакомительного фрагмента.	92

Best Russian Short Stories

INTRODUCTION

Conceive the joy of a lover of nature who, leaving the art galleries, wanders out among the trees and wild flowers and birds that the pictures of the galleries have sentimentalised. It is some such joy that the man who truly loves the noblest in letters feels when tasting for the first time the simple delights of Russian literature. French and English and German authors, too, occasionally, offer works of lofty, simple naturalness; but the very keynote to the whole of Russian literature is simplicity, naturalness, veraciousness.

Another essentially Russian trait is the quite unaffected conception that the lowly are on a plane of equality with the so-called upper classes. When the Englishman Dickens wrote with his profound pity and understanding of the poor, there was yet a bit; of remoteness, perhaps, even, a bit of caricature, in his treatment of them. He showed their sufferings to the rest of the world with a "Behold how the other half lives!" The Russian writes of the poor, as it were, from within, as one of them, with no eye to theatrical effect upon the well-to-do. There is no insistence upon peculiar virtues or vices. The poor are portrayed

just as they are, as human beings like the rest of us. A democratic spirit is reflected, breathing a broad humanity, a true universality, an unstudied generosity that proceed not from the intellectual conviction that to understand all is to forgive all, but from an instinctive feeling that no man has the right to set himself up as a judge over another, that one can only observe and record.

In 1834 two short stories appeared, *The Queen of Spades*, by Pushkin, and *The Cloak*, by Gogol. The first was a finishing-off of the old, outgoing style of romanticism, the other was the beginning of the new, the characteristically Russian style. We read Pushkin's *Queen of Spades*, the first story in the volume, and the likelihood is we shall enjoy it greatly. "But why is it Russian?" we ask. The answer is, "It is not Russian." It might have been printed in an American magazine over the name of John Brown. But, now, take the very next story in the volume, *The Cloak*. "Ah," you exclaim, "a genuine Russian story, Surely. You cannot palm it off on me over the name of Jones or Smith." Why? Because *The Cloak* for the first time strikes that truly Russian note of deep sympathy with the disinherited. It is not yet wholly free from artificiality, and so is not yet typical of the purely realistic fiction that reached its perfected development in Turgenev and Tolstoy.

Though Pushkin heads the list of those writers who made the literature of their country world-famous, he was still a romanticist, in the universal literary fashion of his day. However, he already gave strong indication of the peculiarly Russian

genius for naturalness or realism, and was a true Russian in his simplicity of style. In no sense an innovator, but taking the cue for his poetry from Byron and for his prose from the romanticism current at that period, he was not in advance of his age. He had a revolutionary streak in his nature, as his *Ode to Liberty* and other bits of verse and his intimacy with the Decembrist rebels show. But his youthful fire soon died down, and he found it possible to accommodate himself to the life of a Russian high functionary and courtier under the severe despot Nicholas I, though, to be sure, he always hated that life. For all his flirting with revolutionarism, he never displayed great originality or depth of thought. He was simply an extraordinarily gifted author, a perfect versifier, a wondrous lyricist, and a delicious raconteur, endowed with a grace, ease and power of expression that delighted even the exacting artistic sense of Turgenev. To him aptly applies the dictum of Socrates: "Not by wisdom do the poets write poetry, but by a sort of genius and inspiration." I do not mean to convey that as a thinker Pushkin is to be despised. Nevertheless, it is true that he would occupy a lower position in literature did his reputation depend upon his contributions to thought and not upon his value as an artist.

"We are all descended from Gogol's *Cloak*," said a Russian writer. And Dostoyevsky's novel, *Poor People*, which appeared ten years later, is, in a way, merely an extension of Gogol's shorter tale. In Dostoyevsky, indeed, the passion for the common people and the all-embracing, all-penetrating pity for suffering

humanity reach their climax. He was a profound psychologist and delved deeply into the human soul, especially in its abnormal and diseased aspects. Between scenes of heart-rending, abject poverty, injustice, and wrong, and the torments of mental pathology, he managed almost to exhaust the whole range of human woe. And he analysed this misery with an intensity of feeling and a painstaking regard for the most harrowing details that are quite upsetting to normally constituted nerves. Yet all the horrors must be forgiven him because of the motive inspiring them – an overpowering love and the desire to induce an equal love in others. It is not horror for horror's sake, not a literary *tour de force*, as in Poe, but horror for a high purpose, for purification through suffering, which was one of the articles of Dostoyevsky's faith.

Following as a corollary from the love and pity for mankind that make a leading element in Russian literature, is a passionate search for the means of improving the lot of humanity, a fervent attachment to social ideas and ideals. A Russian author is more ardently devoted to a cause than an American short-story writer to a plot. This, in turn, is but a reflection of the spirit of the Russian people, especially of the intellectuals. The Russians take literature perhaps more seriously than any other nation. To them books are not a mere diversion. They demand that fiction and poetry be a true mirror of life and be of service to life. A Russian author, to achieve the highest recognition, must be a thinker also. He need not necessarily be a finished artist. Everything is

subordinated to two main requirements – humanitarian ideals and fidelity to life. This is the secret of the marvellous simplicity of Russian-literary art. Before the supreme function of literature, the Russian writer stands awed and humbled. He knows he cannot cover up poverty of thought, poverty of spirit and lack of sincerity by rhetorical tricks or verbal cleverness. And if he possesses the two essential requirements, the simplest language will suffice.

These qualities are exemplified at their best by Turgenev and Tolstoy. They both had a strong social consciousness; they both grappled with the problems of human welfare; they were both artists in the larger sense, that is, in their truthful representation of life, Turgenev was an artist also in the narrower sense – in a keen appreciation of form. Thoroughly Occidental in his tastes, he sought the regeneration of Russia in radical progress along the lines of European democracy. Tolstoy, on the other hand, sought the salvation of mankind in a return to the primitive life and primitive Christian religion.

The very first work of importance by Turgenev, *A Sportsman's Sketches*, dealt with the question of serfdom, and it wielded tremendous influence in bringing about its abolition. Almost every succeeding book of his, from *Rudin* through *Fathers and Sons* to *Virgin Soil*, presented vivid pictures of contemporary Russian society, with its problems, the clash of ideas between the old and the new generations, and the struggles, the aspirations and the thoughts that engrossed the advanced youth of Russia;

so that his collected works form a remarkable literary record of the successive movements of Russian society in a period of preparation, fraught with epochal significance, which culminated in the overthrow of Czarism and the inauguration of a new and true democracy, marking the beginning, perhaps, of a radical transformation the world over.

"The greatest writer of Russia." That is Turgenev's estimate of Tolstoy. "A second Shakespeare!" was Flaubert's enthusiastic outburst. The Frenchman's comparison is not wholly illuminating. The one point of resemblance between the two authors is simply in the tremendous magnitude of their genius. Each is a Colossus. Each creates a whole world of characters, from kings and princes and ladies to servants and maids and peasants. But how vastly divergent the angle of approach! Anna Karenina may have all the subtle womanly charm of an Olivia or a Portia, but how different her trials. Shakespeare could not have treated Anna's problems at all. Anna could not have appeared in his pages except as a sinning Gertrude, the mother of Hamlet. Shakespeare had all the prejudices of his age. He accepted the world as it is with its absurd moralities, its conventions and institutions and social classes. A gravedigger is naturally inferior to a lord, and if he is to be presented at all, he must come on as a clown. The people are always a mob, the rabble. Tolstoy, is the revolutionist, the iconoclast. He has the completest independence of mind. He utterly refuses to accept established opinions just because they are established. He probes into the

right and wrong of things. His is a broad, generous universal democracy, his is a comprehensive sympathy, his an absolute incapacity to evaluate human beings according to station, rank or profession, or any standard but that of spiritual worth. In all this he was a complete contrast to Shakespeare. Each of the two men was like a creature of a higher world, possessed of supernatural endowments. Their omniscience of all things human, their insight into the hiddenmost springs of men's actions appear miraculous. But Shakespeare makes the impression of detachment from his works. The works do not reveal the man; while in Tolstoy the greatness of the man blends with the greatness of the genius. Tolstoy was no mere oracle uttering profundities he wot not of. As the social, religious and moral tracts that he wrote in the latter period of his life are instinct with a literary beauty of which he never could divest himself, and which gave an artistic value even to his sermons, so his earlier novels show a profound concern for the welfare of society, a broad, humanitarian spirit, a bigness of soul that included prince and pauper alike.

Is this extravagant praise? Then let me echo William Dean Howells: "I know very well that I do not speak of Tolstoy's books in measured terms; I cannot."

The Russian writers so far considered have made valuable contributions to the short story; but, with the exception of Pushkin, whose reputation rests chiefly upon his poetry, their best work, generally, was in the field of the long novel. It was the

novel that gave Russian literature its pre-eminence. It could not have been otherwise, since Russia is young as a literary nation, and did not come of age until the period at which the novel was almost the only form of literature that counted. If, therefore, Russia was to gain distinction in the world of letters, it could be only through the novel. Of the measure of her success there is perhaps no better testimony than the words of Matthew Arnold, a critic certainly not given to overstatement. "The Russian novel," he wrote in 1887, "has now the vogue, and deserves to have it... The Russian novelist is master of a spell to which the secret of human nature – both what is external and internal, gesture and manner no less than thought and feeling – willingly make themselves known... In that form of imaginative literature, which in our day is the most popular and the most possible, the Russians at the present moment seem to me to hold the field."

With the strict censorship imposed on Russian writers, many of them who might perhaps have contented themselves with expressing their opinions in essays, were driven to conceal their meaning under the guise of satire or allegory; which gave rise to a peculiar genre of literature, a sort of editorial or essay done into fiction, in which the satirist Saltykov, a contemporary of Turgenev and Dostoyevsky, who wrote under the pseudonym of Shchedrin, achieved the greatest success and popularity.

It was not however, until the concluding quarter of the last century that writers like Korolenko and Garshin arose, who devoted themselves chiefly to the cultivation of the short story.

With Anton Chekhov the short story assumed a position of importance alongside the larger works of the great Russian masters. Gorky and Andreyev made the short story do the same service for the active revolutionary period in the last decade of the nineteenth century down to its temporary defeat in 1906 that Turgenev rendered in his series of larger novels for the period of preparation. But very different was the voice of Gorky, the man sprung from the people, the embodiment of all the accumulated wrath and indignation of centuries of social wrong and oppression, from the gentlemanly tones of the cultured artist Turgenev. Like a mighty hammer his blows fell upon the decaying fabric of the old society. His was no longer a feeble, despairing protest. With the strength and confidence of victory he made onslaught upon onslaught on the old institutions until they shook and almost tumbled. And when reaction celebrated its short-lived triumph and gloom settled again upon his country and most of his co-fighters withdrew from the battle in despair, some returning to the old-time Russian mood of hopelessness, passivity and apathy, and some even backsliding into wild orgies of literary debauchery, Gorky never wavered, never lost his faith and hope, never for a moment was untrue to his principles. Now, with the revolution victorious, he has come into his right, one of the most respected, beloved and picturesque figures in the Russian democracy.

Kuprin, the most facile and talented short-story writer next to Chekhov, has, on the whole, kept well to the best literary

traditions of Russia, though he has frequently wandered off to extravagant sex themes, for which he seems to display as great a fondness as Artzybashev. Semyonov is a unique character in Russian literature, a peasant who had scarcely mastered the most elementary mechanics of writing when he penned his first story. But that story pleased Tolstoy, who befriended and encouraged him. His tales deal altogether with peasant life in country and city, and have a lifelikeness, an artlessness, a simplicity striking even in a Russian author.

There is a small group of writers detached from the main current of Russian literature who worship at the shrine of beauty and mysticism.

Of these Sologub has attained the highest reputation.

Rich as Russia has become in the short story, Anton Chekhov still stands out as the supreme master, one of the greatest short-story writers of the world. He was born in Taganarok, in the Ukraine, in 1860, the son of a peasant serf who succeeded in buying his freedom. Anton Chekhov studied medicine, but devoted himself largely to writing, in which, he acknowledged, his scientific training was of great service. Though he lived only forty-four years, dying of tuberculosis in 1904, his collected works consist of sixteen fair-sized volumes of short stories, and several dramas besides. A few volumes of his works have already appeared in English translation.

Critics, among them Tolstoy, have often compared Chekhov to Maupassant. I find it hard to discover the resemblance.

Maupassant holds a supreme position as a short-story writer; so does Chekhov. But there, it seems to me, the likeness ends.

The chill wind that blows from the atmosphere created by the Frenchman's objective artistry is by the Russian commingled with the warm breath of a great human sympathy. Maupassant never tells where his sympathies lie, and you don't know; you only guess. Chekhov does not tell you where his sympathies lie, either, but you know all the same; you don't have to guess. And yet Chekhov is as objective as Maupassant. In the chronicling of facts, conditions, and situations, in the reproduction of characters, he is scrupulously true, hard, and inexorable. But without obtruding his personality, he somehow manages to let you know that he is always present, always at hand. If you laugh, he is there to laugh with you; if you cry, he is there to shed a tear with you; if you are horrified, he is horrified, too. It is a subtle art by which he contrives to make one feel the nearness of himself for all his objectiveness, so subtle that it defies analysis. And yet it constitutes one of the great charms of his tales.

