

# **Anna Karenina, v5**

Leo Tolstoy

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# Anna Karenina, v5

Leo Tolstoy

translated by Constance Garnett

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## PART FIVE

I.

Princess Shcherbatskaia considered that it was out of the question for the wedding to take place before Lent, just five weeks off, since not half the trousseau could possibly be ready by that time. But she could not but agree with Levin that to fix it for after Lent would be putting it off too late, as an old aunt of Prince Shcherbatsky's was seriously ill and might die, and then the mourning would delay the wedding still longer. And therefore, deciding to divide the trousseau into two parts—a larger and a smaller trousseau—the Princess consented to have the wedding before Lent. She determined that she would get the smaller part of the trousseau all ready now, and the larger part should be sent on later, and she was much vexed with Levin because he was incapable of giving her a serious answer to the question whether he agreed to this arrangement or not. The arrangement was the more suitable as, immediately after the wedding, the newly married couple were to go to the country, where the belongings of the larger trousseau would not be wanted.

Levin still continued in the same delirious condition, in which it seemed to him that he and his happiness constituted the chief and sole aim of all existence, and that he need not now think or care about anything, that everything was being done and would be done for him by others. He had not even plans and aims for the future, he left its arrangement to others, knowing that everything would be delightful. His brother, Sergei Ivanovich, and Stepan Arkadyevich, and the Princess, guided him in doing what he had to do. All he did was to agree entirely with everything suggested to him. His brother raised money for him, the Princess advised him to leave Moscow after the wedding. Stepan Arkadyevich advised him to go abroad. He agreed to everything. "Do what you choose, if it amuses you, I'm happy, and my happiness can be no greater and no less because of anything you do," he thought. When he told Kitty of Stepan Arkadyevich's advice that they should go abroad, he was much surprised that she did not agree to this, and had some definite requirements of her own in regard to their future. She knew Levin had work he loved in the country. She did not, as he saw, understand this work—she did not even care to understand it. But that did not prevent her from regarding it as a matter of great importance. And therefore she knew their home would be in the country, and she wanted to go not abroad where she was not going to live, but to the place where their home would be. This definitely expressed purpose astonished Levin. But since he did not care either way, he immediately asked Stepan Arkadyevich, as though it were his duty, to go down to the country and to arrange everything there to the best of his ability, with that taste of which he had so much.

"But, I say," Stepan Arkadyevich said to him one day after he had come back from the country, where he had got everything ready for the young people's arrival, "have you a certificate of having been at confession?"

"No. But what of it?"

"You can't be married without it."

"My, my, my!" cried Levin. "Why, I believe it's nine years since I've taken the sacrament! I never thought of it."

"You're a pretty fellow!" said Stepan Arkadyevich laughing, "and you call me a Nihilist! But this won't do, you know. You must take the sacrament."

"When? There are four days left now."

Stepan Arkadyevich arranged this also, and Levin had to prepare himself for the sacrament. To Levin, as to any unbeliever who respects the beliefs of others, it was exceedingly disagreeable to be present at and to take part in church ceremonies. At this moment, in his present softened state of feeling, sensitive to everything, this inevitable act of hypocrisy was not merely painful to Levin, it seemed to him utterly impossible. Now, in the heyday of his highest glory, his fullest flower, he would have to be a liar or a blasphemer. He felt incapable of being either. But though he repeatedly plied Stepan Arkadyevich with questions as to the possibility of obtaining a certificate

without actually communicating, Stepan Arkadyevich maintained that it was out of the question.

"Besides, what is it to you two days? And he's an awfully fine, clever old fellow. He'll pull the tooth out for you so gently you won't notice it."

Standing at the first mass, Levin attempted to revive in himself his youthful recollections of the intense religious emotion he had passed through between the ages of sixteen and seventeen. But he was at once convinced that it was utterly impossible to him. He attempted to look at it all as an empty custom, having no sort of meaning, like the custom of paying calls; but he felt that he could not do that either. Levin found himself, like the majority of his contemporaries, in the vaguest position in regard to religion. Believe he could not, and at the same time he had no firm conviction that it was all wrong. And consequently, not being able to believe in the significance of what he was doing, nor to regard it with indifference as an empty formality, during the whole period of preparing for the sacrament he was conscious of a feeling of discomfort and shame at doing what he did not himself understand, and what, as an inner voice told him, was therefore false and wrong.

During the service he would first listen to the prayers, trying to attach some meaning to them not discordant with his own views; then feeling that he could not understand and must condemn them, he tried not to listen to them, but to attend to the thoughts, observations, and memories which floated through his brain with extreme vividness during this idle time of standing in church.

He had stood through the mass, the evening service, and the midnight service, and the next day he got up earlier than usual, and, without having tea, went at eight o'clock in the morning to the church for the morning service and the confession.

There was no one in church but a beggar soldier, two old women, and the churchmen. A young deacon, whose long back showed in two distinct halves through his thin undercassock, met him, and, at once going to a little table at the wall, read the exhortations. During the reading, especially at the frequent and rapid repetition of the same words, "Lord, have mercy on us!" which sounded like "mercynuslor!" Levin felt that his thought was shut and sealed up, and that it must not be touched or stirred now, or else confusion would be the result; and so standing behind the deacon he went on thinking of his own affairs, neither listening nor examining what was said. "It's wonderful what expression there is in her hand," he thought, remembering how they had been sitting the day before at a corner table. They had nothing to talk about, as was almost always the case at this time, and laying her hand on the table she kept opening and shutting it, and laughed herself as she watched her action. He remembered how he had kissed her hand and then had examined the lines on the pink palm. "Another 'mercynuslor!'" thought Levin, crossing himself, bowing, and looking at the supple spring of the deacon's back bowing before him. "She took my hand then and examined the lines. 'You've got a splendid hand,' she said." And he looked at his own hand and the short hand of the deacon. "Yes, now it will soon be over," he thought. "No, it seems to be starting up again," he thought, listening to the prayers. "No, it's just ending: there he is bowing down to the ground. That's always at the end."

The deacon's hand in a plush cuff unobtrusively accepted a three-ruble note, and the deacon said he would put Levin's name down in the register, and, his new boots creaking jauntily over the flagstones of the empty church, he went to the altar. A moment later he peeped out thence and beckoned to Levin. Thought, till then locked up, began to stir in Levin's head, but he made haste to drive it away. "It will come right somehow," he thought, and went toward the ambo. He went up the steps, and turning to the right, saw the priest. The priest, a little ancient with a scanty grizzled beard and weary, good-natured eyes, was standing at the lectern, turning over the pages of a missal. With a slight bow to Levin he began immediately reading prayers in an accustomed voice. When he had finished them he bowed down to the ground and turned, facing Levin.

"Christ is present here unseen, receiving your confession," he said, pointing to the crucifix. "Do you believe in all the doctrines of the Holy Apostolic Church?" the priest went on, turning his eyes away from Levin's face and

folding his hands under his stole.

