

## The House With The Mezzanine

(A PAINTER'S STORY)

by Anton Chekhov

It happened nigh on seven years ago, when I was living in one of the districts of the J. province, on the estate of Bielokurov, a landowner, a young man who used to get up early, dress himself in a long overcoat, drink beer in the evenings, and all the while complain to me that he could nowhere find any one in sympathy with his ideas. He lived in a little house in the orchard, and I lived in the old manor-house, in a huge pillared hall where there was no furniture except a large divan, on which I slept, and a table at which I used to play patience. Even in calm weather there was always a moaning in the chimney, and in a storm the whole house would rock and seem as though it must split, and it was quite terrifying, especially at night, when all the ten great windows were suddenly lit up by a flash of lightning.

Doomed by fate to permanent idleness, I did positively nothing. For hours together I would sit and look through the windows at the sky, the birds, the trees and read my letters over and over again, and then for hours together I would sleep. Sometimes I would go out and wander aimlessly until evening.

Once on my way home I came unexpectedly on a strange farmhouse. The sun was already setting, and the lengthening shadows were thrown over the ripening corn. Two rows of closely planted tall fir-trees stood like two thick walls, forming a sombre, magnificent avenue. I climbed the fence and walked up the avenue, slipping on the fir needles which lay two inches thick on the ground. It was still, dark, and only here and there in the tops of the trees shimmered a bright gold light casting the colours of the rainbow on a spider's web. The smell of the firs was almost suffocating. Then I turned into an avenue of limes. And here too were desolation and decay; the dead leaves rustled mournfully beneath my feet, and there were lurking shadows among the trees. To the right, in an old orchard, a goldhammer sang a faint reluctant song, and he too must have been old. The lime-trees soon came to an end and I came to a white house with a terrace and a mezzanine, and suddenly a vista opened upon a farmyard with a pond and a bathing-shed, and a row of green willows, with a village beyond, and above it stood a tall, slender belfry, on which glowed a cross catching the light of the setting sun. For a moment I was possessed with a sense of enchantment, intimate, particular, as though I had seen the scene before in my childhood.

By the white-stone gate surmounted with stone lions, which led from the yard into the field, stood two girls. One of them, the elder, thin, pale, very handsome, with masses of chestnut hair and a little stubborn mouth, looked rather prim and scarcely glanced at me; the other, who was quite

young--seventeen or eighteen, no more, also thin and pale, with a big mouth and big eyes, looked at me in surprise, as I passed, said something in English and looked confused, and it seemed to me that I had always known their dear faces. And I returned home feeling as though I had awoke from a pleasant dream.

Soon after that, one afternoon, when Bielokurov and I were walking near the house, suddenly there came into the yard a spring-carriage in which sat one of the two girls, the elder. She had come to ask for subscriptions to a fund for those who had suffered in a recent fire. Without looking at us, she told us very seriously how many houses had been burned down in Sianov, how many men, women, and children had been left without shelter, and what had been done by the committee of which she was a member. She gave us the list for us to write our names, put it away, and began to say good-bye.

"You have completely forgotten us, Piotr Petrovich," she said to Bielokurov, as she gave him her hand. "Come and see us, and if Mr. N. (she said my name) would like to see how the admirers of his talent live and would care to come and see us, then mother and I would be very pleased."

I bowed.

When she had gone Piotr Petrovich began to tell me about her. The girl, he said, was of a good family and her name was Lydia Volchaninov, and the estate, on which she lived with her mother and sister, was called, like the village on the other side of the pond, Sholkovka. Her father had once occupied an eminent position in Moscow and died a privy councillor. Notwithstanding their large means, the Volchaninovs always lived in the village, summer and winter, and Lydia was a teacher in the Zemstvo School at Sholkovka and earned twenty-five roubles a month. She only spent what she earned on herself and was proud of her independence.

"They are an interesting family," said Bielokurov. "We ought to go and see them. They will be very glad to see you."