Chekhov's works show an astounding resourcefulness and versatility. There is no monotony, no repetition. Neither in incident nor in character are any two stories alike. The range of Chekhov's knowledge of men and things seems to be unlimited, and he is extravagant in the use of it. Some great idea which many a writer would consider sufficient to expand into a whole novel he disposes of in a story of a few pages. Take, for example, *Vanka*, apparently but a mere episode in the childhood of a nine-year-old

boy; while it is really the tragedy of a whole life in its tempting glimpses into a past environment and ominous forebodings of the future – all contracted into the space of four or five pages. Chekhov is lavish with his inventiveness. Apparently, it cost him no effort to invent.

I have used the word inventiveness for lack of a better name. It expresses but lamely the peculiar faculty that distinguishes Chekhov. Chekhov does not really invent. He reveals. He reveals things that no author before him has revealed. It is as though he possessed a special organ which enabled him to see, hear and feel things of which we other mortals did not even dream the existence. Yet when he lays them bare we know that they are not fictitious, not invented, but as real as the ordinary familiar facts of life. This faculty of his playing on all conceivable objects, all conceivable emotions, no matter how microscopic, endows them with life and a soul. By virtue of this power *The Steppe*, an uneventful record of peasants travelling day after day through flat, monotonous fields, becomes instinct with dramatic interest, and its 125 pages seem all too short. And by virtue of the same attribute we follow with breathless suspense the minute description of the declining days of a great scientist, who feels his physical and mental faculties gradually ebbing away. *A Tiresome Story*, Chekhov calls it; and so it would be without the vitality conjured into it by the magic touch of this strange genius.

Divination is perhaps a better term than invention. Chekhov divines the most secret impulses of the soul, scents out what

is buried in the subconscious, and brings it up to the surface. Most writers are specialists. They know certain strata of society, and when they venture beyond, their step becomes uncertain. Chekhov's material is only delimited by humanity. He is equally at home everywhere. The peasant, the labourer, the merchant, the priest, the professional man, the scholar, the military officer, and the government functionary, Gentile or Jew, man, woman, or child – Chekhov is intimate with all of them. His characters are sharply defined individuals, not types. In almost all his stories, however short, the men and women and children who play a part in them come out as clear, distinct personalities. *Ariadne* is as vivid a character as Lilly, the heroine of Sudermann's *Song of Songs*; yet *Ariadne* is but a single story in a volume of stories. Who that has read *The Darling* can ever forget her – the woman who had no separate existence of her own, but thought the thoughts, felt the feelings, and spoke the words of the men she loved? And when there was no man to love any more, she was utterly crushed until she found a child to take care of and to love; and then she sank her personality in the boy as she had sunk it before in her husbands and lover, became a mere reflection of him, and was happy again.

In the compilation of this volume I have been guided by the desire to give the largest possible representation to the prominent authors of the Russian short story, and to present specimens characteristic of each. At the same time the element of interest has been kept in mind; and in a few instances, as in the case of

Korolenko, the selection of the story was made with a view to its intrinsic merit and striking qualities rather than as typifying the writer's art. It was, of course, impossible in the space of one book to exhaust all that is best. But to my knowledge, the present volume is the most comprehensive anthology of the Russian short story in the English language, and gives a fair notion of the achievement in that field. All who enjoy good reading, I have no reason to doubt, will get pleasure from it, and if, in addition, it will prove of assistance to American students of Russian literature, I shall feel that the task has been doubly worth the while.

Korolenko's *Shades* and Andreyev's *Lazarus* first appeared in *Current Opinion*, and Artzybashev's *The Revolutionist* in the *Metropolitan Magazine*. I take pleasure in thanking Mr. Edward J. Wheeler, editor of *Current Opinion*, and Mr. Carl Hovey, editor of the *Metropolitan Magazine*, for permission to reprint them.

[Signature: Thomas Seltzer]

"Everything is subordinated to two main requirements – humanitarian ideals and fidelity to life. This is the secret of the marvellous simplicity of Russian literary art." – THOMAS SELTZER.

THE QUEEN OF SPADES

BY ALEXSANDR S. PUSHKIN

I

There was a card party at the rooms of Narumov of the Horse Guards. The long winter night passed away imperceptibly, and it was five o'clock in the morning before the company sat down to supper. Those who had won, ate with a good appetite; the others sat staring absently at their empty plates. When the champagne appeared, however, the conversation became more animated, and all took a part in it.

"And how did you fare, Surin?" asked the host.

"Oh, I lost, as usual. I must confess that I am unlucky: I play mirandole, I always keep cool, I never allow anything to put me out, and yet I always lose!"

"And you did not once allow yourself to be tempted to back the red?..

Your firmness astonishes me."

"But what do you think of Hermann?" said one of the guests, pointing to a young Engineer: "he has never had a card in his hand in his life, he has never in his life laid a wager, and yet he sits here till five o'clock in the morning watching our play."

"Play interests me very much," said Hermann: "but I am not in the position to sacrifice the necessary in the hope of winning the superfluous."

"Hermann is a German: he is economical – that is all!" observed Tomsy. "But if there is one person that I cannot understand, it is my grandmother, the Countess Anna Fedotovna."

"How so?" inquired the guests.

"I cannot understand," continued Tomsy, "how it is that my grandmother does not punt."

"What is there remarkable about an old lady of eighty not punting?" said Narumov.

"Then you do not know the reason why?"

"No, really; haven't the faintest idea."

"Oh! then listen. About sixty years ago, my grandmother went to Paris, where she created quite a sensation. People used to run after her to catch a glimpse of the 'Muscovite Venus.' Richelieu made love to her, and my grandmother maintains that he almost blew out his brains in consequence of her cruelty. At that time ladies used to play at faro. On one occasion at the Court, she lost a very considerable sum to the Duke of Orleans. On returning home, my grandmother removed the patches from her face, took off her hoops, informed my grandfather of her loss at the gaming-table, and ordered him to pay the money. My deceased grandfather, as far as I remember, was a sort of house-steward to my grandmother. He dreaded her like fire; but, on

hearing of such a heavy loss, he almost went out of his mind; he calculated the various sums she had lost, and pointed out to her that in six months she had spent half a million francs, that neither their Moscow nor Saratov estates were in Paris, and finally refused point blank to pay the debt. My grandmother gave him a box on the ear and slept by herself as a sign of her displeasure. The next day she sent for her husband, hoping that this domestic punishment had produced an effect upon him, but she found him inflexible. For the first time in her life, she entered into reasonings and explanations with him, thinking to be able to convince him by pointing out to him that there are debts and debts, and that there is a great difference between a Prince and a coachmaker. But it was all in vain, my grandfather still remained obdurate. But the matter did not rest there. My grandmother did not know what to do. She had shortly before become acquainted with a very remarkable man. You have heard of Count St. Germain, about whom so many marvellous stories are told. You know that he represented himself as the Wandering Jew, as the discoverer of the elixir of life, of the philosopher's stone, and so forth. Some laughed at him as a charlatan; but Casanova, in his memoirs, says that he was a spy. But be that as it may, St. Germain, in spite of the mystery surrounding him, was a very fascinating person, and was much sought after in the best circles of society. Even to this day my grandmother retains an affectionate recollection of him, and becomes quite angry if any one speaks disrespectfully of him. My grandmother knew

that St. Germain had large sums of money at his disposal. She resolved to have recourse to him, and she wrote a letter to him asking him to come to her without delay. The queer old man immediately waited upon her and found her overwhelmed with grief. She described to him in the blackest colours the barbarity of her husband, and ended by declaring that her whole hope depended upon his friendship and amiability.

"St. Germain reflected.

"I could advance you the sum you want,' said he; 'but I know that you would not rest easy until you had paid me back, and I should not like to bring fresh troubles upon you. But there is another way of getting out of your difficulty: you can win back your money.'

"'But, my dear Count,' replied my grandmother, 'I tell you that I haven't any money left.'

"'Money is not necessary,' replied St. Germain: 'be pleased to listen to me.'

"Then he revealed to her a secret, for which each of us would give a good deal..."

The young officers listened with increased attention. Tomsy lit his pipe, puffed away for a moment and then continued:

"That same evening my grandmother went to Versailles to the *jeu de la reine*. The Duke of Orleans kept the bank; my grandmother excused herself in an off-hand manner for not having yet paid her debt, by inventing some little story, and then began to play against him. She chose three cards and played them

one after the other: all three won *sonika*, [Said of a card when it wins or loses in the quickest possible time.] and my grandmother recovered every farthing that she had lost."

"Mere chance!" said one of the guests.

"A tale!" observed Hermann.

"Perhaps they were marked cards!" said a third.

"I do not think so," replied Tomsy gravely.

"What!" said Narumov, "you have a grandmother who knows how to hit upon three lucky cards in succession, and you have never yet succeeded in getting the secret of it out of her?"

"That's the deuce of it!" replied Tomsy: "she had four sons, one of whom was my father; all four were determined gamblers, and yet not to one of them did she ever reveal her secret, although it would not have been a bad thing either for them or for me. But this is what I heard from my uncle, Count Ivan Ilyich, and he assured me, on his honour, that it was true. The late Chaplitzky – the same who died in poverty after having squandered millions – once lost, in his youth, about three hundred thousand roubles – to Zorich, if I remember rightly. He was in despair. My grandmother, who was always very severe upon the extravagance of young men, took pity, however, upon Chaplitzky. She gave him three cards, telling him to play them one after the other, at the same time exacting from him a solemn promise that he would never play at cards again as long as he lived. Chaplitzky then went to his victorious opponent, and they began a fresh game. On the first card he staked fifty thousand rubles and won *sonika*;

he doubled the stake and won again, till at last, by pursuing the same tactics, he won back more than he had lost ...

"But it is time to go to bed: it is a quarter to six already."

And indeed it was already beginning to dawn: the young men emptied their glasses and then took leave of each other.

II

The old Countess A – was seated in her dressing-room in front of her looking – glass. Three waiting maids stood around her. One held a small pot of rouge, another a box of hair-pins, and the third a tall can with bright red ribbons. The Countess had no longer the slightest pretensions to beauty, but she still preserved the habits of her youth, dressed in strict accordance with the fashion of seventy years before, and made as long and as careful a toilette as she would have done sixty years previously. Near the window, at an embroidery frame, sat a young lady, her ward.

"Good morning, grandmamma," said a young officer, entering the room. "*Bonjour, Mademoiselle Lise.* Grandmamma, I want to ask you something."

"What is it, Paul?"

"I want you to let me introduce one of my friends to you, and to allow me to bring him to the ball on Friday."

"Bring him direct to the ball and introduce him to me there. Were you at B – 's yesterday?"

"Yes; everything went off very pleasantly, and dancing was kept up until five o'clock. How charming Yeletzka was!"

"But, my dear, what is there charming about her? Isn't she like her grandmother, the Princess Daria Petrovna? By the way, she must be very old, the Princess Daria Petrovna."

"How do you mean, old?" cried Tomsy thoughtlessly; "she

died seven years ago."

The young lady raised her head and made a sign to the young officer. He then remembered that the old Countess was never to be informed of the death of any of her contemporaries, and he bit his lips. But the old Countess heard the news with the greatest indifference.

"Dead!" said she; "and I did not know it. We were appointed maids of honour at the same time, and when we were presented to the Empress..."

And the Countess for the hundredth time related to her grandson one of her anecdotes.

"Come, Paul," said she, when she had finished her story, "help me to get up. Lizanka, where is my snuff-box?"

And the Countess with her three maids went behind a screen to finish her toilette. Tomsy was left alone with the young lady.

"Who is the gentleman you wish to introduce to the Countess?" asked Lizaveta Ivanovna in a whisper.

"Narumov. Do you know him?"

"No. Is he a soldier or a civilian?"

"A soldier."

"Is he in the Engineers?"

"No, in the Cavalry. What made you think that he was in the Engineers?"

The young lady smiled, but made no reply.

"Paul," cried the Countess from behind the screen, "send me some new novel, only pray don't let it be one of the present day

style."

"What do you mean, grandmother?"

"That is, a novel, in which the hero strangles neither his father nor his mother, and in which there are no drowned bodies. I have a great horror of drowned persons."

"There are no such novels nowadays. Would you like a Russian one?"

"Are there any Russian novels? Send me one, my dear, pray send me one!"

"Good-bye, grandmother: I am in a hurry... Good-bye, Lizaveta Ivanovna. What made you think that Narumov was in the Engineers?"

And Tomsy left the boudoir.