"I have doubted I doubt everything," said Levin in a voice that jarred on himself, and he ceased speaking.

The priest waited a few seconds to see if he would not say more, and closing his eyes he said quickly, with a broad, Vladimirsky accent:

"Doubt is natural to the weakness of mankind, but we must pray that God in His mercy will strengthen us. What are your special sins?" he added, without the slightest interval, as though anxious not to waste time.

"My chief sin is doubt. I have doubts of everything, and for the most part I am in doubt."

"Doubt is natural to the weakness of mankind," the priest repeated the same words. "What do you doubt about principally?"

"I doubt everything. I sometimes even have doubts of the existence of God," Levin could not help saying, and he was horrified at the impropriety of what he was saying. But Levin's words did not, it seemed, make much impression on the priest.

"What sort of doubt can there be of the existence of God?" he said hurriedly, with a barely perceptible smile.

Levin did not speak.

"What doubt can you have of the Creator when you behold His creation?" the priest went on in the rapid customary recitative. "Who has decked the heavenly firmament with its lights? Who has clothed the earth in its beauty? How explain it without the Creator?" he said, looking inquiringly at Levin.

Levin felt that it would be improper to enter upon a metaphysical discussion with the priest, and so he said in reply merely what was a direct answer to the question.

"I don't know," he said.

"You don't know! Then how can you doubt that God created all?" the priest said, with good-humored perplexity.

"I don't understand it at all," said Levin, blushing, and feeling that his words were stupid, and that they could not be anything but stupid in such a position.

"Pray to God and beseech Him. Even the holy fathers had doubts, and prayed to God to strengthen their faith. The devil has great power, and we must resist him. Pray to God, beseech Him. Pray to God," he repeated hurriedly.

The priest paused for some time, as though meditating.

"You, I hear, are about to marry the daughter of my parishioner and son in the spirit, Prince Shcherbatsky?" he resumed, with a smile. "An excellent young lady."

"Yes," answered Levin, blushing for the priest. "What does he want to ask me about this at confession for?" he thought.

And, as though answering his thought, the priest said to him:

"You are about to enter into holy matrimony, and God may bless you with offspring. Are you? Well, what sort of bringing-up can you give your babes if you do not overcome the temptation of the devil, enticing you to infidelity?" he said, with gentle reproachfulness. "If you love your child as a good father, you will not desire only wealth, luxury, honor for your infant; you will be anxious for his salvation, his spiritual enlightenment with the light of truth. Eh? What answer will you make him when the innocent babe asks you: 'Papa! Who made all that enchants me in this world the earth, the waters, the sun, the flowers, the grass?' Can you say to him: 'I don't know?' You cannot but know, since the Lord God in His infinite mercy has revealed it to us. Or your child will ask you: 'What awaits me in the life beyond the grave?' What will you say to him when you know nothing? How will you answer him? Will you leave him to the allurements of the world and the devil? That's not right," he said, and he stopped, putting his head on one side and looking at Levin with his kindly, gentle eyes.

Levin made no answer this time, not because he did not want to enter upon a discussion with the priest, but because no one had ever asked him such questions and when his babes did ask him those questions, it would be time enough to think about answering them.

"You are entering upon a time of life," pursued the priest, "when you must choose your path and keep to it. Pray to God that He may in His mercy aid you and have mercy on you!" he concluded. "Our Lord and God, Jesus Christ, in the abundance and riches of His loving-kindness, forgives this child..." and, finishing the prayer of absolution, the priest blessed him and dismissed him.

On getting home that day, Levin had a delightful sense of relief at the awkward position being over and having been got through without his having to tell a lie. Apart from this, there remained a vague memory that what the kind, fine old fellow had said had not been at all as stupid as he had fancied at first, and that there was something in it that must be cleared up.

"Of course, not now," thought Levin, "but at some later day." Levin felt more than ever now that there was something not clear and not clean in his soul, and that, in regard to religion, he was in the same position which he perceived so clearly and disliked in others, and for which he blamed his friend Sviiazhsky.

Levin spent that evening with his betrothed at Dolly's, and was in very high spirits. To explain to Stepan Arkadyevich the state of excitement in which he found himself, he said that he was happy, like a dog being trained to jump through a hoop, who, having at last caught the idea, and done what was required of him, whines and wags its tail, and jumps up to the table and the window sills in its delight.

## II.

On the day of the wedding, according to the Russian custom (the Princess and Darya Alexandrovna insisted on strictly keeping all the customs), Levin did not see his betrothed, and dined at his hotel with three bachelor friends, casually brought together at his rooms. These were Sergei Ivanovich, Katavassov, a university friend, now professor of natural science, whom Levin had met in the street and insisted on taking home with him, and Chirikov, his best man, a Moscow justice of the peace, Levin's companion in his bear hunts. The dinner was a very merry one: Sergei Ivanovich was in his happiest mood, and was much amused by Katavassov's originality. Katavassov, feeling his originality was appreciated and understood, made the most of it. Chirikov always gave a lively and good-humored support to conversation of any sort.

"See, now," said Katavassov, drawling his words from a habit acquired in the lecture room, "what a capable fellow was our friend Konstantin Dmitrievich. I'm speaking of absent company he doesn't exist for us now. At the time he left the university he was fond of science, took an interest in humanity; now one-half of his abilities is devoted to deceiving himself, and the other to justifying the deceit."

"A more determined enemy of matrimony than you I never saw," said Sergei Ivanovich.

"Oh, no, I'm not an enemy of matrimony. I'm in favor of division of labor. People who can do nothing else ought to rear people, while the rest work for their happiness and enlightenment. That's how I look at it. To muddle up two trades there are too many amateurs; I'm not one of their number."

"How happy I shall be when I hear that you're in love!" said Levin. "Please invite me to the wedding."

"I'm in love now."

"Yes, with a cuttlefish! You know," Levin turned to his brother, "Mikhail Semionovich is writing a work on the digestive organs of the..."

"Now, make a muddle of it! It doesn't matter what about. And the fact is, I certainly do love cuttlefish."

"But that's no hindrance to your loving your wife."

"The cuttlefish is no hindrance. The wife is the hindrance."

"Why so?"

"Oh, you'll see! You care about farming, hunting well, you'll see!..."

"Arkhip was here today; he said there were no end of elk in Prudnoe, and two bears," said Chirikov.

"Well, you must go and get them without me."

"Ah, that's the truth," said Sergei Ivanovich. "And you may say good-bye to bear hunting for the future your wife won't allow it!"

Levin smiled. The picture of his wife not letting him go was so pleasant that he was ready to renounce forever the delights of looking upon bears.

"Still, it's a pity they should get those two bears without you. Do you remember last time at Khapilovo? And now it would be a delightful hunt!" said Chirikov.

Levin had not the heart to disillusion him of the notion that there could be something delightful apart from her, and so said nothing.