One afternoon, during a holiday, we remembered the Volchaninovs and went over to Sholkovka. They were all at home. The mother, Ekaterina Pavlovna, had obviously once been handsome, but now she was stouter than her age warranted, suffered from asthma, was melancholy and absent-minded as she tried to entertain me with talk about painting. When she heard from her daughter that I might perhaps come over to Sholkovka, she hurriedly called to mind a few of my landscapes which she had seen in exhibitions in Moscow, and now she asked what I had tried to express in them. Lydia, or as she was called at home, Lyda, talked more to Bielokurov than to me. Seriously and without a smile, she asked him why he did not work for the Zemstvo and why up till now he had never been to a Zemstvo meeting.

"It is not right of you, Piotr Petrovich," she said reproachfully. "It is not right. It is a shame."

"True, Lyda, true," said her mother. "It is not right."

"All our district is in Balaguin's hands," Lyda went on, turning to me. "He is the chairman of the council and all the jobs in the district are given to his nephews and brothers-in-law, and he does exactly as he likes. We ought to fight him. The young people ought to form a strong party; but you see what our young men are like. It is a shame, Piotr Petrovich."

The younger sister, Genya, was silent during the conversation about the Zemstvo. She did not take part in serious conversations, for by the family she was not considered grown-up, and they gave her her baby-name, Missyuss, because as a child she used to call her English governess that. All the time she examined me curiously and when I looked at the photograph-album she explained: "This is my uncle.... That is my godfather," and fingered the portraits, and at the same time touched me with her shoulder in a childlike way, and I could see her small, undeveloped bosom, her thin shoulders, her long, slim waist tightly drawn in by a belt.

We played croquet and lawn-tennis, walked in the garden, had tea, and then a large supper. After the huge pillared hall, I felt out of tune in the small cosy house, where there were no oleographs on the walls and the servants were treated considerately, and everything seemed to me young and pure, through the presence of Lyda and Missyuss, and everything was decent and orderly. At supper Lyda again talked to Bielokurov about the Zemstvo, about Balaguin, about school libraries. She was a lively, sincere, serious girl, and it was interesting to listen to her, though she spoke at length and in a loud voice--perhaps because she was used to holding forth at school. On the other hand, Piotr Petrovich, who from his university days had retained the habit of reducing any conversation to a discussion, spoke tediously, slowly, and deliberately, with an obvious desire to be taken for a clever and progressive man. He gesticulated and upset the sauce with his sleeve and it made a large pool on the table-cloth, though nobody but myself seemed to notice it.

When we returned home the night was dark and still.

"I call it good breeding," said Bielokurov, with a sigh, "not so much not to upset the sauce on the table, as not to notice it when some one else has done it. Yes. An admirable intellectual family. I'm rather out of touch with nice people. Ah! terribly. And all through business, business, business!"

He went on to say what hard work being a good farmer meant. And I thought: What a stupid, lazy lout! When we talked seriously he would drag it out with his awful drawl--er, er, er--and he works just as he talks--slowly, always behindhand, never up to time; and as for his being

businesslike, I don't believe it, for he often keeps letters given him to post for weeks in his pocket.

"The worst of it is," he murmured as he walked along by my side, "the worst of it is that you go working away and never get any sympathy from anybody."

## II

I began to frequent the Volchaninovs' house. Usually I sat on the bottom step of the veranda. I was filled with dissatisfaction, vague discontent with my life, which had passed so quickly and uninterestingly, and I thought all the while how good it would be to tear out of my breast my heart which had grown so weary. There would be talk going on on the terrace, the rustling of dresses, the fluttering of the pages of a book. I soon got used to Lyda receiving the sick all day long, and distributing books, and I used often to go with her to the village, bareheaded, under an umbrella. And in the evening she would hold forth about the Zemstvo and schools. She was very handsome, subtle, correct, and her lips were thin and sensitive, and whenever a serious conversation started she would say to me drily:

"This won't interest you."