Lizaveta Ivanovna was left alone: she laid aside her work and began to look out of the window. A few moments afterwards, at a corner house on the other side of the street, a young officer appeared. A deep blush covered her cheeks; she took up her work again and bent her head down over the frame. At the same moment the Countess returned completely dressed.

"Order the carriage, Lizaveta," said she; "we will go out for a drive."

Lizaveta arose from the frame and began to arrange her work.

"What is the matter with you, my child, are you deaf?" cried the Countess. "Order the carriage to be got ready at once."

"I will do so this moment," replied the young lady, hastening into the ante-room.

A servant entered and gave the Countess some books from Prince Paul Aleksandrovich.

"Tell him that I am much obliged to him," said the Countess.

"Lizaveta! Lizaveta! Where are you running to?"

"I am going to dress."

"There is plenty of time, my dear. Sit down here. Open the first volume and read to me aloud."

Her companion took the book and read a few lines.

"Louder," said the Countess. "What is the matter with you, my child? Have you lost your voice? Wait – give me that footstool – a little nearer – that will do."

Lizaveta read two more pages. The Countess yawned.

"Put the book down," said she: "what a lot of nonsense! Send it back to Prince Paul with my thanks... But where is the carriage?"

"The carriage is ready," said Lizaveta, looking out into the street.

"How is it that you are not dressed?" said the Countess: "I must always wait for you. It is intolerable, my dear!"

Liza hastened to her room. She had not been there two minutes, before the Countess began to ring with all her might. The three waiting-maids came running in at one door and the valet at another.

"How is it that you cannot hear me when I ring for you?" said the Countess. "Tell Lizaveta Ivanovna that I am waiting for her."

Lizaveta returned with her hat and cloak on.

"At last you are here!" said the Countess. "But why such an

elaborate toilette? Whom do you intend to captivate? What sort of weather is it? It seems rather windy."

"No, your Ladyship, it is very calm," replied the valet.

"You never think of what you are talking about. Open the window. So it is: windy and bitterly cold. Unharness the horses. Lizaveta, we won't go out – there was no need for you to deck yourself like that."

"What a life is mine!" thought Lizaveta Ivanovna.

And, in truth, Lizaveta Ivanovna was a very unfortunate creature. "The bread of the stranger is bitter," says Dante, "and his staircase hard to climb." But who can know what the bitterness of dependence is so well as the poor companion of an old lady of quality? The Countess A – had by no means a bad heart, but she was capricious, like a woman who had been spoiled by the world, as well as being avaricious and egotistical, like all old people who have seen their best days, and whose thoughts are with the past and not the present. She participated in all the vanities of the great world, went to balls, where she sat in a corner, painted and dressed in old-fashioned style, like a deformed but indispensable ornament of the ball-room; all the guests on entering approached her and made a profound bow, as if in accordance with a set ceremony, but after that nobody took any further notice of her. She received the whole town at her house, and observed the strictest etiquette, although she could no longer recognise the faces of people. Her numerous domestics, growing fat and old in her ante-chamber and servants' hall, did

just as they liked, and vied with each other in robbing the aged Countess in the most bare-faced manner. Lizaveta Ivanovna was the martyr of the household. She made tea, and was reproached with using too much sugar; she read novels aloud to the Countess, and the faults of the author were visited upon her head; she accompanied the Countess in her walks, and was held answerable for the weather or the state of the pavement. A salary was attached to the post, but she very rarely received it, although she was expected to dress like everybody else, that is to say, like very few indeed. In society she played the most pitiable role. Everybody knew her, and nobody paid her any attention. At balls she danced only when a partner was wanted, and ladies would only take hold of her arm when it was necessary to lead her out of the room to attend to their dresses. She was very self-conscious, and felt her position keenly, and she looked about her with impatience for a deliverer to come to her rescue; but the young men, calculating in their giddiness, honoured her with but very little attention, although Lizaveta Ivanovna was a hundred times prettier than the bare-faced and cold-hearted marriageable girls around whom they hovered. Many a time did she quietly slink away from the glittering but wearisome drawing-room, to go and cry in her own poor little room, in which stood a screen, a chest of drawers, a looking-glass and a painted bedstead, and where a tallow candle burnt feebly in a copper candle-stick.

One morning – this was about two days after the evening party described at the beginning of this story, and a week previous

to the scene at which we have just assisted – Lizaveta Ivanovna was seated near the window at her embroidery frame, when, happening to look out into the street, she caught sight of a young Engineer officer, standing motionless with his eyes fixed upon her window. She lowered her head and went on again with her work. About five minutes afterwards she looked out again – the young officer was still standing in the same place. Not being in the habit of coquetting with passing officers, she did not continue to gaze out into the street, but went on sewing for a couple of hours, without raising her head. Dinner was announced. She rose up and began to put her embroidery away, but glancing casually out of the window, she perceived the officer again. This seemed to her very strange. After dinner she went to the window with a certain feeling of uneasiness, but the officer was no longer there – and she thought no more about him.

A couple of days afterwards, just as she was stepping into the carriage with the Countess, she saw him again. He was standing close behind the door, with his face half-concealed by his fur collar, but his dark eyes sparkled beneath his cap. Lizaveta felt alarmed, though she knew not why, and she trembled as she seated herself in the carriage.

On returning home, she hastened to the window – the officer was standing in his accustomed place, with his eyes fixed upon her. She drew back, a prey to curiosity and agitated by a feeling which was quite new to her.

From that time forward not a day passed without the

young officer making his appearance under the window at the customary hour, and between him and her there was established a sort of mute acquaintance. Sitting in her place at work, she used to feel his approach; and raising her head, she would look at him longer and longer each day. The young man seemed to be very grateful to her: she saw with the sharp eye of youth, how a sudden flush covered his pale cheeks each time that their glances met. After about a week she commenced to smile at him...

When Tomsky asked permission of his grandmother the Countess to present one of his friends to her, the young girl's heart beat violently. But hearing that Narumov was not an Engineer, she regretted that by her thoughtless question, she had betrayed her secret to the volatile Tomsky.

Hermann was the son of a German who had become a naturalised Russian, and from whom he had inherited a small capital. Being firmly convinced of the necessity of preserving his independence, Hermann did not touch his private income, but lived on his pay, without allowing himself the slightest luxury. Moreover, he was reserved and ambitious, and his companions rarely had an opportunity of making merry at the expense of his extreme parsimony. He had strong passions and an ardent imagination, but his firmness of disposition preserved him from the ordinary errors of young men. Thus, though a gamester at heart, he never touched a card, for he considered his position did not allow him – as he said – "to risk the necessary in the hope of winning the superfluous," yet he would sit for nights together

at the card table and follow with feverish anxiety the different turns of the game.

The story of the three cards had produced a powerful impression upon his imagination, and all night long he could think of nothing else. "If," he thought to himself the following evening, as he walked along the streets of St. Petersburg, "if the old Countess would but reveal her secret to me! if she would only tell me the names of the three winning cards. Why should I not try my fortune? I must get introduced to her and win her favour – become her lover... But all that will take time, and she is eighty-seven years old: she might be dead in a week, in a couple of days even!.. But the story itself: can it really be true?.. No! Economy, temperance and industry: those are my three winning cards; by means of them I shall be able to double my capital – increase it sevenfold, and procure for myself ease and independence."

Musing in this manner, he walked on until he found himself in one of the principal streets of St. Petersburg, in front of a house of antiquated architecture. The street was blocked with equipages; carriages one after the other drew up in front of the brilliantly illuminated doorway. At one moment there stepped out on to the pavement the well-shaped little foot of some young beauty, at another the heavy boot of a cavalry officer, and then the silk stockings and shoes of a member of the diplomatic world. Furs and cloaks passed in rapid succession before the gigantic porter at the entrance.

Hermann stopped. "Whose house is this?" he asked of the

watchman at the corner.

"The Countess A – 's," replied the watchman.

Hermann started. The strange story of the three cards again presented itself to his imagination. He began walking up and down before the house, thinking of its owner and her strange secret. Returning late to his modest lodging, he could not go to sleep for a long time, and when at last he did doze off, he could dream of nothing but cards, green tables, piles of banknotes and heaps of ducats. He played one card after the other, winning uninterruptedly, and then he gathered up the gold and filled his pockets with the notes. When he woke up late the next morning, he sighed over the loss of his imaginary wealth, and then sallying out into the town, he found himself once more in front of the Countess's residence. Some unknown power seemed to have attracted him thither. He stopped and looked up at the windows. At one of these he saw a head with luxuriant black hair, which was bent down probably over some book or an embroidery frame. The head was raised. Hermann saw a fresh complexion and a pair of dark eyes. That moment decided his fate.

III

Lizaveta Ivanovna had scarcely taken off her hat and cloak, when the Countess sent for her and again ordered her to get the carriage ready. The vehicle drew up before the door, and they prepared to take their seats. Just at the moment when two footmen were assisting the old lady to enter the carriage, Lizaveta saw her Engineer standing close beside the wheel; he grasped her hand; alarm caused her to lose her presence of mind, and the young man disappeared – but not before he had left a letter between her fingers. She concealed it in her glove, and during the whole of the drive she neither saw nor heard anything. It was the custom of the Countess, when out for an airing in her carriage, to be constantly asking such questions as: "Who was that person that met us just now? What is the name of this bridge? What is written on that signboard?" On this occasion, however, Lizaveta returned such vague and absurd answers, that the Countess became angry with her.

"What is the matter with you, my dear?" she exclaimed. "Have you taken leave of your senses, or what is it? Do you not hear me or understand what I say?.. Heaven be thanked, I am still in my right mind and speak plainly enough!"

Lizaveta Ivanovna did not hear her. On returning home she ran to her room, and drew the letter out of her glove: it was not sealed. Lizaveta read it. The letter contained a declaration of

love; it was tender, respectful, and copied word for word from a German novel. But Lizaveta did not know anything of the German language, and she was quite delighted.

For all that, the letter caused her to feel exceedingly uneasy. For the first time in her life she was entering into secret and confidential relations with a young man. His boldness alarmed her. She reproached herself for her imprudent behaviour, and knew not what to do. Should she cease to sit at the window and, by assuming an appearance of indifference towards him, put a check upon the young officer's desire for further acquaintance with her? Should she send his letter back to him, or should she answer him in a cold and decided manner? There was nobody to whom she could turn in her perplexity, for she had neither female friend nor adviser... At length she resolved to reply to him.

She sat down at her little writing-table, took pen and paper, and began to think. Several times she began her letter, and then tore it up: the way she had expressed herself seemed to her either too inviting or too cold and decisive. At last she succeeded in writing a few lines with which she felt satisfied.

"I am convinced," she wrote, "that your intentions are honourable, and that you do not wish to offend me by any imprudent behaviour, but our acquaintance must not begin in such a manner. I return you your letter, and I hope that I shall never have any cause to complain of this undeserved slight."

The next day, as soon as Hermann made his appearance, Lizaveta rose from her embroidery, went into the drawing-room,

opened the ventilator and threw the letter into the street, trusting that the young officer would have the perception to pick it up.

Hermann hastened forward, picked it up and then repaired to a confectioner's shop. Breaking the seal of the envelope, he found inside it his own letter and Lizaveta's reply. He had expected this, and he returned home, his mind deeply occupied with his intrigue.

Three days afterwards, a bright-eyed young girl from a milliner's establishment brought Lizaveta a letter. Lizaveta opened it with great uneasiness, fearing that it was a demand for money, when suddenly she recognised Hermann's hand-writing.

"You have made a mistake, my dear," said she: "this letter is not for me."

"Oh, yes, it is for you," replied the girl, smiling very knowingly.

"Have the goodness to read it."

Lizaveta glanced at the letter. Hermann requested an interview.

"It cannot be," she cried, alarmed at the audacious request, and the manner in which it was made. "This letter is certainly not for me."

And she tore it into fragments.

"If the letter was not for you, why have you torn it up?" said the girl. "I should have given it back to the person who sent it."

"Be good enough, my dear," said Lizaveta, disconcerted by this remark, "not to bring me any more letters for the future, and

tell the person who sent you that he ought to be ashamed..."

But Hermann was not the man to be thus put off. Every day Lizaveta received from him a letter, sent now in this way, now in that. They were no longer translated from the German. Hermann wrote them under the inspiration of passion, and spoke in his own language, and they bore full testimony to the inflexibility of his desire and the disordered condition of his uncontrollable imagination. Lizaveta no longer thought of sending them back to him: she became intoxicated with them and began to reply to them, and little by little her answers became longer and more affectionate. At last she threw out of the window to him the following letter:

"This evening there is going to be a ball at the Embassy. The Countess will be there. We shall remain until two o'clock. You have now an opportunity of seeing me alone. As soon as the Countess is gone, the servants will very probably go out, and there will be nobody left but the Swiss, but he usually goes to sleep in his lodge. Come about half-past eleven. Walk straight upstairs. If you meet anybody in the ante-room, ask if the Countess is at home. You will be told 'No,' in which case there will be nothing left for you to do but to go away again. But it is most probable that you will meet nobody. The maidservants will all be together in one room. On leaving the ante-room, turn to the left, and walk straight on until you reach the Countess's bedroom. In the bedroom, behind a screen, you will find two doors: the one on the right leads to a cabinet, which the Countess

never enters; the one on the left leads to a corridor, at the end of which is a little winding staircase; this leads to my room."