"There's some sense in this custom of saying good-bye to bachelor life," said Sergei Ivanovich. "However happy you may be, you must regret your freedom."

"And confess there is a feeling that you want to jump out of the window, like Gogol's bridegroom?"

"Of course there is, but he won't confess," said Katavassov, and he broke into loud laughter.

"Oh, well, the window's open.... Let's start off this instant to Tver! There's a big she-bear; one can go right up to the lair. Seriously, let's go by the five o'clock! And here let them do what they like," said Chirikov smiling.

"Well, now, on my honor," said Levin smiling, "I can't find in my heart that feeling of regret for my freedom."

"Yes, there's such a chaos in your heart just now that you can't find anything there," said Katavassov. "Wait a bit, when you set it to rights a little, you'll find it!"

"No; if so, I should have felt a little, apart from my feeling" (he could not say "love" before them) "and happiness, a certain regret at losing my freedom.... On the contrary, I am glad at the very loss of my freedom."

"Awful! It's a hopeless case!" said Katavassov. "Well, let's drink to his recovery, or wish that a hundredth part of his dreams may be realized and that would be happiness such as never has been seen on earth!"

Soon after dinner the guests went away to dress in time for the wedding.

When he was left alone, and recalled the conversation of these bachelor friends, Levin asked himself: Had he in his heart that regret for his freedom of which they had spoken? He smiled at the question. "Freedom! What is freedom for? Happiness is only in loving and wishing her wishes, thinking her thoughts; that is to say, not freedom at all that's happiness!"

"But do I know her thoughts, her wishes, her feelings?" some voice suddenly whispered to him. The smile died away from his face, and he grew thoughtful. And suddenly a strange feeling came upon him. There came over him a dread and doubt doubt of everything.

"What if she does not love me? What if she's marrying me simply to be married? What if she doesn't see herself what she's doing?" he asked himself. "She may come to her senses, and only when she is being married realize that she does not and cannot love me." And strange, most evil thoughts of her began to come to him. He was jealous of Vronsky, as he had been a year ago, as though the evening he had seen her with Vronsky had been yesterday. He suspected she had not told him everything.

He jumped up quickly. "No, this can't go on!" he said to himself in despair. "I'll go to her; I'll ask her; I'll say for the last time: We are free, and hadn't we better stay so? Anything's better than endless misery, disgrace, unfaithfulness!" With despair in his heart and bitter anger against all men, against himself, against her, he went out of the hotel and drove to her house.

He found her in one of the rear rooms. She was sitting on a chest and making some arrangements with her maid, sorting over heaps of dresses of different colors, spread on the backs of chairs and on the floor.

"Ah!" she cried, seeing him, and beaming with delight. "Kostia! Konstantin Dmitrievich!" (These latter days she used these names almost alternately.) "I didn't expect you! I'm going through my girlish wardrobe to see what's for whom...."

"Oh! That's very lovely!" he said gloomily, looking at the maid.

"You can go, Duniasha, I'll call you presently," said Kitty. "Kostia, what's the matter?" she asked, definitely adopting this familiar name as soon as the maid had gone out. She noticed his strange face, agitated and gloomy, and a panic came over her.

"Kitty! I'm in torture. I can't be in torture alone," he said with despair in his voice, standing before her and looking imploringly into her eyes. He saw already from her loving, truthful face, that nothing could come of what he had meant to say, but yet he wanted her to reassure him herself. "I've come to say that there's still time. This can all be stopped and set right."

"What? I don't understand. What is the matter?"

"What I have said a thousand times over, and can't help thinking... that I'm not worthy of you. You couldn't consent to marry me. Think a little. You've made a mistake. Think it over thoroughly. You can't love me... if... Better say so," he said, without looking at her. "I shall be wretched. Let people say what they like; anything's better than misery.... Far better now while there's still time...."

"I don't understand," she answered, panic-stricken; "you mean you want to give it up... that you don't want it?"

"Yes if you don't love me."

"You're out of your mind!" she cried, turning crimson with vexation. But his face was so piteous that she restrained her vexation, and flinging some clothes off an armchair, she sat down beside him. "What are you thinking? Tell me all."

"I am thinking you can't love me. What can you love me for?"

"My God! What can I do?..." she said, and burst into tears.

"Oh! What have I done?" he cried, and kneeling before her, he fell to kissing her hands.

When the old Princess came into the room five minutes later, she found them completely reconciled. Kitty had not simply assured him that she loved him, but had gone so far in answer to his question, what she loved him for as to explain what for. She told him that she loved him because she understood him completely, because she knew what he would like, and because everything he liked was good. And this seemed to him perfectly clear. When the Princess came to them, they were sitting side by side on the chest, sorting the dresses and disputing over Kitty's wanting to give Duniasha the brown dress she had been wearing when Levin proposed to her, while he insisted that that dress must never be given away, but that Duniasha should have the blue one.

"How is it you don't see? She's a brunette, and it won't suit her.... I've worked it all out."

Hearing why he had come, the Princess was half-humorously, half-seriously angry with him, and sent him home to dress and not to hinder Kitty's hairdressing, as Charles the coiffeur was just coming.

"As it is, she's been eating nothing lately and is losing her looks, and then you must come and upset her with your nonsense," she said to him. "Get along with you, my dear!"

Levin, guilty and shamefaced, but pacified, went back to his hotel. His brother, Darya Alexandrovna, and Stepan Arkadyevich, all in full dress, were waiting for him to bless him with an icon. There was no time to lose. Darya Alexandrovna had to drive home again to fetch her curled and pomaded son, who was to carry the icon in the bride's carriage. Then a carriage had to be sent for the best man, and another, that would take Sergei Ivanovich away, would have to be sent back.... Altogether there were a great many most complicated matters to be considered and arranged. One thing was unmistakable that there must be no delay, as it was already half-past six.

Nothing special happened at the ceremony of benediction with the icon. Stepan Arkadyevich stood in a comically solemn pose beside his wife, took the icon, and, telling Levin to bow down to the ground, he blessed him with his kindly, ironical smile, and kissed him three times; Darya Alexandrovna did the same, and immediately was in a hurry to get off, and again plunged into the intricate question of the due order of the various carriages.

"Come, I'll tell you how we'll manage: you drive in our carriage to fetch him, and Sergei Ivanovich, if he'll be so good, will drive there and then send his carriage."

"Of course; I shall be delighted."

"We'll come on directly with him. Are your things sent off?" asked Stepan Arkadyevich.

"Yes," answered Levin, and he told Kouzma to lay out his clothes for him to dress.

### III.

A crowd of people, principally women, was thronging round the church lighted up for the wedding. Those who had not succeeded in getting into the main entrance were crowding about the windows, pushing, wrangling, and peeping through the gratings.