I was not sympathetic to her. She did not like me because I was a landscape-painter, and in my pictures did not paint the suffering of the masses, and I seemed to her indifferent to what she believed in. I remember once driving along the shore of the Baikal and I met a Bouryat girl, in shirt and trousers of Chinese cotton, on horseback: I asked her if she would sell me her pipe and, while we were talking, she looked with scorn at my European face and hat, and in a moment she got bored with talking to me, whooped and galloped away. And in exactly the same way Lyda despised me as a stranger. Outwardly she never showed her dislike of me, but I felt it, and, as I sat on the bottom step of the terrace, I had a certain irritation and said that treating the peasants without being a doctor meant deceiving them, and that it is easy to be a benefactor when one owns four thousand acres.

Her sister, Missyuss, had no such cares and spent her time in complete idleness, like myself. As soon as she got up in the morning she would take a book and read it on the terrace, sitting far back in a lounge chair so that her feet hardly touched the ground, or she would hide herself with her book in the lime-walk, or she would go through the gate into the field. She would read all day long, eagerly poring over the book, and only through her looking fatigued, dizzy, and pale sometimes, was it possible to guess how much her reading exhausted her. When she saw me come she would blush a little and leave her book, and, looking into my face with her big eyes, she would tell me of things that had happened, how the chimney in the servants' room had caught fire, or how the labourer had caught a large fish in the pond. On week-days she usually wore a bright-coloured blouse and a dark-blue skirt. We

used to go out together and pluck cherries for jam, in the boat, and when she jumped to reach a cherry, or pulled the oars, her thin, round arms would shine through her wide sleeves. Or I would make a sketch and she would stand and watch me breathlessly.

One Sunday, at the end of June, I went over to the Volchaninovs in the morning about nine o'clock. I walked through the park, avoiding the house, looking for mushrooms, which were very plentiful that summer, and marking them so as to pick them later with Genya. A warm wind was blowing. I met Genya and her mother, both in bright Sunday dresses, going home from church, and Genya was holding her hat against the wind. They told me they were going to have tea on the terrace.

As a man without a care in the world, seeking somehow to justify his constant idleness, I have always found such festive mornings in a country house universally attractive. When the green garden, still moist with dew, shines in the sun and seems happy, and when the terrace smells of mignonette and oleander, and the young people have just returned from church and drink tea in the garden, and when they are all so gaily dressed and so merry, and when you know that all these healthy, satisfied, beautiful people will do nothing all day long, then you long for all life to be like that. So I thought then as I walked through the garden, quite prepared to drift like that without occupation or purpose, all through the day, all through the summer.

Genya carried a basket and she looked as though she knew that she would find me there. We gathered mushrooms and talked, and whenever she asked me a question she stood in front of me to see my face.

"Yesterday," she said, "a miracle happened in our village. Pelagueya, the cripple, has been ill for a whole year, and no doctors or medicines were any good, but yesterday an old woman muttered over her and she got better."

"That's nothing," I said. "One should not go to sick people and old women for miracles. Is not health a miracle? And life itself? A miracle is something incomprehensible."

"And you are not afraid of the incomprehensible?"

"No. I like to face things I do not understand and I do not submit to them. I am superior to them. Man must think himself higher than lions, tigers, stars, higher than anything in nature, even higher than that which seems incomprehensible and miraculous. Otherwise he is not a man, but a mouse which is afraid of everything."

Genya thought that I, as an artist, knew a great deal and could guess what I did not know. She wanted me to lead her into the region of the eternal and the beautiful, into the highest world, with which, as she thought, I was perfectly familiar, and she talked to me of God, of eternal life, of the miraculous. And I, who did not admit that I and my imagination would perish for ever, would reply: "Yes. Men

are immortal. Yes, eternal life awaits us." And she would listen and believe me and never asked for proof.