Hermann trembled like a tiger, as he waited for the appointed time to arrive. At ten o'clock in the evening he was already in front of the Countess's house. The weather was terrible; the wind blew with great violence; the sleety snow fell in large flakes; the lamps emitted a feeble light, the streets were deserted; from time to time a sledge, drawn by a sorry-looking hack, passed by, on the look-out for a belated passenger. Hermann was enveloped in a thick overcoat, and felt neither wind nor snow.

At last the Countess's carriage drew up. Hermann saw two footmen carry out in their arms the bent form of the old lady, wrapped in sable fur, and immediately behind her, clad in a warm mantle, and with her head ornamented with a wreath of fresh flowers, followed Lizaveta. The door was closed. The carriage rolled away heavily through the yielding snow. The porter shut the street-door; the windows became dark.

Hermann began walking up and down near the deserted house; at length he stopped under a lamp, and glanced at his watch: it was twenty minutes past eleven. He remained standing under the lamp, his eyes fixed upon the watch, impatiently waiting for the remaining minutes to pass. At half-past eleven precisely, Hermann ascended the steps of the house, and made his way into the brightly-illuminated vestibule. The porter was not there. Hermann hastily ascended the staircase, opened the door of the ante-room and saw a footman sitting asleep in an antique chair

by the side of a lamp. With a light firm step Hermann passed by him. The drawing-room and dining-room were in darkness, but a feeble reflection penetrated thither from the lamp in the ante-room.

Hermann reached the Countess's bedroom. Before a shrine, which was full of old images, a golden lamp was burning. Faded stuffed chairs and divans with soft cushions stood in melancholy symmetry around the room, the walls of which were hung with China silk. On one side of the room hung two portraits painted in Paris by Madame Lebrun. One of these represented a stout, red-faced man of about forty years of age in a bright-green uniform and with a star upon his breast; the other – a beautiful young woman, with an aquiline nose, forehead curls and a rose in her powdered hair. In the corners stood porcelain shepherds and shepherdesses, dining-room clocks from the workshop of the celebrated Lefroy, bandboxes, roulettes, fans and the various playthings for the amusement of ladies that were in vogue at the end of the last century, when Montgolfier's balloons and Mesmer's magnetism were the rage. Hermann stepped behind the screen. At the back of it stood a little iron bedstead; on the right was the door which led to the cabinet; on the left – the other which led to the corridor. He opened the latter, and saw the little winding staircase which led to the room of the poor companion... But he retraced his steps and entered the dark cabinet.

The time passed slowly. All was still. The clock in the

drawing-room struck twelve; the strokes echoed through the room one after the other, and everything was quiet again. Hermann stood leaning against the cold stove. He was calm; his heart beat regularly, like that of a man resolved upon a dangerous but inevitable undertaking. One o'clock in the morning struck, then two; and he heard the distant noise of carriage-wheels. An involuntary agitation took possession of him. The carriage drew near and stopped. He heard the sound of the carriage-steps being let down. All was bustle within the house. The servants were running hither and thither, there was a confusion of voices, and the rooms were lit up. Three antiquated chamber-maids entered the bedroom, and they were shortly afterwards followed by the Countess who, more dead than alive, sank into a Voltaire armchair. Hermann peeped through a chink. Lizaveta Ivanovna passed close by him, and he heard her hurried steps as she hastened up the little spiral staircase. For a moment his heart was assailed by something like a pricking of conscience, but the emotion was only transitory, and his heart became petrified as before.

The Countess began to undress before her looking-glass. Her rose-bedecked cap was taken off, and then her powdered wig was removed from off her white and closely-cut hair. Hairpins fell in showers around her. Her yellow satin dress, brocaded with silver, fell down at her swollen feet.

Hermann was a witness of the repugnant mysteries of her toilette; at last the Countess was in her night-cap and dressing-

gown, and in this costume, more suitable to her age, she appeared less hideous and deformed.

Like all old people in general, the Countess suffered from sleeplessness. Having undressed, she seated herself at the window in a Voltaire armchair and dismissed her maids. The candles were taken away, and once more the room was left with only one lamp burning in it. The Countess sat there looking quite yellow, mumbling with her flaccid lips and swaying to and fro. Her dull eyes expressed complete vacancy of mind, and, looking at her, one would have thought that the rocking of her body was not a voluntary action of her own, but was produced by the action of some concealed galvanic mechanism.

Suddenly the death-like face assumed an inexplicable expression. The lips ceased to tremble, the eyes became animated: before the Countess stood an unknown man.

"Do not be alarmed, for Heaven's sake, do not be alarmed!" said he in a low but distinct voice. "I have no intention of doing you any harm, I have only come to ask a favour of you."

The old woman looked at him in silence, as if she had not heard what he had said. Hermann thought that she was deaf, and bending down towards her ear, he repeated what he had said. The aged Countess remained silent as before.

"You can insure the happiness of my life," continued Hermann, "and it will cost you nothing. I know that you can name three cards in order – "

Hermann stopped. The Countess appeared now to understand

what he wanted; she seemed as if seeking for words to reply.

"It was a joke," she replied at last: "I assure you it was only a joke."

"There is no joking about the matter," replied Hermann angrily.

"Remember Chaplitzky, whom you helped to win."

The Countess became visibly uneasy. Her features expressed strong emotion, but they quickly resumed their former immobility.

"Can you not name me these three winning cards?" continued Hermann.

The Countess remained silent; Hermann continued:

"For whom are you preserving your secret? For your grandsons? They are rich enough without it; they do not know the worth of money. Your cards would be of no use to a spendthrift. He who cannot preserve his paternal inheritance, will die in want, even though he had a demon at his service. I am not a man of that sort; I know the value of money. Your three cards will not be thrown away upon me. Come!" ...

He paused and tremblingly awaited her reply. The Countess remained silent; Hermann fell upon his knees.

"If your heart has ever known the feeling of love," said he, "if you remember its rapture, if you have ever smiled at the cry of your new-born child, if any human feeling has ever entered into your breast, I entreat you by the feelings of a wife, a lover, a mother, by all that is most sacred in life, not to reject my

prayer. Reveal to me your secret. Of what use is it to you?.. May be it is connected with some terrible sin with the loss of eternal salvation, with some bargain with the devil... Reflect, – you are old; you have not long to live – I am ready to take your sins upon my soul. Only reveal to me your secret. Remember that the happiness of a man is in your hands, that not only I, but my children, and grandchildren will bless your memory and reverence you as a saint..."

The old Countess answered not a word.

Hermann rose to his feet.

"You old hag!" he exclaimed, grinding his teeth, "then I will make you answer!"

With these words he drew a pistol from his pocket.

At the sight of the pistol, the Countess for the second time exhibited strong emotion. She shook her head and raised her hands as if to protect herself from the shot... then she fell backwards and remained motionless.

"Come, an end to this childish nonsense!" said Hermann, taking hold of her hand. "I ask you for the last time: will you tell me the names of your three cards, or will you not?"

The Countess made no reply. Hermann perceived that she was dead!

IV

Lizaveta Ivanovna was sitting in her room, still in her ball dress, lost in deep thought. On returning home, she had hastily dismissed the chambermaid who very reluctantly came forward to assist her, saying that she would undress herself, and with a trembling heart had gone up to her own room, expecting to find Hermann there, but yet hoping not to find him. At the first glance she convinced herself that he was not there, and she thanked her fate for having prevented him keeping the appointment. She sat down without undressing, and began to recall to mind all the circumstances which in so short a time had carried her so far. It was not three weeks since the time when she first saw the young officer from the window – and yet she was already in correspondence with him, and he had succeeded in inducing her to grant him a nocturnal interview! She knew his name only through his having written it at the bottom of some of his letters: she had never spoken to him, had never heard his voice, and had never heard him spoken of until that evening. But, strange to say, that very evening at the ball, Tomsy, being piqued with the young Princess Pauline N – , who, contrary to her usual custom, did not flirt with him, wished to revenge himself by assuming an air of indifference: he therefore engaged Lizaveta Ivanovna and danced an endless mazurka with her. During the whole of the time he kept teasing her about her partiality for

Engineer officers; he assured her that he knew far more than she imagined, and some of his jests were so happily aimed, that Lizaveta thought several times that her secret was known to him.

"From whom have you learnt all this?" she asked, smiling.

"From a friend of a person very well known to you," replied Tomsy, "from a very distinguished man."

"And who is this distinguished man?"

"His name is Hermann."

Lizaveta made no reply; but her hands and feet lost all sense of feeling.

"This Hermann," continued Tomsy, "is a man of romantic personality. He has the profile of a Napoleon, and the soul of a Mephistopheles. I believe that he has at least three crimes upon his conscience... How pale you have become!"

"I have a headache... But what did this Hermann – or whatever his name is – tell you?"

"Hermann is very much dissatisfied with his friend: he says that in his place he would act very differently... I even think that Hermann himself has designs upon you; at least, he listens very attentively to all that his friend has to say about you."

"And where has he seen me?"

"In church, perhaps; or on the parade – God alone knows where. It may have been in your room, while you were asleep, for there is nothing that he – "

Three ladies approaching him with the question: "*oubli ou regret?*" interrupted the conversation, which had become so

tantalisingly interesting to Lizaveta.

The lady chosen by Tomsy was the Princess Pauline herself. She succeeded in effecting a reconciliation with him during the numerous turns of the dance, after which he conducted her to her chair. On returning to his place, Tomsy thought no more either of Hermann or Lizaveta. She longed to renew the interrupted conversation, but the mazurka came to an end, and shortly afterwards the old Countess took her departure.

Tomsy's words were nothing more than the customary small talk of the dance, but they sank deep into the soul of the young dreamer. The portrait, sketched by Tomsy, coincided with the picture she had formed within her own mind, and thanks to the latest romances, the ordinary countenance of her admirer became invested with attributes capable of alarming her and fascinating her imagination at the same time. She was now sitting with her bare arms crossed and with her head, still adorned with flowers, sunk upon her uncovered bosom. Suddenly the door opened and Hermann entered. She shuddered.

"Where were you?" she asked in a terrified whisper.

"In the old Countess's bedroom," replied Hermann: "I have just left her. The Countess is dead."

"My God! What do you say?"

"And I am afraid," added Hermann, "that I am the cause of her death."

Lizaveta looked at him, and Tomsy's words found an echo in her soul: "This man has at least three crimes upon his

conscience!" Hermann sat down by the window near her, and related all that had happened.

Lizaveta listened to him in terror. So all those passionate letters, those ardent desires, this bold obstinate pursuit – all this was not love! Money – that was what his soul yearned for! She could not satisfy his desire and make him happy! The poor girl had been nothing but the blind tool of a robber, of the murderer of her aged benefactress!.. She wept bitter tears of agonised repentance. Hermann gazed at her in silence: his heart, too, was a prey to violent emotion, but neither the tears of the poor girl, nor the wonderful charm of her beauty, enhanced by her grief, could produce any impression upon his hardened soul. He felt no pricking of conscience at the thought of the dead old woman. One thing only grieved him: the irreparable loss of the secret from which he had expected to obtain great wealth.

"You are a monster!" said Lizaveta at last.

"I did not wish for her death," replied Hermann: "my pistol was not loaded."

Both remained silent.

The day began to dawn. Lizaveta extinguished her candle: a pale light illumined her room. She wiped her tear-stained eyes and raised them towards Hermann: he was sitting near the window, with his arms crossed and with a fierce frown upon his forehead. In this attitude he bore a striking resemblance to the portrait of Napoleon. This resemblance struck Lizaveta even.

"How shall I get you out of the house?" said she at last. "I

thought of conducting you down the secret staircase, but in that case it would be necessary to go through the Countess's bedroom, and I am afraid."

"Tell me how to find this secret staircase – I will go alone."

Lizaveta arose, took from her drawer a key, handed it to Hermann and gave him the necessary instructions. Hermann pressed her cold, limp hand, kissed her bowed head, and left the room.

He descended the winding staircase, and once more entered the Countess's bedroom. The dead old lady sat as if petrified; her face expressed profound tranquillity. Hermann stopped before her, and gazed long and earnestly at her, as if he wished to convince himself of the terrible reality; at last he entered the cabinet, felt behind the tapestry for the door, and then began to descend the dark staircase, filled with strange emotions. "Down this very staircase," thought he, "perhaps coming from the very same room, and at this very same hour sixty years ago, there may have glided, in an embroidered coat, with his hair dressed *à l'oiseau royal* and pressing to his heart his three-cornered hat, some young gallant, who has long been mouldering in the grave, but the heart of his aged mistress has only to-day ceased to beat..."