More than twenty carriages had already been drawn up in ranks along the street by the police. A police officer, regardless of the frost, stood at the entrance, gorgeous in his uniform. More carriages were continually driving up, and ladies wearing flowers and carrying their trains, and men taking off their kepis or black hats, kept walking into the church. Inside the church both lustres were already lighted, and all the candles before the icons. The golden nimbus on the red ground of the ikonostasis, and the gilt relief on the icons and the silver of the lustres and candlesticks, and the floor—flags, and the rugs, and the banners above in the choir, and the steps of the ambo, and the old blackened books, and the cassocks and surplices all were flooded with light. On the right side of the warm church, in the crowd of evening dresses and white ties, of uniforms, and of silk, velvet, satin, hair and flowers, of bare shoulders and arms and long gloves, there was discreet but lively conversation that echoed strangely in the high cupola. Every time there was heard the creak of the opened door the conversation in the crowd died away, and everybody looked round expecting to see the bride and bridegroom come in. But the door had opened more than ten times, and each time it was either a belated guest or guests, who joined the circle of the invited on the right, or some spectator, who had eluded or softened the police officer, and went to join the crowd of outsiders on the left. Both the guests and the outside public had by now passed through all the phases of anticipation.

At first they imagined that the bride and bridegroom would arrive immediately, and attached no importance at all to their being late. Then they began to look more and more often toward the door, and to talk of whether anything could have happened. Then the long delay began to be positively discomforting, and relations and guests tried to look as if they were not thinking of the bridegroom at all, but were engrossed in conversation.

The protodeacon, as though to remind them of the value of his time, coughed impatiently, making the windowpanes rattle in their frames. In the choir the bored choristers could be heard trying their voices and blowing their noses. The priest was continually sending first the church clerk and then the deacon to find out whether the bridegroom had not come, more and more often he went himself, in a lilac vestment and an embroidered sash, to the side door, expecting to see the bridegroom. At last one of the ladies, glancing at her watch, said, "It really is strange, though!" and all the guests became uneasy and began loudly expressing their wonder and dissatisfaction. One of the bridegroom's best men went to find out what had happened. Kitty meanwhile had long ago been quite ready, and, in her white dress and long veil and wreath of orange blossoms, was standing in the drawing room of the Shcherbatskys' house with her sister, Madame Lvova, who was her bridal mother. She was looking out of the window, and had been for over half an hour anxiously expecting to hear from her best man that her bridegroom was at the church.

Levin meanwhile, in his trousers, but without his coat and waistcoat, was walking to and fro in his room at the hotel, continually putting his head out of door and looking up and down the corridor. But in the corridor there was no sign of the person he was looking for and he came back in despair, and waving his hands addressed Stepan Arkadyevich, who was smoking serenely.

"Was ever a man in such a fearful fool's position?" he said.

"Yes, it is stupid," Stepan Arkadyevich assented, smiling soothingly. "But don't worry, it'll be brought directly."

"No, what is to be done!" said Levin, with smothered fury. "And these fool open waistcoats! Out of the question!" he said, looking at the crumpled front of his shirt. "And what if the things have been taken on to the railway station!" he roared in desperation.

"Then you must put on mine."

"I ought to have done so long ago, if at all."

"It's not well to look ridiculous.... Wait a bit! It will come round."

The point was that when Levin asked for his evening suit, Kouzma, his old servant, had brought him the coat, waistcoat, and everything that was wanted.

"But the shirt!" cried Levin.

"You've got a shirt on," Kouzma answered, with a placid smile.

Kouzma had not thought of leaving out a clean shirt, and on receiving instructions to pack up everything and send it round to the Shcherbatskys' house, from which the young people were to set out the same evening, he had done so, packing everything but the dress suit. The shirt worn since the morning was crumpled and out of the question with the fashionable open waistcoat. It was a long way to send to the Shcherbatskys'. They sent out to buy a shirt. The servant came back; everything was shut up it was Sunday. They sent to Stepan Arkadyevich's and brought a shirt it was impossibly wide and short. They sent finally to the Shcherbatskys' to unpack the things. The bridegroom was expected at the church while he was pacing up and down his room like a wild beast in a cage, peeping out into the corridor, and with horror and despair recalling what absurd things he had said to Kitty and what she might be thinking now.

At last the guilty Kouzma flew panting into the room with the shirt.

"Only just in time. They were just lifting it into the van," said Kouzma.

Three minutes later Levin ran full speed into the corridor, without looking at his watch for fear of aggravating his sufferings.

"You won't help matters like that," said Stepan Arkadyevich with a smile, hurrying with more deliberation after him. "It will come round, it will come round I tell you."

#### IV.

"They've come!" "Here he is!" "Which one?" "Rather young, eh?" "Why, my dear soul, she looks more dead than alive!" were the comments in the crowd, when Levin, meeting his bride in the entrance, walked with her into the church.

Stepan Arkadyevich told his wife the cause of the delay, and the guests were whispering it with smiles to one another. Levin saw nothing and no one; he did not take his eyes off his bride.

Everyone said she had lost her looks dreadfully of late, and was not nearly as pretty on her wedding day as usual; but Levin did not think so. He looked at her hair done up high, with the long white veil and white flowers and the high, scalloped de Medici collar, that in such a maidenly fashion hid her long neck at the sides and only showed it in front, and her strikingly slender figure, and it seemed to him that she looked better than ever not because these flowers, this veil, this gown from Paris added anything to her beauty; but because, in spite of the elaborate sumptuousness of her attire, the expression of her sweet face, of her eyes, of her lips was still her own characteristic expression of guileless truthfulness.

"I was beginning to think you meant to run away," she said, and smiled to him.

What happened to me is so stupid I'm ashamed to speak of it!" he said, reddening, and he was obliged to turn to Sergei Ivanovich, who came up to him.

"This is a pretty story of yours about the shirt!" said Sergei Ivanovich, shaking his head and smiling.

"Yes, yes!" answered Levin, without an idea of what they were talking about.

"Now, Kostia, you have to decide," said Stepan Arkadyevich with an air of mock dismay, "a weighty question. You are at this moment just in the humor to appreciate all its gravity. They ask me, are they to light the candles that have been lighted before or candles that have never been lighted? It's a matter of ten roubles," he added, relaxing his lips into a smile. "I have decided, but I was afraid you might not agree."

Levin saw it was a joke, but he could not smile.

"Well, how's it to be then unused or used candles? that is the question."

"Yes, yes, unused ones."

"Oh, I'm very glad. The question's decided!" said Stepan Arkadyevich, smiling. "How silly men become, though, in this situation," he said to Chirikov, when Levin, after looking absently at him, had moved back to his bride.

"Kitty, mind you're the first to step on the carpet," said Countess Nordstone, coming up. "You're a fine person!" she said to Levin.

"Aren't you frightened, eh?" said Marya Dmitrievna, an old aunt.