As we approached the house she suddenly stopped and said:

"Our Lyda is a remarkable person, isn't she? I love her dearly and would gladly sacrifice my life for her at any time. But tell me"--Genya touched my sleeve with her finger--"but tell me, why do you argue with her all the time? Why are you so irritated?"

"Because she is not right."

Genya shook her head and tears came to her eyes.

"How incomprehensible!" she muttered.

At that moment Lyda came out, and she stood by the balcony with a riding-whip in her hand, and looked very fine and pretty in the sunlight as she gave some orders to a farm-hand. Bustling about and talking loudly, she tended two or three of her patients, and then with a businesslike, preoccupied look she walked through the house, opening one cupboard after another, and at last went off to the attic; it took some time to find her for dinner and she did not come until we had finished the soup. Somehow I remember all these, little details and love to dwell on them, and I remember the whole of that day vividly, though nothing particular happened. After dinner Genya read, lying in her lounge chair, and I sat on the bottom step of the terrace. We were silent. The sky was overcast and a thin fine rain began to fall. It was hot, the wind had dropped, and it seemed the day would never end. Ekaterina Pavlovna came out on to the terrace with a fan, looking very sleepy.

"O, mamma," said Genya, kissing her hand. "It is not good for you to sleep during the day."

They adored each other. When one went into the garden, the other would stand on the terrace and look at the trees and call: "Hello!" "Genya!" or "Mamma, dear, where are you?" They always prayed together and shared the same faith, and they understood each other very well, even when they were silent. And they treated other people in exactly the same way. Ekaterina Pavlovna also soon got used to me and became attached to me, and when I did not turn up for a few days she would send to inquire if I was well. And she too used to look admiringly at my sketches, and with the same frank loquacity she would tell me things that happened, and she would confide her domestic secrets to me.

She revered her elder daughter. Lyda never came to her for caresses, and only talked about serious things: she went her own way and to her mother and sister she was as sacred and enigmatic as the admiral, sitting in his cabin, to his sailors.

"Our Lyda is a remarkable person," her mother would often say; "isn't she?"

And, now, as the soft rain fell, we spoke of Lyda:

"She is a remarkable woman," said her mother, and added in a low voice like a conspirator's as she looked round, "such as she have to be looked for with a lamp in broad daylight, though you know, I am beginning to be anxious. The school, pharmacies, books--all very well, but why go to such extremes? She is twenty-three and it is time for her to think seriously about herself. If she goes on with her books and her pharmacies she won't know how life has passed.... She ought to marry."

Genya, pale with reading, and with her hair ruffled, looked up and said, as if to herself, as she glanced at her mother:

"Mamma, dear, everything depends on the will of God."

And once more she plunged into her book.

Bielokurov came over in a \_poddioyka\_, wearing an embroidered shirt. We played croquet and lawn-tennis, and when it grew dark we had a long supper, and Lyda once more spoke of her schools and Balaguin, who had got the whole district into his own hands. As I left the Volchaninovs that night I carried away an impression of a long, long idle day, with a sad consciousness that everything ends, however long it may be. Genya took me to the gate, and perhaps, because she had spent the whole day with me from the beginning to end, I felt somehow lonely without her, and the whole kindly family was dear to me: and for the first time during the whole of that summer I had a desire to work.

"Tell me why you lead such a monotonous life," I asked Bielokurov, as we went home. "My life is tedious, dull, monotonous, because I am a painter, a queer fish, and have been worried all my life with envy, discontent, disbelief in my work: I am always poor, I am a vagabond, but you are a wealthy, normal man, a landowner, a gentleman--why do you live so tamely and take so little from life? Why, for instance, haven't you fallen in love with Lyda or Genya?"

"You forget that I love another woman," answered Bielokurov.