At the bottom of the staircase Hermann found a door, which he opened with a key, and then traversed a corridor which conducted him into the street.

V

Three days after the fatal night, at nine o'clock in the morning, Hermann repaired to the Convent of — , where the last honours were to be paid to the mortal remains of the old Countess. Although feeling no remorse, he could not altogether stifle the voice of conscience, which said to him: "You are the murderer of the old woman!" In spite of his entertaining very little religious belief, he was exceedingly superstitious; and believing that the dead Countess might exercise an evil influence on his life, he resolved to be present at her obsequies in order to implore her pardon.

The church was full. It was with difficulty that Hermann made his way through the crowd of people. The coffin was placed upon a rich catafalque beneath a velvet baldachin. The deceased Countess lay within it, with her hands crossed upon her breast, with a lace cap upon her head and dressed in a white satin robe. Around the catafalque stood the members of her household: the servants in black *caftans*, with armorial ribbons upon their shoulders, and candles in their hands; the relatives — children, grandchildren, and great-grandchildren — in deep mourning.

Nobody wept; tears would have been *une affectation*. The Countess was so old, that her death could have surprised nobody, and her relatives had long looked upon her as being out of the world. A famous preacher pronounced the funeral sermon. In

simple and touching words he described the peaceful passing away of the righteous, who had passed long years in calm preparation for a Christian end. "The angel of death found her," said the orator, "engaged in pious meditation and waiting for the midnight bridegroom."

The service concluded amidst profound silence. The relatives went forward first to take farewell of the corpse. Then followed the numerous guests, who had come to render the last homage to her who for so many years had been a participator in their frivolous amusements. After these followed the members of the Countess's household. The last of these was an old woman of the same age as the deceased. Two young women led her forward by the hand. She had not strength enough to bow down to the ground – she merely shed a few tears and kissed the cold hand of her mistress.

Hermann now resolved to approach the coffin. He knelt down upon the cold stones and remained in that position for some minutes; at last he arose, as pale as the deceased Countess herself; he ascended the steps of the catafalque and bent over the corpse... At that moment it seemed to him that the dead woman darted a mocking look at him and winked with one eye. Hermann started back, took a false step and fell to the ground. Several persons hurried forward and raised him up. At the same moment Lizaveta Ivanovna was borne fainting into the porch of the church. This episode disturbed for some minutes the solemnity of the gloomy ceremony. Among the congregation

arose a deep murmur, and a tall thin chamberlain, a near relative of the deceased, whispered in the ear of an Englishman who was standing near him, that the young officer was a natural son of the Countess, to which the Englishman coldly replied: "Oh!"

During the whole of that day, Hermann was strangely excited. Repairing to an out-of-the-way restaurant to dine, he drank a great deal of wine, contrary to his usual custom, in the hope of deadening his inward agitation. But the wine only served to excite his imagination still more. On returning home, he threw himself upon his bed without undressing, and fell into a deep sleep.

When he woke up it was already night, and the moon was shining into the room. He looked at his watch: it was a quarter to three. Sleep had left him; he sat down upon his bed and thought of the funeral of the old Countess.

At that moment somebody in the street looked in at his window, and immediately passed on again. Hermann paid no attention to this incident. A few moments afterwards he heard the door of his ante-room open. Hermann thought that it was his orderly, drunk as usual, returning from some nocturnal expedition, but presently he heard footsteps that were unknown to him: somebody was walking softly over the floor in slippers. The door opened, and a woman dressed in white, entered the room. Hermann mistook her for his old nurse, and wondered what could bring her there at that hour of the night. But the white woman glided rapidly across the room and stood before him – and Hermann recognised the Countess!

"I have come to you against my wish," she said in a firm voice: "but I have been ordered to grant your request. Three, seven, ace, will win for you if played in succession, but only on these conditions: that you do not play more than one card in twenty-four hours, and that you never play again during the rest of your life. I forgive you my death, on condition that you marry my companion, Lizaveta Ivanovna."

With these words she turned round very quietly, walked with a shuffling gait towards the door and disappeared. Hermann heard the street-door open and shut, and again he saw some one look in at him through the window.

For a long time Hermann could not recover himself. He then rose up and entered the next room. His orderly was lying asleep upon the floor, and he had much difficulty in waking him. The orderly was drunk as usual, and no information could be obtained from him. The street-door was locked. Hermann returned to his room, lit his candle, and wrote down all the details of his vision.

VI

Two fixed ideas can no more exist together in the moral world than two bodies can occupy one and the same place in the physical world. "Three, seven, ace," soon drove out of Hermann's mind the thought of the dead Countess. "Three, seven, ace," were perpetually running through his head and continually being repeated by his lips. If he saw a young girl, he would say: "How slender she is! quite like the three of hearts." If anybody asked: "What is the time?" he would reply: "Five minutes to seven." Every stout man that he saw reminded him of the ace. "Three, seven, ace" haunted him in his sleep, and assumed all possible shapes. The threes bloomed before him in the forms of magnificent flowers, the sevens were represented by Gothic portals, and the aces became transformed into gigantic spiders. One thought alone occupied his whole mind – to make a profitable use of the secret which he had purchased so dearly. He thought of applying for a furlough so as to travel abroad. He wanted to go to Paris and tempt fortune in some of the public gambling-houses that abounded there. Chance spared him all this trouble.

There was in Moscow a society of rich gamblers, presided over by the celebrated Chekalinsky, who had passed all his life at the card-table and had amassed millions, accepting bills of exchange for his winnings and paying his losses in ready

money. His long experience secured for him the confidence of his companions, and his open house, his famous cook, and his agreeable and fascinating manners gained for him the respect of the public. He came to St. Petersburg. The young men of the capital flocked to his rooms, forgetting balls for cards, and preferring the emotions of faro to the seductions of flirting. Narumov conducted Hermann to Chekalinsky's residence.

They passed through a suite of magnificent rooms, filled with attentive domestics. The place was crowded. Generals and Privy Counsellors were playing at whist; young men were lolling carelessly upon the velvet-covered sofas, eating ices and smoking pipes. In the drawing-room, at the head of a long table, around which were assembled about a score of players, sat the master of the house keeping the bank. He was a man of about sixty years of age, of a very dignified appearance; his head was covered with silvery-white hair; his full, florid countenance expressed good-nature, and his eyes twinkled with a perpetual smile. Narumov introduced Hermann to him. Chekalinsky shook him by the hand in a friendly manner, requested him not to stand on ceremony, and then went on dealing.

The game occupied some time. On the table lay more than thirty cards. Chekalinsky paused after each throw, in order to give the players time to arrange their cards and note down their losses, listened politely to their requests, and more politely still, put straight the corners of cards that some player's hand had chanced to bend. At last the game was finished. Chekalinsky

shuffled the cards and prepared to deal again.

"Will you allow me to take a card?" said Hermann, stretching out his hand from behind a stout gentleman who was punting.

Chekalinsky smiled and bowed silently, as a sign of acquiescence. Narumov laughingly congratulated Hermann on his abjuration of that abstention from cards which he had practised for so long a period, and wished him a lucky beginning.

"Stake!" said Hermann, writing some figures with chalk on the back of his card.

"How much?" asked the banker, contracting the muscles of his eyes; "excuse me, I cannot see quite clearly."

"Forty-seven thousand rubles," replied Hermann.

At these words every head in the room turned suddenly round, and all eyes were fixed upon Hermann.

"He has taken leave of his senses!" thought Narumov.

"Allow me to inform you," said Chekalinsky, with his eternal smile, "that you are playing very high; nobody here has ever staked more than two hundred and seventy-five rubles at once."

"Very well," replied Hermann; "but do you accept my card or not?"

Chekalinsky bowed in token of consent.

"I only wish to observe," said he, "that although I have the greatest confidence in my friends, I can only play against ready money. For my own part, I am quite convinced that your word is sufficient, but for the sake of the order of the game, and to facilitate the reckoning up, I must ask you to put the money on

your card."

Hermann drew from his pocket a bank-note and handed it to Chekalinsky, who, after examining it in a cursory manner, placed it on Hermann's card.

He began to deal. On the right a nine turned up, and on the left a three.

"I have won!" said Hermann, showing his card.

A murmur of astonishment arose among the players. Chekalinsky frowned, but the smile quickly returned to his face.

"Do you wish me to settle with you?" he said to Hermann.

"If you please," replied the latter.

Chekalinsky drew from his pocket a number of banknotes and paid at once. Hermann took up his money and left the table. Narumov could not recover from his astonishment. Hermann drank a glass of lemonade and returned home.

The next evening he again repaired to Chekalinsky's. The host was dealing. Hermann walked up to the table; the punters immediately made room for him. Chekalinsky greeted him with a gracious bow.

Hermann waited for the next deal, took a card and placed upon it his forty-seven thousand roubles, together with his winnings of the previous evening.

Chekalinsky began to deal. A knave turned up on the right, a seven on the left.

Hermann showed his seven.

There was a general exclamation. Chekalinsky was evidently

ill at ease, but he counted out the ninety-four thousand rubles and handed them over to Hermann, who pocketed them in the coolest manner possible and immediately left the house.

The next evening Hermann appeared again at the table. Every one was expecting him. The generals and Privy Counsellors left their whist in order to watch such extraordinary play. The young officers quitted their sofas, and even the servants crowded into the room. All pressed round Hermann. The other players left off punting, impatient to see how it would end. Hermann stood at the table and prepared to play alone against the pale, but still smiling Chekalinsky. Each opened a pack of cards. Chekalinsky shuffled. Hermann took a card and covered it with a pile of bank-notes. It was like a duel. Deep silence reigned around.

Chekalinsky began to deal; his hands trembled. On the right a queen turned up, and on the left an ace.

"Ace has won!" cried Hermann, showing his card.

"Your queen has lost," said Chekalinsky, politely.

Hermann started; instead of an ace, there lay before him the queen of spades! He could not believe his eyes, nor could he understand how he had made such a mistake.

At that moment it seemed to him that the queen of spades smiled ironically and winked her eye at him. He was struck by her remarkable resemblance...

"The old Countess!" he exclaimed, seized with terror.

Chekalinsky gathered up his winnings. For some time, Hermann remained perfectly motionless. When at last he left the

table, there was a general commotion in the room.

"Splendidly punted!" said the players. Chekalinsky shuffled the cards afresh, and the game went on as usual.

* * * * *

Hermann went out of his mind, and is now confined in room Number 17 of the Obukhov Hospital. He never answers any questions, but he constantly mutters with unusual rapidity: "Three, seven, ace!" "Three, seven, queen!"

Lizaveta Ivanovna has married a very amiable young man, a son of the former steward of the old Countess. He is in the service of the State somewhere, and is in receipt of a good income. Lizaveta is also supporting a poor relative.

Tomsky has been promoted to the rank of captain, and has become the husband of the Princess Pauline.

THE CLOAK

BY NIKOLAY V. GOGOL

In the department of – , but it is better not to mention the department. The touchiest things in the world are departments, regiments, courts of justice, in a word, all branches of public service. Each individual nowadays thinks all society insulted in his person. Quite recently, a complaint was received from a district chief of police in which he plainly demonstrated that all the imperial institutions were going to the dogs, and that the Czar's sacred name was being taken in vain; and in proof he appended to the complaint a romance, in which the district chief of police is made to appear about once in every ten pages, and sometimes in a downright drunken condition. Therefore, in order to avoid all unpleasantness, it will be better to designate the department in question, as a certain department.

So, in a certain department there was a certain official – not a very notable one, it must be allowed – short of stature, somewhat pock-marked, red-haired, and mole-eyed, with a bald forehead, wrinkled cheeks, and a complexion of the kind known as sanguine. The St. Petersburg climate was responsible for this. As for his official rank – with us Russians the rank comes first – he was what is called a perpetual titular councillor, over which, as is well known, some writers make merry and crack their jokes,

obeying the praiseworthy custom of attacking those who cannot bite back.

His family name was Bashmachkin. This name is evidently derived from bashmak (shoe); but, when, at what time, and in what manner, is not known. His father and grandfather, and all the Bashmachkins, always wore boots, which were resoled two or three times a year. His name was Akaky Akakiyevich. It may strike the reader as rather singular and far-fetched; but he may rest assured that it was by no means far-fetched, and that the circumstances were such that it would have been impossible to give him any other.

This was how it came about.

Akaky Akakiyevich was born, if my memory fails me not, in the evening on the 23rd of March. His mother, the wife of a Government official, and a very fine woman, made all due arrangements for having the child baptised. She was lying on the bed opposite the door; on her right stood the godfather, Ivan Ivanovich Eroshkin, a most estimable man, who served as the head clerk of the senate; and the godmother, Arina Semyonovna Bielobrinshkova, the wife of an officer of the quarter, and a woman of rare virtues. They offered the mother her choice of three names, Mokiya, Sossiya, or that the child should be called after the martyr Khozdazat. "No," said the good woman, "all those names are poor." In order to please her, they opened the calendar at another place; three more names appeared, Triphily, Dula, and Varakhasy. "This is awful," said the old woman.