"Are you cold? You're pale. Stop a minute, stoop down," said Kitty's sister, Madame Lvova, and with her plump, pretty hands she smilingly set straight the flowers on her head.

Dolly came up, tried to say something, but could not speak, cried, and then laughed naturally.

Kitty looked at all of them with the same absent eyes as Levin.

Meanwhile the officiating clergy had got into their vestments, and the priest and deacon came out to the lectern, which stood in the porch of the church. The priest turned to Levin saying something. Levin did not hear what the priest said.

"Take the bride's hand and lead her up," the best man said to Levin.

It was a long while before Levin could make out what was expected of him. For a long time they tried to set him right and made him begin again because he kept taking Kitty by the wrong arm or with the wrong arm till he

understood at last that what he had to do was, without changing his position, to take her right hand in his right hand. When at last he had taken the bride's hand in the correct way, the priest walked a few paces in front of them and stopped at the lectern. The crowd of friends and relations moved after them, with a buzz of talk and a rustle of trains. Someone stooped down and straightened out the bride's train. The church became so still that the drops of wax could be heard falling from the candles.

The little old priest in his calotte, with his long silvery-gray locks of hair parted behind his ears, was fumbling with something at the lectern, putting out his little old hands from under the heavy silver vestment with the gold cross on the back of it.

Stepan Arkadyevich approached him cautiously, whispered something, and, giving a wink at Levin, walked back again.

The priest lighted two candles, wreathed with flowers, and holding them sideways so that the wax dropped slowly from them he turned, facing the bridal pair. The priest was the same old man who had confessed Levin. He looked with weary and melancholy eyes at the bride and bridegroom, sighed, and, putting his right hand out from under his vestment, blessed the bridegroom with it, and also, with a shade of solicitous tenderness, laid his crossed fingers on the bowed head of Kitty. Then he gave them the candles, and, taking the censer, moved slowly away from them.

"Can it be true?" thought Levin, and he looked round at his bride. Looking down at her he saw her face in profile, and from the scarcely perceptible quiver of her lips and eyelashes he knew she was aware of his eyes upon her. She did not look round, but the high scalloped collar, that reached her little pink ear, trembled faintly. He saw that a sigh was held back in her throat, and the little hand in the long glove shook as it held the candle.

All the fuss of the shirt, of being late, all the talk of friends and relations, their annoyance, his ludicrous position all suddenly passed away and he was filled with joy and dread.

The handsome, stately protodeacon wearing a silver robe, and his curly locks standing out at each side of his head, stepped smartly forward, and lifting his stole on two fingers, stood opposite the priest.

"Blessed be the name of the Lord," the solemn syllables rang out slowly one after another, setting the air quivering with waves of sound.

"Blessed is the name of our God, from the beginning, as now, and forever and aye," the little old priest answered in a submissive, piping voice, still fingering something at the lectern. And the full chorus of the unseen choir rose up, filling the whole church, from the windows to the vaulted roof, with broad waves of melody. It grew stronger, rested for an instant, and slowly died away.

They prayed, as they always do, for peace from on high and for salvation, for the Holy Synod, and for the Czar; they prayed, too, for the servants of God, Konstantin and Ekaterina, now plighting their troth.

"Vouchsafe to them love made perfect, peace, and help, O Lord, we beseech Thee," the whole church seemed to breathe with the voice of the protodeacon.

Levin heard the words, and they impressed him. "How did they guess that it is help, just help that one wants?" he thought, recalling all his fears and doubts of late. "What do I know? what can I do in this fearful business," he thought, "without help? Yes, it is help I want now."

When the deacon had finished the liturgical prayer, the priest turned to the bridal pair with his book: "Eternal God, who joinest together in love them that were separate," he read in a gentle, piping voice, "who hast ordained

the union of holy wedlock that cannot be set asunder, Thou who didst bless Isaac and Rebecca and their descendants, according to Thy Holy Covenant, bless Thou Thy servants, Konstantin and Ekaterina, leading them in the path of all good works. For gracious and merciful art Thou, our Lord, and glory be to Thee, the Father, the Son, and the Holy Ghost, now and forever and aye." "Amen!" the unseen choir sent rolling again through the air.

"Joinest together in love them that were separate.' What deep meaning in those words, and how they correspond with what one feels at this moment," thought Levin. "Is she feeling the same as I?"

And, looking round, he met her eyes. And from their expression he concluded that she was understanding it just as he was. But this was a mistake; she almost completely missed the meaning of the words of the service; she had not heard them, in fact. She could not listen to them and take them in, so strong was the one feeling that filled her breast and grew stronger and stronger. That feeling was joy at the completion of the process that for the last month and a half had been going on in her soul, and had during those six weeks been a joy and a torture to her. On the day when in the drawing room of the house in the Arbat street she had gone up to him in her brown dress, and had given herself to him without a word on that day, at that hour, there took place in her heart a complete severance from all her old life, and a quite different, new, utterly strange life had begun for her, while the old life was actually going on as before. Those six weeks had for her been a time of the utmost bliss and the utmost misery. All her life, all her desires and hopes were concentrated on this one man, still uncomprehended by her, to whom she was bound by a feeling of alternate attraction and repulsion, even less comprehended than the man himself, and all the while she was going on living in the outward conditions of her old life. Living the old life, she was horrified at herself, at her utter insurmountable callousness to all her own past, to things, to habits, to the people she had loved, who loved her to her mother, who was wounded by her indifference, to her kind, tender father, till then dearer than all the world. At one moment she was horrified at this indifference, at another she rejoiced at what had brought her to this indifference. She could not frame a thought, nor a wish, apart from life with this man; but this new life was not yet, and she could not even picture it clearly to herself. There was only anticipation, the dread and joy of the new and the unknown. And now behold anticipation and uncertainty and remorse at the abandonment of the old life all this was ending, and the new was beginning. This new life could not but have terrors for her by its obscurity; but, terrible or not, the change had been wrought six weeks before in her soul, and this was merely the final sanction of what had long been completed in her heart.

Turning again to the lectern, the priest with some difficulty took Kitty's little ring, and, asking Levin for his hand, put it on the first joint of his finger. "The servant of God, Konstantin, plights his troth to the servant of God, Ekaterina." And putting his big ring on Kitty's touchingly weak, pink tiny finger, the priest said the same thing.

And the bridal pair tried several times to understand what they had to do, and each time made some mistake and were corrected by the priest in a whisper. At last, having duly performed the ceremony, having made with the rings the sign of the cross over them, the priest handed Kitty the big ring, and Levin the little one. Again they were puzzled, and passed the rings from hand to hand, still without doing what was expected.

Dolly, Chirikov, and Stepan Arkadyevich stepped forward to set them right. There was an interval of hesitation, whispering, and smiles; but the expression of solemn emotion on the faces of the betrothed pair did not change: on the contrary, in their perplexity over their hands they looked more grave and deeply moved than before, and the smile with which Stepan Arkadyevich whispered to them that now they would each put on their own ring died away on his lips. He had a feeling that any smile would jar on them.