He meant his mistress, Lyabor Ivanovna, who lived with him in the orchard house. I used to see the lady every day, very stout, podgy, pompous, like a fatted goose, walking in the garden in a Russian head-dress, always with a sunshade, and the servants used to call her to meals or tea. Three years ago she rented a part of his house for the summer, and stayed on to live with Bielokurov, apparently for ever. She was ten years older than he and managed him very strictly, so that he had to ask her permission to go out. She would often sob and make horrible noises like a man with a cold, and then I used to send and tell her that I'm if she did not stop I would go away. Then she would stop.

When we reached home, Bielokurov sat down on the divan and frowned and brooded, and I began to pace up and down the hall, feeling a sweet stirring in me, exactly like the stirring of love. I wanted to talk about the Volchaninovs.

"Lyda could only fall in love with a Zemstvo worker like herself, some one who is run off his legs with hospitals and schools," I said. "For the sake of a girl like that a man might not only become a Zemstvo worker, but might even become worn out, like the tale of the iron boots. And Missyuss? How charming Missyuss is!"

Bielokurov began to talk at length and with his drawling er-er-ers of the disease of the century--pessimism. He spoke confidently and argumentatively. Hundreds of miles of deserted, monotonous, blackened steppe could not so forcibly depress the mind as a man like that, sitting and talking and showing no signs of going away.

"The point is neither pessimism nor optimism," I said irritably, "but that ninety-nine out of a hundred have no sense."

Bielokurov took this to mean himself, was offended, and went away.

### III

"The Prince is on a visit to Malozyomov and sends you his regards," said Lyda to her mother, as she came in and took off her gloves. "He told me many interesting things. He promised to bring forward in the Zemstvo Council the question of a medical station at Malozyomov, but he says there is little hope." And turning to me, she said: "Forgive me, I keep forgetting that you are not interested."

I felt irritated.

"Why not?" I asked and shrugged my shoulders. "You don't care about my opinion, but I assure you, the question greatly interests me."

"Yes?"

"In my opinion there is absolutely no need for a medical station at Malozyomov."

My irritation affected her: she gave a glance at me, half closed her eyes and said:

"What is wanted then? Landscapes?"

"Not landscapes either. Nothing is wanted there."

She finished taking off her gloves and took up a newspaper which had just come by post; a moment later, she said quietly, apparently controlling herself:

"Last week Anna died in childbirth, and if a medical man had been available she would have lived. However, I suppose landscape-painters are entitled to their opinions."

"I have a very definite opinion, I assure you," said I, and she took refuge behind the newspaper, as though she did not wish to listen. "In my opinion medical stations, schools, libraries, pharmacies, under existing conditions, only lead to slavery. The masses are caught in a vast chain: you do not cut it but only add new links to it. That is my opinion."

She looked at me and smiled mockingly, and I went on, striving to catch the thread of my ideas.

"It does not matter that Anna should die in childbirth, but it does matter that all these Annas, Mavras, Pelagueyas, from dawn to sunset should be grinding away, ill from overwork, all their lives worried about their starving sickly children; all their lives they are afraid of death and disease, and have to be looking after themselves; they fade in youth, grow old very early, and die in filth and dirt; their children as they grow up go the same way and hundreds of years slip by and millions of people live worse than animals--in constant dread of never having a crust to eat; but the horror of their position is that they have no time to think of their souls, no time to remember that they are made in the likeness of God; hunger, cold, animal fear, incessant work, like drifts of snow block all the ways to spiritual activity, to the very thing that distinguishes man from the animals, and is the only thing indeed that makes life worth living. You come to their assistance with hospitals and schools, but you do not free them from their fetters; on the contrary, you enslave them even more, since by introducing new prejudices into their lives, you increase the number of their demands, not to mention the fact that they have to pay the Zemstvo for their drugs and pamphlets, and therefore, have to work harder than ever."