"What names! I truly never heard the like. I might have put up with Varadat or Varukh, but not Triphily and Varakhasy!" They turned to another page and found Pavsikakhy and Vakhtisy. "Now I see," said the old woman, "that it is plainly fate. And since such is the case, it will be better to name him after his father. His father's name was Akaky, so let his son's name be Akaky too." In this manner he became Akaky Akakiyevich. They christened the child, whereat he wept, and made a grimace, as though he foresaw that he was to be a titular councillor.

In this manner did it all come about. We have mentioned it in order that the reader might see for himself that it was a case of necessity, and that it was utterly impossible to give him any other name.

When and how he entered the department, and who appointed him, no one could remember. However much the directors and chiefs of all kinds were changed, he was always to be seen in the same place, the same attitude, the same occupation – always the letter-copying clerk – so that it was afterwards affirmed that he had been born in uniform with a bald head. No respect was shown him in the department. The porter not only did not rise from his seat when he passed, but never even glanced at him, any more than if a fly had flown through the reception-room. His superiors treated him in coolly despotic fashion. Some insignificant assistant to the head clerk would thrust a paper under his nose without so much as saying, "Copy," or, "Here's an interesting little case," or anything else agreeable, as is customary

amongst well-bred officials. And he took it, looking only at the paper, and not observing who handed it to him, or whether he had the right to do so; simply took it, and set about copying it.

The young officials laughed at and made fun of him, so far as their official wit permitted; told in his presence various stories concocted about him, and about his landlady, an old woman of seventy; declared that she beat him; asked when the wedding was to be; and strewed bits of paper over his head, calling them snow. But Akaky Akakiyevich answered not a word, any more than if there had been no one there besides himself. It even had no effect upon his work. Amid all these annoyances he never made a single mistake in a letter. But if the joking became wholly unbearable, as when they jogged his head, and prevented his attending to his work, he would exclaim:

"Leave me alone! Why do you insult me?"

And there was something strange in the words and the voice in which they were uttered. There was in it something which moved to pity; so much so that one young man, a newcomer, who, taking pattern by the others, had permitted himself to make sport of Akaky, suddenly stopped short, as though all about him had undergone a transformation, and presented itself in a different aspect. Some unseen force repelled him from the comrades whose acquaintance he had made, on the supposition that they were decent, well-bred men. Long afterwards, in his gayest moments, there recurred to his mind the little official with the bald forehead, with his heart-rending words, "Leave me alone!

Why do you insult me?" In these moving words, other words resounded – "I am thy brother." And the young man covered his face with his hand; and many a time afterwards, in the course of his life, shuddered at seeing how much inhumanity there is in man, how much savage coarseness is concealed beneath refined, cultured, worldly refinement, and even, O God! in that man whom the world acknowledges as honourable and upright.

It would be difficult to find another man who lived so entirely for his duties. It is not enough to say that Akaky laboured with zeal; no, he laboured with love. In his copying, he found a varied and agreeable employment. Enjoyment was written on his face; some letters were even favourites with him; and when he encountered these, he smiled, winked, and worked with his lips, till it seemed as though each letter might be read in his face, as his pen traced it. If his pay had been in proportion to his zeal, he would, perhaps, to his great surprise, have been made even a councillor of state. But he worked, as his companions, the wits, put it, like a horse in a mill.

However, it would be untrue to say that no attention was paid to him. One director being a kindly man, and desirous of rewarding him for his long service, ordered him to be given something more important than mere copying. So he was ordered to make a report of an already concluded affair, to another department; the duty consisting simply in changing the heading and altering a few words from the first to the third person. This caused him so much toil, that he broke into a perspiration, rubbed

his forehead, and finally said, "No, give me rather something to copy." After that they let him copy on forever.

Outside this copying, it appeared that nothing existed for him. He gave no thought to his clothes. His uniform was not green, but a sort of rusty-meal colour. The collar was low, so that his neck, in spite of the fact that it was not long, seemed inordinately so as it emerged from it, like the necks of the plaster cats which pedlars carry about on their heads. And something was always sticking to his uniform, either a bit of hay or some trifle. Moreover, he had a peculiar knack, as he walked along the street, of arriving beneath a window just as all sorts of rubbish was being flung out of it; hence he always bore about on his hat scraps of melon rinds, and other such articles. Never once in his life did he give heed to what was going on every day to the street; while it is well known that his young brother officials trained the range of their glances till they could see when any one's trouser-straps came undone upon the opposite sidewalk, which always brought a malicious smile to their faces. But Akaky Akakiyevich saw in all things the clean, even strokes of his written lines; and only when a horse thrust his nose, from some unknown quarter, over his shoulder, and sent a whole gust of wind down his neck from his nostrils, did he observe that he was not in the middle of a line, but in the middle of the street.

On reaching home, he sat down at once at the table, sipped his cabbage-soup up quickly, and swallowed a bit of beef with onions, never noticing their taste, and gulping down everything

with flies and anything else which the Lord happened to send at the moment. When he saw that his stomach was beginning to swell, he rose from the table, and copied papers which he had brought home. If there happened to be none, he took copies for himself, for his own gratification, especially if the document was noteworthy, not on account of its style, but of its being addressed to some distinguished person.

Even at the hour when the grey St. Petersburg sky had quite disappeared, and all the official world had eaten or dined, each as he could, in accordance with the salary he received and his own fancy; when, all were resting from the department jar of pens, running to and fro, for their own and other people's indispensable occupations', and from all the work that an uneasy man makes willingly for himself, rather than what is necessary; when, officials hasten to dedicate to pleasure the time which is left to them, one bolder than the rest, going to the theatre; another; into the street looking under the bonnets; another, wasting his evening in compliments to some pretty girl, the star of a small official circle; another – and this is the common case of all – visiting his comrades on the third or fourth floor, in two small rooms with an ante-room or kitchen, and some pretensions to fashion, such as a lamp or some other trifle which has cost many a sacrifice of dinner or pleasure trip; in a word, at the hour when all officials disperse among the contracted quarters of their friends, to play whist, as they sip their tea from glasses with a kopek's worth of sugar, smoke long pipes, relate at time

some bits of gossip which a Russian man can never, under any circumstances, refrain from, and when there is nothing else to talk of, repeat eternal anecdotes about the commandant to whom they had sent word that the tails of the horses on the Falconet Monument had been cut off; when all strive to divert themselves, Akaky Akakiyevich indulged in no kind of diversion. No one could even say that he had seen him at any kind of evening party. Having written to his heart's content, he lay down to sleep, smiling at the thought of the coming day – of what God might send him to copy on the morrow.

Thus flowed on the peaceful life of the man, who, with a salary of four hundred rubles, understood how to be content with his lot; and thus it would have continued to flow on, perhaps, to extreme old age, were it not that there are various ills strewn along the path of life for titular councillors as well as for private, actual, court, and every other species of councillor, even to those who never give any advice or take any themselves.

There exists in St. Petersburg a powerful foe of all who receive a salary of four hundred rubles a year, or thereabouts. This foe is no other than the Northern cold, although it is said to be very healthy. At nine o'clock in the morning, at the very hour when the streets are filled with men bound for the various official departments, it begins to bestow such powerful and piercing nips on all noses impartially, that the poor officials really do not know what to do with them. At an hour, when the foreheads of even those who occupy exalted positions ache with the cold, and tears

start to their eyes, the poor titular councillors are sometimes quite unprotected. Their only salvation lies in traversing as quickly as possible, in their thin little cloaks, five or six streets, and then warming their feet in the porter's room, and so thawing all their talents and qualifications for official service, which had become frozen on the way.

Akaky Akakiyevich had felt for some time that his back and shoulders were paining with peculiar poignancy, in spite of the fact that he tried to traverse the distance with all possible speed. He began finally to wonder whether the fault did not lie in his cloak. He examined it thoroughly at home, and discovered that in two places, namely, on the back and shoulders, it had become thin as gauze. The cloth was worn to such a degree that he could see through it, and the lining had fallen into pieces. You must know that Akaky Akakiyevich's cloak served as an object of ridicule to the officials. They even refused it the noble name of cloak, and called it a cape. In fact, it was of singular make, its collar diminishing year by year to serve to patch its other parts. The patching did not exhibit great skill on the part of the tailor, and was, in fact, baggy and ugly. Seeing how the matter stood, Akaky Akakiyevich decided that it would be necessary to take the cloak to Petrovich, the tailor, who lived somewhere on the fourth floor up a dark staircase, and who, in spite of his having but one eye and pock-marks all over his face, busied himself with considerable success in repairing the trousers and coats of officials and others; that is to say, when he was sober and not

nursing some other scheme in his head.

It is not necessary to say much about this tailor, but as it is the custom to have the character of each personage in a novel clearly defined there is no help for it, so here is Petrovich the tailor. At first he was called only Grigory, and was some gentleman's serf. He commenced calling himself Petrovich from the time when he received his free papers, and further began to drink heavily on all holidays, at first on the great ones, and then on all church festivals without discrimination, wherever a cross stood in the calendar. On this point he was faithful to ancestral custom; and when quarrelling with his wife, he called her a low female and a German. As we have mentioned his wife, it will be necessary to say a word or two about her. Unfortunately, little is known of her beyond the fact that Petrovich had a wife, who wore a cap and a dress, but could not lay claim to beauty, at least, no one but the soldiers of the guard even looked under her cap when they met her.

Ascending the staircase which led to Petrovich's room – which staircase was all soaked with dish-water and reeked with the smell of spirits which affects the eyes, and is an inevitable adjunct to all dark stairways in St. Petersburg houses – ascending the stairs, Akaky Akakiyevich pondered how much Petrovich would ask, and mentally resolved not to give more than two rubles. The door was open, for the mistress, in cooking some fish, had raised such a smoke in the kitchen that not even the beetles were visible. Akaky Akakiyevich passed through the kitchen unperceived,

even by the housewife, and at length reached a room where he beheld Petrovich seated on a large unpainted table, with his legs tucked under him like a Turkish pasha. His feet were bare, after the fashion of tailors as they sit at work; and the first thing which caught the eye was his thumb, with a deformed nail thick and strong as a turtle's shell. About Petrovich's neck hung a skein of silk and thread, and upon his knees lay some old garment. He had been trying unsuccessfully for three minutes to thread his needle, and was enraged at the darkness and even at the thread, growling in a low voice, "It won't go through, the barbarian! you pricked me, you rascal!"

Akaky Akakiyevich was vexed at arriving at the precise moment when Petrovich was angry. He liked to order something of Petrovich when he was a little downhearted, or, as his wife expressed it, "when he had settled himself with brandy, the one-eyed devil!" Under such circumstances Petrovich generally came down in his price very readily, and even bowed and returned thanks. Afterwards, to be sure, his wife would come, complaining that her husband had been drunk, and so had fixed the price too low; but, if only a ten-kopek piece were added then the matter would be settled. But now it appeared that Petrovich was in a sober condition, and therefore rough, taciturn, and inclined to demand, Satan only knows what price. Akaky Akakiyevich felt this, and would gladly have beat a retreat, but he was in for it. Petrovich screwed up his one eye very intently at him, and Akaky Akakiyevich involuntarily said, "How do you

do, Petrovich?"

"I wish you a good morning, sir," said Petrovich squinting at Akaky Akakiyevich's hands, to see what sort of booty he had brought.

"Ah! I – to you, Petrovich, this – " It must be known that Akaky Akakiyevich expressed himself chiefly by prepositions, adverbs, and scraps of phrases which had no meaning whatever. If the matter was a very difficult one, he had a habit of never completing his sentences, so that frequently, having begun a phrase with the words, "This, in fact, is quite – " he forgot to go on, thinking he had already finished it.

"What is it?" asked Petrovich, and with his one eye scanned Akaky Akakiyevich's whole uniform from the collar down to the cuffs, the back, the tails and the button-holes, all of which were well known to him, since they were his own handiwork. Such is the habit of tailors; it is the first thing they do on meeting one.

"But I, here, this – Petrovich – a cloak, cloth – here you see, everywhere, in different places, it is quite strong – it is a little dusty and looks old, but it is new, only here in one place it is a little – on the back, and here on one of the shoulders, it is a little worn, yes, here on this shoulder it is a little – do you see? That is all. And a little work – "

Petrovich took the cloak, spread it out, to begin with, on the table, looked at it hard, shook his head, reached out his hand to the window-sill for his snuff-box, adorned with the portrait of some general, though what general is unknown, for the place

where the face should have been had been rubbed through by the finger and a square bit of paper had been pasted over it. Having taken a pinch of snuff, Petrovich held up the cloak, and inspected it against the light, and again shook his head. Then he turned it, lining upwards, and shook his head once more. After which he again lifted the general-adorned lid with its bit of pasted paper, and having stuffed his nose with snuff, dosed and put away the snuff-box, and said finally, "No, it is impossible to mend it. It is a wretched garment!"