"Thou who didst from the beginning create male and female," the priest read after the exchange of rings, "from Thee woman was given to man to be a helpmeet to him, and for the procreation of children. O Lord, our God, who hast poured down the blessings of Thy Truth according to Thy Holy Covenant upon Thy chosen servants, our fathers, from generation to generation, bless Thy servants Konstantin and Ekaterina, and make their troth fast in faith, and union of hearts, and in truth, and in love...."

Levin felt more and more that all his ideas of marriage, all his dreams of how he would order his life, were mere childishness, and that it was something he had not understood hitherto, and now understood less than ever, though it was being performed upon him. The lump in his throat rose higher and higher; tears that would not be checked came into his eyes.

## V.

In the church there was all Moscow, all the friends and relations; and during the ceremony of plighting troth, in the brilliantly lighted church, there was an incessant flow of discreetly subdued talk in the circle of gaily dressed women and girls, and men in white ties, evening dress, and uniform. The talk was principally kept up by the men, while the women were absorbed in watching every detail of the ceremony, which always touches them so much.

In the little group nearest the bride were her two sisters: Dolly, and the younger one, the self–possessed beauty, Madame Lvova, who had just arrived from abroad.

"Why is it Marie's in lilac? It's as bad as black at a wedding," said Madame Korsunskaja.

"With her complexion, it's her one salvation," responded Madame Drubetskaia. "I wonder why they had the wedding in the evening? It's like shop people...."

"So much prettier. I was married in the evening too...." answered Madame Korsunskaja, and she sighed, remembering how charming she had been that day, and how absurdly in love her husband was, and how different it all was now.

"They say if anyone is best man more than ten times, he'll never be married. I wanted to be one for the tenth time, but the post was taken," said Count Siniavin to the pretty Princess Charskaia, who had designs on him.

Princess Charskaia only answered with a smile. She looked at Kitty, thinking how and when she would stand with Count Siniavin in Kitty's place, and how she would remind him then of his joke today.

Shcherbatsky told the old Hoffraulein, Madame Nikoleva, that he meant to put the crown on Kitty's chignon for luck.

"She ought not to have worn a chignon," answered Madame Nikoleva, who had long ago made up her mind that if the elderly widower she was angling for married her, the wedding should be of the simplest. "I don't like such faste."

Sergei Ivanovich was talking to Darya Dmitrievna, jestingly assuring her that the custom of going away after the wedding was becoming common because newly married people always felt a little ashamed of themselves.

"Your brother may feel proud of himself. She's a marvel of sweetness. I believe you're envious."

"Oh, I've got over that, Darya Dmitrievna," he answered, and a melancholy and serious expression suddenly came over his face.

Stepan Arkadyevich was telling his sister–in–law his joke about divorce.

"The wreath wants setting straight," she answered, without listening to him.

"What a pity she's lost her looks so," Countess Nordstone said to Madame Lvova. "Still, he's not worth her little

finger, is he?"

"Oh, I like him so not because he's my future beau-frere," answered Madame Lvova. "And how well he's behaving! It's so difficult, too, to look well in such a position, not to be ridiculous. And he's not ridiculous, and not affected; one can see he's moved."

"You expected it, I suppose?"

"Almost. She always cared for him."

"Well, we shall see which of them will step on the rug first. I warned Kitty."

"It will make no difference," said Madame Lvova, "we're all obedient wives; it's in our family."

"Oh, I stepped on the rug before Vassilii on purpose. And you, Dolly?"

Dolly stood beside them; she heard them, but she did not answer. She was deeply moved. The tears stood in her eyes, and she could not have spoken without crying. She was rejoicing over Kitty and Levin; going back in thought to her own wedding, she glanced at the radiant figure of Stepan Arkadyevich, forgot all the present, and remembered only her own innocent love. She recalled not herself only, but all her women friends and acquaintances. She thought of them on the one day of their triumph, when they had stood like Kitty under the wedding crown, with love and hope and dread in their hearts, renouncing the past, and stepping forward into the mysterious future. Among the brides that came back to her memory, she thought too of her darling Anna, of whose proposed divorce she had just been hearing. And she had stood just as innocent, in orange blossoms and bridal veil. And now? "It's terribly strange," she said to herself.

It was not merely the sisters, the women friends, and the female relations of the bride, who were following every detail of the ceremony. Women who were quite strangers, mere spectators, were watching it excitedly, holding their breath, in fear of losing a single movement or expression of the bride and bridegroom, and angrily not answering, often not hearing, the remarks of the callous men, who kept making joking or irrelevant observations.

"Why has she been crying? Is she being married against her will?"

"Against her will to a fine fellow like that? A Prince, isn't he?"

"Is that her sister in the white satin? Just listen how the deacon booms out, 'and obey!'"

"Are the choristers from the church of the Miracle?"

"No from the Synodal school."

"I'm told he's going to take her home to his country place at once. I asked the footman. Awfully rich, they say. That's why she's being married to him."

"No they're a well-matched pair."

"I say, Marya Vassilyevna, you claimed those flyaway crinolines were not being worn. Just look at her in the puce dress an ambassador's wife, they say she is see, how her skirt bounces!... So and so!"

"What a pretty dear the bride is like a lamb decked with flowers! Well, say what you will, we women feel for our sister."

Such were the comments in the crowd of gazing women who had succeeded in slipping in at the church doors.

## VI.

When the ceremony of plighting troth was over, the sacristan spread before the lectern in the middle of the church a piece of pink silken stuff, the choir sang a complicated and elaborate psalm, in which the bass and tenor sang responses to one another, and the priest, turning round, pointed the bridal pair to the pink silk rug. Though both had often heard a great deal about the saying that the one who steps first on the rug will be the head of the house, neither Levin nor Kitty were capable of recollecting it, as they took the few steps toward it. They did not hear the loud remarks and disputes that followed, some maintaining he had stepped on it first, and others that both had stepped on it together.

After the customary questions, whether they desired to enter upon matrimony, and whether they were pledged to anyone else, and their answers, which sounded strange to themselves, a new ceremony began. Kitty listened to the words of the prayer, trying to make out their meaning, but she could not. The feeling of triumph and radiant happiness flooded her soul more and more as the ceremony went on, and deprived her of all power of attention.

They prayed: "Endow them with continence and fruitfulness, and vouchsafe that their hearts may rejoice looking upon their sons and daughters." They alluded to God's creation of a wife from Adam's rib, "and for this cause a man shall leave father and mother, and cleave unto his wife, and they two shall be one flesh," and that "this is a great mystery;" they prayed that God would make them fruitful and bless them, like Isaac and Rebecca, Joseph, Moses and Zipporah, and that they might look upon their children's children. "That's all splendid," thought Kitty, catching the words, "all that's just as it should be," and a smile of happiness, unconsciously reflected in everyone who looked at her, beamed on her radiant face.