"I will not argue with you," said Lyda. "I have heard all that." She put down her paper. "I will only tell you one thing, it is no good sitting with folded hands. It is true, we do not save mankind, and perhaps we do make mistakes, but we do what we can and we are right. The highest and most sacred truth for an educated being--is to help his neighbours, and we do what we can to help. You do not like it, but it is impossible to please everybody."

"True, Lyda, true," said her mother.

In Lyda's presence her courage always failed her, and as she talked she would look timidly at her, for she was afraid of saying something foolish or out of place: and she never contradicted, but would always agree: "True, Lyda, true."

"Teaching peasants to read and write, giving them little moral pamphlets and medical assistance, cannot decrease either ignorance or mortality, just as the light from your windows cannot illuminate this huge garden," I said. "You give nothing by your interference in the lives of these

people. You only create new demands, and a new compulsion to work."

"Ah! My God, but we must do something!" said Lyda exasperatedly, and I could tell by her voice that she thought my opinions negligible and despised me.

"It is necessary," I said, "to free people from hard physical work. It is necessary to relieve them of their yoke, to give them breathing space, to save them from spending their whole lives in the kitchen or the byre, in the fields; they should have time to take thought of their souls, of God and to develop their spiritual capacities. Every human being's salvation lies in spiritual activity--in his continual search for truth and the meaning of life. Give them some relief from rough, animal labour, let them feel free, then you will see how ridiculous at bottom your pamphlets and pharmacies are. Once a human being is aware of his vocation, then he can only be satisfied with religion, service, art, and not with trifles like that."

"Free them from work?" Lyda gave a smile. "Is that possible?"

"Yes.... Take upon yourself a part of their work. If we all, in town and country, without exception, agreed to share the work which is being spent by mankind in the satisfaction of physical demands, then none of us would have to work more than two or three hours a day. If all of us, rich and poor, worked three hours a day the rest of our time would be free. And then to be still less dependent on our bodies, we should invent machines to do the work and we should try to reduce our demands to the minimum. We should toughen ourselves and our children should not be afraid of hunger and cold, and we should not be anxious about their health, as Anna, Maria, Pelagueya were anxious. Then supposing we did not bother about doctors and pharmacies, and did away with tobacco factories and distilleries--what a lot of free time we should have! We should give our leisure to service and the arts. Just as peasants all work together to repair the roads, so the whole community would work together to seek truth and the meaning of life, and, I am sure of it--truth would be found very soon, man would get rid of his continual, poignant, depressing fear of death and even of death itself."

"But you contradict yourself," said Lyda. "You talk about service and deny education."

"I deny the education of a man who can only use it to read the signs on the public houses and possibly a pamphlet which he is incapable of understanding--the kind of education we have had from the time of Riurik: and village life has remained exactly as it was then. Not education is wanted but freedom for the full development of spiritual capacities. Not schools are wanted but universities."

"You deny medicine too."

"Yes. It should only be used for the investigation of diseases, as natural phenomenon, not for their cure. It is no good curing diseases if you don't cure their causes. Remove the chief cause--physical labour, and there will be no diseases. I don't acknowledge the science which cures," I went on excitedly. "Science and art, when they are true, are directed not to temporary or private purposes, but to the eternal and the general--they seek the truth and the meaning of life, they seek God, the soul, and when they are harnessed to passing needs and activities, like pharmacies and libraries, then they only complicate and encumber life. We have any number of doctors, pharmacists, lawyers, and highly educated people, but we have no biologists, mathematicians, philosophers, poets. All our intellectual and spiritual energy is wasted on temporary passing needs.... Scientists, writers, painters work and work, and thanks to them the comforts of life grow greater every day, the demands of the body multiply, but we are still a long way from the truth and man still remains the most rapacious and unseemly of animals, and everything tends to make the majority of mankind degenerate and more and more lacking in vitality. Under such conditions the life of an artist has no meaning and the more talented he is, the more strange and incomprehensible his position is, since it only amounts to his working for the amusement of the predatory, disgusting animal, man, and supporting the existing state of things. And I don't want to work and will not.... Nothing is wanted, so let the world go to hell."