Akaky Akakiyevich's heart sank at these words.

"Why is it impossible, Petrovich?" he said, almost in the pleading voice of a child. "All that ails it is, that it is worn on the shoulders. You must have some pieces – "

"Yes, patches could be found, patches are easily found," said Petrovich, "but there's nothing to sew them to. The thing is completely rotten. If you put a needle to it – see, it will give way."

"Let it give way, and you can put on another patch at once."

"But there is nothing to put the patches on to. There's no use in strengthening it. It is too far gone. It's lucky that it's cloth, for, if the wind were to blow, it would fly away."

"Well, strengthen it again. How this, in fact – "

"No," said Petrovich decisively, "there is nothing to be done with it. It's a thoroughly bad job. You'd better, when the cold winter weather comes on, make yourself some gaiters out of it, because stockings are not warm. The Germans invented them in order to make more money." Petrovich loved on all occasions to

have a fling at the Germans. "But it is plain you must have a new cloak."

At the word "new" all grew dark before Akaky Akakiyevich's eyes, and everything in the room began to whirl round. The only thing he saw clearly was the general with the paper face on the lid of Petrovich's snuff-box. "A new one?" said he, as if still in a dream. "Why, I have no money for that."

"Yes, a new one," said Petrovich, with barbarous composure.

"Well, if it came to a new one, how – it – "

"You mean how much would it cost?"

"Yes."

"Well, you would have to lay out a hundred and fifty or more," said Petrovich, and pursed up his lips significantly. He liked to produce powerful effects, liked to stun utterly and suddenly, and then to glance sideways to see what face the stunned person would put on the matter.

"A hundred and fifty rubles for a cloak!" shrieked poor Akaky Akakiyevich, perhaps for the first time in his life, for his voice had always been distinguished for softness.

"Yes, sir," said Petrovich, "for any kind of cloak. If you have a marten fur on the collar, or a silk-lined hood, it will mount up to two hundred."

"Petrovich, please," said Akaky Akakiyevich in a beseeching tone, not hearing, and not trying to hear, Petrovich's words, and disregarding all his "effects," "some repairs, in order that it may wear yet a little longer."

"No, it would only be a waste of time and money," said Petrovich. And Akaky Akakiyevich went away after these words, utterly discouraged. But Petrovich stood for some time after his departure, with significantly compressed lips, and without betaking himself to his work, satisfied that he would not be dropped, and an artistic tailor employed.

Akaky Akakiyevich went out into the street as if in a dream. "Such an affair!" he said to himself. "I did not think it had come to – " and then after a pause, he added, "Well, so it is! see what it has come to at last! and I never imagined that it was so!" Then followed a long silence, after which he exclaimed, "Well, so it is! see what already – nothing unexpected that – it would be nothing – what a strange circumstance!" So saying, instead of going home, he went in exactly the opposite direction without suspecting it. On the way, a chimney-sweep bumped up against him, and blackened his shoulder, and a whole hatful of rubbish landed on him from the top of a house which was building. He did not notice it, and only when he ran against a watchman, who, having planted his halberd beside him, was shaking some snuff from his box into his horny hand, did he recover himself a little, and that because the watchman said, "Why are you poking yourself into a man's very face? Haven't you the pavement?" This caused him to look about him, and turn towards home.

There only, he finally began to collect his thoughts, and to survey his position in its clear and actual light, and to argue with himself, sensibly and frankly, as with a reasonable friend, with

whom one can discuss private and personal matters. "No," said Akaky Akakiyevich, "it is impossible to reason with Petrovich now. He is that – evidently, his wife has been beating him. I'd better go to him on Sunday morning. After Saturday night he will be a little cross-eyed and sleepy, for he will want to get drunk, and his wife won't give him any money, and at such a time, a ten-kopek piece in his hand will – he will become more fit to reason with, and then the cloak and that – " Thus argued Akaky Akakiyevich with himself regained his courage, and waited until the first Sunday, when, seeing from afar that Petrovich's wife had left the house, he went straight to him.

Petrovich's eye was indeed very much askew after Saturday. His head drooped, and he was very sleepy; but for all that, as soon as he knew what it was a question of, it seemed as though Satan jogged his memory. "Impossible," said he. "Please to order a new one." Thereupon Akaky Akakiyevich handed over the ten-kopek piece. "Thank you, sir. I will drink your good health," said Petrovich. "But as for the cloak, don't trouble yourself about it; it is good for nothing. I will make you a capital new one, so let us settle about it now."

Akaky Akakiyevich was still for mending it, but Petrovich would not hear of it, and said, "I shall certainly have to make you a new one, and you may depend upon it that I shall do my best. It may even be, as the fashion goes, that the collar can be fastened by silver hooks under a flap."

Then Akaky Akakiyevich saw that it was impossible to get

along without a new cloak, and his spirit sank utterly. How, in fact, was it to be done? Where was the money to come from? He must have some new trousers, and pay a debt of long standing to the shoemaker for putting new tops to his old boots, and he must order three shirts from the seamstress, and a couple of pieces of linen. In short, all his money must be spent. And even if the director should be so kind as to order him to receive forty-five or even fifty rubles instead of forty, it would be a mere nothing, a mere drop in the ocean towards the funds necessary for a cloak, although he knew that Petrovich was often wrong-headed enough to blurt out some outrageous price, so that even his own wife could not refrain from exclaiming, "Have you lost your senses, you fool?" At one time he would not work at any price, and now it was quite likely that he had named a higher sum than the cloak would cost.

But although he knew that Petrovich would undertake to make a cloak for eighty rubles, still, where was he to get the eighty rubles from? He might possibly manage half. Yes, half might be procured, but where was the other half to come from? But the reader must first be told where the first half came from.

Akaky Akakiyevich had a habit of putting, for every ruble he spent, a groschen into a small box, fastened with lock and key, and with a slit in the top for the reception of money. At the end of every half-year he counted over the heap of coppers, and changed it for silver. This he had done for a long time, and in the course of years, the sum had mounted up to over forty rubles.

Thus he had one half on hand. But where was he to find the other half? Where was he to get another forty rubles from? Akaky Akakiyevich thought and thought, and decided that it would be necessary to curtail his ordinary expenses, for the space of one year at least, to dispense with tea in the evening, to burn no candles, and, if there was anything which he must do, to go into his landlady's room, and work by her light. When he went into the street, he must walk as lightly as he could, and as cautiously, upon the stones, almost upon tiptoe, in order not to wear his heels down in too short a time. He must give the laundress as little to wash as possible; and, in order not to wear out his clothes, he must take them off as soon as he got home, and wear only his cotton dressing-gown, which had been long and carefully saved.

To tell the truth, it was a little hard for him at first to accustom himself to these deprivations. But he got used to them at length, after a fashion, and all went smoothly. He even got used to being hungry in the evening, but he made up for it by treating himself, so to say, in spirit, by bearing ever in mind the idea of his future cloak. From that time forth, his existence seemed to become, in some way, fuller, as if he were married, or as if some other man lived in him, as if, in fact, he were not alone, and some pleasant friend had consented to travel along life's path with him, the friend being no other than the cloak, with thick wadding and a strong lining incapable of wearing out. He became more lively, and even his character grew firmer, like that of a man who has made up his mind, and set himself a goal. From his face and gait,

doubt and indecision, all hesitating and wavering disappeared of themselves. Fire gleamed in his eyes, and occasionally the boldest and most daring ideas flitted through his mind. Why not, for instance, have marten fur on the collar? The thought of this almost made him absent-minded. Once, in copying a letter, he nearly made a mistake, so that he exclaimed almost aloud, "Ugh!" and crossed himself. Once, in the course of every month, he had a conference with Petrovich on the subject of the cloak, where it would be better to buy the cloth, and the colour, and the price. He always returned home satisfied, though troubled, reflecting that the time would come at last when it could all be bought, and then the cloak made.

The affair progressed more briskly than he had expected. For beyond all his hopes, the director awarded neither forty nor forty-five rubles for Akaky Akakiyevich's share, but sixty. Whether he suspected that Akaky Akakiyevich needed a cloak, or whether it was merely chance, at all events, twenty extra rubles were by this means provided. This circumstance hastened matters. Two or three months more of hunger and Akaky Akakiyevich had accumulated about eighty rubles. His heart, generally so quiet, began to throb. On the first possible day, he went shopping in company with Petrovich. They bought some very good cloth, and at a reasonable rate too, for they had been considering the matter for six months, and rarely let a month pass without their visiting the shops to enquire prices. Petrovich himself said that no better cloth could be had. For lining, they selected a cotton stuff, but so

firm and thick, that Petrovich declared it to be better than silk, and even prettier and more glossy. They did not buy the marten fur, because it was, in fact, dear, but in its stead, they picked out the very best of cat-skin which could be found in the shop, and which might, indeed, be taken for marten at a distance.

Petrovich worked at the cloak two whole weeks, for there was a great deal of quilting; otherwise it would have been finished sooner. He charged twelve rubles for the job, it could not possibly have been done for less. It was all sewed with silk, in small, double seams, and Petrovich went over each seam afterwards with his own teeth, stamping in various patterns.

It was – it is difficult to say precisely on what day, but probably the most glorious one in Akaky Akakiyevich's life, when Petrovich at length brought home the cloak. He brought it in the morning, before the hour when it was necessary to start for the department. Never did a cloak arrive so exactly in the nick of time, for the severe cold had set in, and it seemed to threaten to increase. Petrovich brought the cloak himself as befits a good tailor. On his countenance was a significant expression, such as Akaky Akakiyevich had never beheld there. He seemed fully sensible that he had done no small deed, and crossed a gulf separating tailors who put in linings, and execute repairs, from those who make new things. He took the cloak out of the pocket-handkerchief in which he had brought it. The handkerchief was fresh from the laundress, and he put it in his pocket for use. Taking out the cloak, he gazed proudly at it, held

it up with both hands, and flung it skilfully over the shoulders of Akaky Akakiyevich. Then he pulled it and fitted it down behind with his hand, and he draped it around Akaky Akakiyevich without buttoning it. Akaky Akakiyevich, like an experienced man, wished to try the sleeves. Petrovich helped him on with them, and it turned out that the sleeves were satisfactory also. In short, the cloak appeared to be perfect, and most seasonable. Petrovich did not neglect to observe that it was only because he lived in a narrow street, and had no signboard, and had known Akaky Akakiyevich so long, that he had made it so cheaply; but that if he had been in business on the Nevsky Prospect, he would have charged seventy-five rubles for the making alone. Akaky Akakiyevich did not care to argue this point with Petrovich. He paid him, thanked him, and set out at once in his new cloak for the department. Petrovich followed him, and pausing in the street, gazed long at the cloak in the distance, after which he went to one side expressly to run through a crooked alley, and emerge again into the street beyond to gaze once more upon the cloak from another point, namely, directly in front.

Meantime Akaky Akakiyevich went on in holiday mood. He was conscious every second of the time that he had a new cloak on his shoulders, and several times he laughed with internal satisfaction. In fact, there were two advantages, one was its warmth, the other its beauty. He saw nothing of the road, but suddenly found himself at the department. He took off his cloak in the ante-room, looked it over carefully, and confided it to the

special care of the attendant. It is impossible to say precisely how it was that every one in the department knew at once that Akaky Akakiyevich had a new cloak, and that the "cape" no longer existed. All rushed at the same moment into the ante-room to inspect it. They congratulated him, and said pleasant things to him, so that he began at first to smile, and then to grow ashamed. When all surrounded him, and said that the new cloak must be "christened," and that he must at least give them all a party, Akaky Akakiyevich lost his head completely, and did not know where he stood, what to answer, or how to get out of it. He stood blushing all over for several minutes, trying to assure them with great simplicity that it was not a new cloak, that it was in fact the old "cape."

At length one of the officials, assistant to the head clerk, in order to show that he was not at all proud, and on good terms with his inferiors, said:

"So be it, only I will give the party instead of Akaky Akakiyevich; I invite you all to tea with me to-night. It just happens to be my name-day too."

The officials naturally at once offered the assistant clerk their congratulations, and accepted the invitation with pleasure. Akaky Akakiyevich would have declined; but all declared that it was discourteous, that it was simply a sin and a shame, and that he could not possibly refuse. Besides, the notion became pleasant to him when he recollected that he should thereby have a chance of wearing his new cloak in the evening also.