"Put it on completely!" voices were heard urging when, after the priest had put on their wedding crowns, and Shcherbatsky, his hand shaking in its three-button glove, was holding the crown high above her head.

"Put it on!" she whispered smiling.

Levin looked round at her, and was struck by the joyful radiance on her face, and unconsciously her feeling infected him. He too, like her, felt joyous and happy.

They enjoyed hearing the Epistle read, and the roll of the protodeacon's voice at the last verse, awaited with such impatience by the outside public. They enjoyed drinking out of the shallow cup of warm red wine and water, and they were still more pleased when the priest, flinging back his stole and taking both their hands in his, led them round the lectern to the accompaniment of bass voices chanting: "Isaiah rejoice!" Shcherbatsky and Chirikov, supporting the crowns and stumbling over the bride's train, smiling too and seeming delighted at something, were at one moment left behind, at the next treading on the bridal pair as the priest came to a halt. The spark of joy kindled in Kitty seemed to have infected everyone in the church. It seemed to Levin that the priest and the deacon too wanted to smile, just as he did.

Taking the crowns off their heads the priest read the last prayer and congratulated the young couple. Levin looked at Kitty, and he had never before seen her look as she did. She was charming with the new radiance of happiness in her face. Levin longed to say something to her, but he did not know whether it was all over. The priest got him out of his difficulty. He smiled his kindly smile and said gently, "Kiss your wife and you kiss your husband," and took the candles out of their hands.

Levin kissed her smiling lips with timid care, gave her his arm, and, with a new strange sense of closeness, walked out of the church. He did not believe, he could not believe, that it was true. It was only when their

wondering and timid eyes met that he believed in it, because he felt that they were one.

After supper, the same night, the young people left for the country.

## VII.

Vronsky and Anna had been traveling for three months together in Europe. They had visited Venice, Rome and Naples, and had just arrived at a small Italian town where they meant to stay some time.

A handsome headwaiter, with thick pomaded hair parted from the neck upward, wearing an evening coat, a broad white cambric shirt front, and a bunch of watch charms dangling above his small bay window, stood with his hands in his pockets, looking contemptuously from under his eyelids, while he gave some frigid reply to a gentleman who had stopped still. Catching the sound of footsteps coming from the other side of the entry toward the staircase, the headwaiter turned round, and, seeing the Russian Count, who had taken their best rooms, he took his hands out of his pockets deferentially, and with a bow informed him that a courier had come, and that the business about the palazzo had been arranged. The steward was prepared to sign the agreement.

"Ah! I'm glad to hear it," said Vronsky. "Is Madame at home or not?"

"Madame has been out for a walk but has returned now," answered the waiter.

Vronsky took off his soft, wide-brimmed hat and passed his handkerchief over his heated brow and hair, which had grown half over his ears, and was brushed back covering the bald patch on his head. And, glancing casually at the gentleman, who still stood there gazing intently at him, he would have gone on.

"This gentleman is a Russian, and was inquiring after you," said the headwaiter.

With mingled feelings of annoyance at never being able to get away from acquaintances anywhere, and longing to find some sort of diversion from the monotony of his life, Vronsky looked once more at the gentleman, who had retreated and stood still again, and at the same moment a light came into the eyes of both.

"Golenishchev!"

"Vronsky!"

It really was Golenishchev, a comrade of Vronsky's in the Corps of Pages. In the Corps Golenishchev had belonged to the liberal party; he left the Corps without entering the army, and had never taken office under the government. Vronsky and he had gone completely different ways on leaving the Corps, and had only met once since.

At that meeting Vronsky perceived that Golenishchev had taken up a sort of lofty intellectually liberal line, and was consequently disposed to look down upon Vronsky's interests and calling in life. Hence Vronsky had met him with the chilling and haughty manner he so well knew how to assume, the meaning of which was: "You may like or dislike my ways of life, that's a matter of the most perfect indifference to me; you will have to treat me with respect if you want to know me." Golenishchev had been contemptuously indifferent to the tone taken by Vronsky. That meeting might have been expected to estrange them still more. But now they beamed and exclaimed with delight on recognizing one another. Vronsky would never have expected to be so pleased to see Golenishchev, but probably he was not himself aware how bored he was. He forgot the disagreeable impression of their last meeting, and with a face of frank delight held out his hand to his old comrade. The same expression of delight replaced the look of uneasiness on Golenishchev's face.

"How glad I am to meet you!" said Vronsky, showing his strong white teeth in a friendly smile.

"I heard the name Vronsky, but I didn't know which one. I'm very, very glad!"

"Let's go in. Come, tell me what you're doing."

"I've been living here for two years. I'm working."

"Ah!" said Vronsky, with sympathy. "Let's go in."

And with the habit common among Russians, instead of saying in Russian what he wanted to keep from the servants, he began to speak in French.

"Do you know Madame Karenina? We are traveling together. I am going to see her now," he said in French, carefully scrutinizing Golenishchev's face.

"Ah, I did not know" (though he did know), Golenishchev answered carelessly. "Have you been here long?" he added.

"Three days," Vronsky answered, once more scrutinizing his friend's face intently.

"Yes, he's a decent fellow, and will look at the thing properly," Vronsky said to himself, catching the significance of Golenishchev's face and the change of subject. "I can introduce him to Anna he looks at it properly."

During the three months that Vronsky had spent abroad with Anna, he had always on meeting new people asked himself how the new person would look at his relations with Anna, and for the most part, in men, he had met with the "proper" way of looking at it. But if he had been asked, and those who looked at it "properly" had been asked exactly how they did look at it, both he and they would have been greatly puzzled to answer.

In reality, those who in Vronsky's opinion had the "proper" view had no sort of view at all, but behaved in general as well-bred persons do behave in regard to all the complex and insoluble problems with which life is encompassed on all sides; they behaved with propriety, avoiding allusions and unpleasant questions. They assumed an air of fully comprehending the import and force of the situation, of accepting and even approving of it, but of considering it superfluous and uncalled-for to put all this into words.

Vronsky at once divined that Golenishchev was of this class, and therefore was doubly pleased to see him. And, in fact, Golenishchev's manner to Madame Karenina, when he was taken to call on her, was all that Vronsky could have desired. Obviously without the slightest effort he steered clear of all subjects which might lead to embarrassment.

He had never met Anna before, and was struck by her beauty, and, still more, by the naturalness with which she accepted her position. She blushed when Vronsky brought in Golenishchev, and he was extremely charmed by this childish blush overspreading her candid and handsome face. But what he liked particularly was the way in which at once, as though on purpose, so that there might be no misunderstanding with an outsider, she called Vronsky simply Alexei, and said they were moving into a house they had just taken what was here called a palazzo. Golenishchev liked this direct and simple attitude to her own position. Looking at Anna's manner of simplehearted, spirited gaiety, and knowing Alexei Alexandrovich and Vronsky, Golenishchev fancied that he understood her perfectly. He fancied that he understood what she was utterly unable to understand: how it was that, having made her husband wretched, having abandoned him and her son and lost her good name, she yet felt full of spirits, gaiety, and happiness.