"Missyuss, go away," said Lyda to her sister, evidently thinking my words dangerous to so young a girl.

Genya looked sadly at her sister and mother and went out.

"People generally talk like that," said Lyda, "when they want to excuse their indifference. It is easier to deny hospitals and schools than to come and teach."

"True, Lyda, true," her mother agreed.

"You say you will not work," Lyda went on. "Apparently you set a high price on your work, but do stop arguing. We shall never agree, since I value the most imperfect library or pharmacy, of which you spoke so scornfully just now, more than all the landscapes in the world." And at once she turned to her mother and began to talk in quite a different tone: "The Prince has got very thin, and is much changed since the last time he was here. The doctors are sending him to Vichy."

She talked to her mother about the Prince to avoid talking to me. Her face was burning, and, in order to conceal her agitation, she bent over the table as if she were short-sighted and made a show of reading the newspaper. My presence was distasteful to her. I took my leave and went home.

IV

All was quiet outside: the village on the other side of the pond was already asleep, not a single light was to be seen, and on the pond there was only the faint reflection of the stars. By the gate with the stone lions stood Genya, waiting to accompany me.

"The village is asleep," I said, trying to see her face in the darkness, and I could see her dark sad eyes fixed on me. "The innkeeper and the horse-stealers are sleeping quietly, and decent people like ourselves quarrel and irritate each other."

It was a melancholy August night--melancholy because it already smelled of the autumn: the moon rose behind a purple cloud and hardly lighted the road and the dark fields of winter corn on either side. Stars fell frequently, Genya walked beside me on the road and tried not to look at the sky, to avoid seeing the falling stars, which somehow frightened her.

"I believe you are right," she said, trembling in the evening chill. "If people could give themselves to spiritual activity, they would soon burst everything."

"Certainly. We are superior beings, and if we really knew all the power of the human genius and lived only for higher purposes then we should become like gods. But this will never be. Mankind will degenerate and of their genius not a trace will be left."

When the gate was out of sight Genya stopped and hurriedly shook my hand.

"Good night," she said, trembling; her shoulders were covered only with a thin blouse and she was shivering with cold. "Come to-morrow."

I was filled with a sudden dread of being left alone with my inevitable dissatisfaction with myself and people, and I, too, tried not to see the falling stars.

"Stay with me a little longer," I said. "Please."

I loved Genya, and she must have loved me, because she used to meet me and walk with me, and because she looked at me with tender admiration. How thrillingly beautiful her pale face was, her thin nose, her arms, her slenderness, her idleness, her constant reading. And her mind? I suspected her of having an unusual intellect: I was fascinated by the breadth of her views, perhaps because she thought differently from the strong, handsome Lyda, who did not love me. Genya liked me as a painter, I had conquered her heart by my talent, and I longed passionately to paint only for her, and I dreamed of her as my little queen, who would one day possess with me the trees, the fields, the river, the dawn, all Nature, wonderful and fascinating, with whom, as with them, I have felt helpless and useless.

"Stay with me a moment longer," I called. "I implore you."

I took off my overcoat and covered her childish shoulders. Fearing that she would look queer and ugly in a man's coat, she began to laugh and threw it off, and as she did so, I embraced her and began to cover her face, her shoulders, her arms with kisses.

"Till to-morrow," she whispered timidly as though she was afraid to break the stillness of the night. She embraced me: "We have no secrets from one another. I must tell mamma and my sister.... Is it so terrible? Mamma will be pleased. Mamma loves you, but Lyda!"

She ran to the gates.

"Good-bye," she called out.