That whole day was truly a most triumphant festival for Akaky Akakiyevich. He returned home in the most happy frame of mind, took off his cloak, and hung it carefully on the wall, admiring afresh the cloth and the lining. Then he brought out his old, worn-out cloak, for comparison. He looked at it, and laughed, so vast was the difference. And long after dinner he laughed again when the condition of the "cape" recurred to his mind. He dined cheerfully, and after dinner wrote nothing, but took his ease for a while on the bed, until it got dark. Then he dressed himself leisurely, put on his cloak, and stepped out into the street.

Where the host lived, unfortunately we cannot say. Our memory begins to fail us badly. The houses and streets in St. Petersburg have become so mixed up in our head that it is very difficult to get anything out of it again in proper form. This much is certain, that the official lived in the best part of the city; and therefore it must have been anything but near to Akaky Akakiyevich's residence. Akaky Akakiyevich was first obliged to traverse a kind of wilderness of deserted, dimly-lighted streets. But in proportion as he approached the official's quarter of the city, the streets became more lively, more populous, and more brilliantly illuminated. Pedestrians began to appear; handsomely dressed ladies were more frequently encountered; the men had otter skin collars to their coats; shabby sleigh-men with their wooden, railed sledges stuck over with brass-headed nails, became rarer; whilst on the other hand, more and more

drivers in red velvet caps, lacquered sledges and bear-skin coats began to appear, and carriages with rich hammer-cloths flew swiftly through the streets, their wheels scrunching the snow.

Akaky Akakiyevich gazed upon all this as upon a novel sight. He had not been in the streets during the evening for years. He halted out of curiosity before a shop-window, to look at a picture representing a handsome woman, who had thrown off her shoe, thereby baring her whole foot in a very pretty way; whilst behind her the head of a man with whiskers and a handsome moustache peeped through the doorway of another room. Akaky Akakiyevich shook his head, and laughed, and then went on his way. Why did he laugh? Either because he had met with a thing utterly unknown, but for which every one cherishes, nevertheless, some sort of feeling, or else he thought, like many officials, "Well, those French! What is to be said? If they do go in for anything of that sort, why – " But possibly he did not think at all.

Akaky Akakiyevich at length reached the house in which the head clerk's assistant lodged. He lived in fine style. The staircase was lit by a lamp, his apartment being on the second floor. On entering the vestibule, Akaky Akakiyevich beheld a whole row of goloshes on the floor. Among them, in the centre of the room, stood a samovar, humming and emitting clouds of steam. On the walls hung all sorts of coats and cloaks, among which there were even some with beaver collars, or velvet facings. Beyond, the buzz of conversation was audible, and became clear and loud, when the servant came out with a trayful of empty glasses,

cream-jugs and sugar-bowls. It was evident that the officials had arrived long before, and had already finished their first glass of tea.

Akaky Akakiyevich, having hung up his own cloak, entered the inner room. Before him all at once appeared lights, officials, pipes, and card-tables, and he was bewildered by a sound of rapid conversation rising from all the tables, and the noise of moving chairs. He halted very awkwardly in the middle of the room, wondering what he ought to do. But they had seen him. They received him with a shout, and all thronged at once into the ante-room, and there took another look at his cloak. Akaky Akakiyevich, although somewhat confused, was frank-hearted, and could not refrain from rejoicing when he saw how they praised his cloak. Then, of course, they all dropped him and his cloak, and returned, as was proper, to the tables set out for whist.

All this, the noise, the talk, and the throng of people, was rather overwhelming to Akaky Akakiyevich. He simply did not know where he stood, or where to put his hands, his feet, and his whole body. Finally he sat down by the players, looked at the cards, gazed at the face of one and another, and after a while began to gape, and to feel that it was wearisome, the more so, as the hour was already long past when he usually went to bed. He wanted to take leave of the host, but they would not let him go, saying that he must not fail to drink a glass of champagne, in honour of his new garment. In the course of an hour, supper, consisting of vegetable salad, cold veal, pastry,

confectioner's pies, and champagne, was served. They made Akaky Akakiyevich drink two glasses of champagne, after which he felt things grow livelier.

Still, he could not forget that it was twelve o'clock, and that he should have been at home long ago. In order that the host might not think of some excuse for detaining him, he stole out of the room quickly, sought out, in the ante-room, his cloak, which, to his sorrow, he found lying on the floor, brushed it, picked off every speck upon it, put it on his shoulders, and descended the stairs to the street.

In the street all was still bright. Some petty shops, those permanent clubs of servants and all sorts of folks, were open. Others were shut, but, nevertheless, showed a streak of light the whole length of the door-crack, indicating that they were not yet free of company, and that probably some domestics, male and female, were finishing their stories and conversations, whilst leaving their masters in complete ignorance as to their whereabouts. Akaky Akakiyevich went on in a happy frame of mind. He even started to run, without knowing why, after some lady, who flew past like a flash of lightning. But he stopped short, and went on very quietly as before, wondering why he had quickened his pace. Soon there spread before him these deserted streets which are not cheerful in the daytime, to say no thing of the evening. Now they were even more dim and lonely. The lanterns began to grow rarer, oil, evidently, had been less liberally supplied. Then came wooden houses and fences.

Not a soul anywhere; only the snow sparkled in the streets, and mournfully veiled the low-roofed cabins with their closed shutters. He approached the spot where the street crossed a vast square with houses barely visible on its farther side, a square which seemed a fearful desert.

Afar, a tiny spark glimmered from some watchman's-box, which seemed to stand on the edge of the world. Akaky Akakiyevich's cheerfulness diminished at this point in a marked degree. He entered the square, not without an involuntary sensation of fear, as though his heart warned him of some evil. He glanced back, and on both sides it was like a sea about him. "No, it is better not to look," he thought, and went on, closing his eyes. When he opened them, to see whether he was near the end of the square, he suddenly beheld, standing just before his very nose, some bearded individuals of precisely what sort, he could not make out. All grew dark before his eyes, and his heart throbbed.

"Of course, the cloak is mine!" said one of them in a loud voice, seizing hold of his collar. Akaky Akakiyevich was about to shout "Help!" when the second man thrust a fist, about the size of an official's head, at his very mouth, muttering, "Just you dare to scream!"

Akaky Akakiyevich felt them strip off his cloak, and give him a kick.

He fell headlong upon the snow, and felt no more.

In a few minutes he recovered consciousness, and rose to

his feet, but no one was there. He felt that it was cold in the square, and that his cloak was gone. He began to shout, but his voice did not appear to reach the outskirts of the square. In despair, but without ceasing to shout, he started at a run across the square, straight towards the watch-box, beside which stood the watchman, leaning on his halberd, and apparently curious to know what kind of a customer was running towards him shouting. Akaky Akakiyevich ran up to him, and began in a sobbing voice to shout that he was asleep, and attended to nothing, and did not see when a man was robbed. The watchman replied that he had seen two men stop him in the middle of the square, but supposed that they were friends of his, and that, instead of scolding vainly, he had better go to the police on the morrow, so that they might make a search for whoever had stolen the cloak.

Akaky Akakiyevich ran home and arrived in a state of complete disorder, his hair which grew very thinly upon his temples and the back of his head all tousled, his body, arms and legs, covered with snow. The old woman, who was mistress of his lodgings, on hearing a terrible knocking, sprang hastily from her bed, and, with only one shoe on, ran to open the door, pressing the sleeve of her chemise to her bosom out of modesty. But when she had opened it, she fell back on beholding Akaky Akakiyevich in such a condition. When he told her about the affair, she clasped her hands, and said that he must go straight to the district chief of police, for his subordinate would turn

up his nose, promise well, and drop the matter there. The very best thing to do, therefore, would be to go to the district chief, whom she knew, because Finnish Anna, her former cook, was now nurse at his house. She often saw him passing the house, and he was at church every Sunday, praying, but at the same time gazing cheerfully at everybody; so that he must be a good man, judging from all appearances. Having listened to this opinion, Akaky Akakiyevich betook himself sadly to his room. And how he spent the night there, any one who can put himself in another's place may readily imagine.

Early in the morning, he presented himself at the district chief's, but was told the official was asleep. He went again at ten and was again informed that he was asleep. At eleven, and they said, "The superintendent is not at home." At dinner time, and the clerks in the ante-room would not admit him on any terms, and insisted upon knowing his business. So that at last, for once in his life, Akaky Akakiyevich felt an inclination to show some spirit, and said curtly that he must see the chief in person, that they ought not to presume to refuse him entrance, that he came from the department of justice, and that when he complained of them, they would see.

The clerks dared make no reply to this, and one of them went to call the chief, who listened to the strange story of the theft of the coat. Instead of directing his attention to the principal points of the matter, he began to question Akaky Akakiyevich. Why was he going home so late? Was he in the habit of doing so, or had

he been to some disorderly house? So that Akaky Akakiyevich got thoroughly confused, and left him, without knowing whether the affair of his cloak was in proper train or not.

All that day, for the first time in his life, he never went near the department. The next day he made his appearance, very pale, and in his old cape, which had become even more shabby. The news of the robbery of the cloak touched many, although there were some officials present who never lost an opportunity, even such a one as the present, of ridiculing Akaky Akakiyevich. They decided to make a collection for him on the spot, but the officials had already spent a great deal in subscribing for the director's portrait, and for some book, at the suggestion of the head of that division, who was a friend of the author; and so the sum was trifling.

One of them, moved by pity, resolved to help Akaky Akakiyevich with some good advice, at least, and told him that he ought not to go to the police, for although it might happen that a police-officer, wishing to win the approval of his superiors, might hunt up the cloak by some means, still, his cloak would remain in the possession of the police if he did not offer legal proof that it belonged to him. The best thing for him, therefore, would be to apply to a certain prominent personage; since this prominent personage, by entering into relation with the proper persons, could greatly expedite the matter.

As there was nothing else to be done, Akaky Akakiyevich decided to go to the prominent personage. What was the exact

official position of the prominent personage, remains unknown to this day. The reader must know that the prominent personage had but recently become a prominent personage, having up to that time been only an insignificant person. Moreover, his present position was not considered prominent in comparison with others still more so. But there is always a circle of people to whom what is insignificant in the eyes of others, is important enough. Moreover, he strove to increase his importance by sundry devices. For instance, he managed to have the inferior officials meet him on the staircase when he entered upon his service; no one was to presume to come directly to him, but the strictest etiquette must be observed; the collegiate recorder must make a report to the government secretary, the government secretary to the titular councillor, or whatever other man was proper, and all business must come before him in this manner. In Holy Russia, all is thus contaminated with the love of imitation; every man imitates and copies his superior. They even say that a certain titular councillor, when promoted to the head of some small separate office, immediately partitioned off a private room for himself, called it the audience chamber, and posted at the door a lackey with red collar and braid, who grasped the handle of the door, and opened to all comers, though the audience chamber would hardly hold an ordinary writing table.

The manners and customs of the prominent personage were grand and imposing, but rather exaggerated. The main foundation of his system was strictness. "Strictness, strictness,

and always strictness!" he generally said; and at the last word he looked significantly into the face of the person to whom he spoke. But there was no necessity for this, for the halfscore of subordinates, who formed the entire force of the office, were properly afraid. On catching sight of him afar off, they left their work, and waited, drawn up in line, until he had passed through the room. His ordinary converse with his inferiors smacked of sternness, and consisted chiefly of three phrases: "How dare you?" "Do you know whom you are speaking to?" "Do you realise who is standing before you?"

Otherwise he was a very kind-hearted man, good to his comrades, and ready to oblige. But the rank of general threw him completely off his balance. On receiving any one of that rank, he became confused, lost his way, as it were, and never knew what to do. If he chanced to be amongst his equals, he was still a very nice kind of man, a very good fellow in many respects, and not stupid, but the very moment that he found himself in the society of people but one rank lower than himself, he became silent. And his situation aroused sympathy, the more so, as he felt himself that he might have been making an incomparably better use of his time. In his eyes, there was sometimes visible a desire to join some interesting conversation or group, but he was kept back by the thought, "Would it not be a very great condescension on his part? Would it not be familiar? And would he not thereby lose his importance?" And in consequence of such reflections, he always remained in the same dumb state, uttering from time to time a

few monosyllabic sounds, and thereby earning the name of the most wearisome of men.

To this prominent personage Akaky Akakiyevich presented himself, and this at the most unfavourable time for himself, though opportune for the prominent personage. The prominent personage was in his cabinet, conversing very gaily with an old acquaintance and companion of his childhood, whom he had not seen for several years, and who had just arrived, when it was announced to him that a person named Bashmachkin had come. He asked abruptly, "Who is he?" – "Some official," he was informed. "Ah, he can wait! This is no time for him to call," said the important man.

It must be remarked here that the important man lied outrageously. He had said all he had to say to his friend long before, and the conversation had been interspersed for some time with very long pauses, during which they merely slapped each other on the leg, and said, "You think so, Ivan Abramovich!" "Just so, Stepan Varlamovich!" Nevertheless, he ordered that the official should be kept waiting, in order to show his friend, a man who had not been in the service for a long time, but had lived at home in the country, how long officials had to wait in his ante-room.

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