For a couple of minutes I stood and heard her running. I had no desire to go home, there was nothing there to go for. I stood for a while lost in thought, and then quietly dragged myself back, to have one more look at the house in which she lived, the dear, simple, old house, which seemed to look at me with the windows of the mezzanine for eyes, and to understand everything. I walked past the terrace, sat down on a bench by the lawn-tennis court, in the darkness under an old elm-tree, and looked at the house. In the windows of the mezzanine, where Missyuss had her room, shone a bright light, and then a faint green glow. The lamp had been covered with a shade. Shadows began to move.... I was filled with tenderness and a calm satisfaction, to think that I could let myself be carried away and fall in love, and at the same time I felt uneasy at the thought that only a few yards away in one of the rooms of the house lay Lyda who did not love me, and perhaps hated me. I sat and waited to see if Genya would come out. I listened attentively and it seemed to me they were sitting in the mezzanine.

An hour passed. The green light went out, and the shadows were no longer visible. The moon hung high above the house and lit the sleeping garden and the avenues: I could distinctly see the dahlias and roses in the flower-bed in front of the house, and all seemed to be of one colour. It was very cold. I left the garden, picked up my overcoat in the road, and walked slowly home.

Next day after dinner when I went to the Volchaninovs', the glass door was wide open. I sat down on the terrace expecting Genya to come from behind the flower-bed or from one of the avenues, or to hear her voice come from out of the rooms; then I went into the drawing-room and the dining-room. There was not a soul to be seen. From the dining-room I went down a long passage into the hall, and then back again. There were several doors in the passage and behind one of them I could hear Lyda's voice:

"To the crow somewhere ... God ..."--she spoke slowly and distinctly, and was probably dictating--" ... God sent a piece of cheese.... To the crow ... somewhere.... Who is there?" she called out suddenly as she heard my footsteps.

"It is I."

"Oh! excuse me. I can't come out just now. I am teaching Masha."

"Is Ekaterina Pavlovna in the garden?"

"No. She and my sister left to-day for my Aunt's in Penga, and in the winter they are probably going abroad." She added after a short silence: "To the crow somewhere God sent a pi-ece of cheese. Have you got that?"

I went out into the hall, and, without a thought in my head, stood and looked out at the pond and the village, and still I heard:

"A piece of cheese.... To the crow somewhere God sent a piece of cheese."

And I left the house by the way I had come the first time, only reversing the order, from the yard into the garden, past the house, then along the lime-walk. Here a boy overtook me and handed me a note: "I have told my sister everything and she insists on my parting from you," I read. "I could not hurt her by disobeying. God will give you happiness. If you knew how bitterly mamma and I have cried."

Then through the fir avenue and the rotten fence. ...Over the fields where the corn was ripening and the quails screamed, cows and shackled horses now were browsing. Here and there on the hills the winter corn was already showing green. A sober, workaday mood possessed me and I was ashamed of all I had said at the Volchaninovs', and once more it became tedious to go on living. I went home, packed my things, and left that evening for Petersburg.

\* \* \*

I never saw the Volchaninovs again. Lately on my way to the Crimea I met Bielokurov at a station. As of old he was in a \_poddiovka\_, wearing an embroidered shirt, and when I asked after his health, he replied: "Quite well, thanks be to God." He began to talk. He had sold his estate and bought another, smaller one in the name of Lyabov Ivanovna. He told me a little about the Volchaninovs. Lyda, he said, still lived at Sholkovka and taught the children in the school; little by little she succeeded in gathering round herself a circle of sympathetic people, who formed a strong party, and at the last Zemstvo election they drove out Balaguin, who up till then had had the whole district in his hands. Of Genya Bielokurov said that she did not live at home and he did not know where she was.

I have already begun to forget about the house with the mezzanine, and only now and then, when I am working or reading, suddenly--without rhyme or reason--I remember

the green light in the window, and the sound of my own footsteps as I walked through the fields that night, when I was in love, rubbing my hands to keep them warm. And even more rarely, when I am sad and lonely, I begin already to recollect and it seems to me that I, too, am being remembered and waited for, and that we shall meet....

Missyuss, where are you?