"It's in the guidebook," said Golenishchev, referring to the palazzo Vronsky had taken. "There's a first-rate Tintoretto there. One of his latest period."

"I tell you what: it's a lovely day, let's go and have another look at it," said Vronsky, addressing Anna.

"I shall be very glad to; I'll go and put on my hat. Would you say it's hot?" she said, stopping short in the doorway and looking inquiringly at Vronsky. And again a vivid flush overspread her face.

Vronsky saw from her eyes that she did not know on what terms he cared to be with Golenishchev, and so was afraid of not behaving as he would wish.

He bestowed a long, tender look at her.

"No, not very," he said.

And it seemed to her that she understood everything most of all, that he was pleased with her; and, smiling to him, she walked with her rapid step out of the door.

The friends glanced at one another, and a look of hesitation came into both faces, as though Golenishchev, unmistakably admiring her, would have liked to say something about her, and could not find the right thing to say, while Vronsky desired and dreaded his doing so.

"Well then," Vronsky began, to start a conversation of some sort, "so you're settled here? You're still at the same work, then?" he went on, recalling that he had been told Golenishchev was writing something.

"Yes, I'm writing the second part of the Two Elements," said Golenishchev, coloring with pleasure at the question "that is, to be exact, I am not writing it yet; I am preparing, collecting materials. It will be of far wider scope, and will touch on almost all questions. We in Russia refuse to see that we are the heirs of Byzantium," and he launched into a long and heated explanation of his views.

Vronsky at the first moment felt embarrassed at not even knowing of the first part of the Two Elements, of which the author spoke as something well known. But as Golenishchev began to lay down his opinions and Vronsky was able to follow them even without knowing the Two Elements, he listened to him with some interest, for Golenishchev spoke well. But Vronsky was startled and annoyed by the nervous irascibility with which Golenishchev talked of the subject that engrossed him. As he went on talking, his eyes glittered more and more angrily; he was more and more hurried in his replies to imaginary opponents, and his face grew more and more excited and worried. Remembering Golenishchev, a thin, lively, good-natured and well-bred boy, always at the head of the class, Vronsky could not make out the reason for his irritability, and he did not like it. What he particularly disliked was that Golenishchev, a man belonging to a good set, should put himself on a level with some scribbling fellows with whom he was irritated and angry. Was it worth it? Vronsky disliked it, yet he felt that Golenishchev was unhappy, and was sorry for him. Unhappiness, almost mental derangement, was visible on his mobile, rather handsome face, as, without even noticing Anna's coming in, he went on hurriedly and hotly expressing his views.

When Anna came in in her hat and cape, her lovely hand rapidly swinging her parasol, and stood beside him, it was with a feeling of relief that Vronsky broke away from the plaintive eyes of Golenishchev which fastened persistently upon him, and with a fresh rush of love looked at his charming companion, full of life and happiness. Golenishchev recovered himself with an effort, and at first was dejected and gloomy, but Anna, disposed as she was at that time to feel friendly with everyone, soon revived his spirits by her direct and lively manner. After trying various subjects of conversation, she got him upon painting, of which he talked very well, and she listened to him attentively. They walked to the house they had taken and looked over it.

"I am very glad of one thing," said Anna to Golenishchev when they were on their way back, "Alexei will have a capital atelier. You must certainly take that room," she said to Vronsky in Russian, using the affectionately familiar form, as though she saw that Golenishchev would become intimate with them in their isolation, and that there was no need of reserve before him.

"Do you paint?" said Golenishchev turning round quickly to Vronsky.

"Yes, I used to study long ago, and now I have begun to do a little," said Vronsky, reddening.

"He has great talent," said Anna with a delighted smile. "I'm no judge, of course. But good judges have said the same."

## VIII.

Anna, in that first period of her emancipation and rapid return to health, felt herself unpardonably happy and full of the joy of life. The thought of her husband's unhappiness did not poison her happiness. On one side that memory was too awful to be thought of. On the other side her husband's unhappiness had given her too much happiness to be regretted. The memory of all that had happened after her illness: her reconciliation with her husband, the rupture, the news of Vronsky's wound, his visit, the preparations for divorce, the departure from her husband's house, the parting from her son—all that seemed to her like a delirious dream, from which she had waked up abroad, alone with Vronsky. The thought of the harm caused to her husband aroused in her a feeling like repulsion, and akin to what a drowning man might feel who has shaken off another man clinging to him. That man did drown. It was an evil action, of course, but it was the sole means of escape, and better not to brood over these fearful facts.

One consolatory reflection upon her conduct had occurred to her at the first moment of the final rupture, and when now she recalled all the past, she remembered that one reflection. "I have inevitably made that man wretched," she thought; "but I don't want to profit by his misery. I, too, am suffering, and shall suffer; I am losing what I prized above everything—I am losing my good name and my son. I have done wrong, and so I don't want happiness, I don't want a divorce, and shall suffer from my shame and the separation from my child." But, however sincerely Anna had meant to suffer, she was not suffering. Shame there was none. With the tact of which both had such a large share, they had succeeded in avoiding Russian ladies abroad, and so had never placed themselves in a false position, and everywhere they had met people who pretended that they perfectly understood their position, far better indeed than they did themselves. Separation from the son she loved—even that did not cause her anguish in these early days. The baby girl—his child—was so sweet, and had so won Anna's heart, since she was all that was left her, that Anna rarely thought of her son.

The desire for life, waxing stronger with recovered health, was so intense, and the conditions of life were so new and pleasant, that Anna felt unpardonably happy. The more she got to know Vronsky, the more she loved him. She loved him for himself, and for his love for her. Her complete ownership of him was a continual joy to her. His presence was always sweet to her. All the traits of his character, which she learned to know better and better, were unutterably dear to her. His appearance, changed by his civilian dress, was as fascinating to her as though she were some young girl in love. In everything he said, thought, and did, she saw something particularly noble and elevated. Her adoration of him alarmed her indeed; she sought and could not find in him anything not fine. She dared not show him her sense of her own insignificance beside him. It seemed to her that, knowing this, he might sooner cease to love her; and she dreaded nothing now so much as losing his love, though she had no grounds for fearing it. But she could not help being grateful to him for his attitude to her, and showing that she appreciated it. He, who had in her opinion such a marked aptitude for a political career, in which he would have been certain to play a leading part—he had sacrificed his ambition for her sake, and never betrayed the slightest regret. He was more lovingly respectful to her than ever, and the constant care that she should not feel the awkwardness of her

position never deserted him for a single instant. He, so manly a man, never opposed her, had indeed, with her, no will of his own, and was anxious, it seemed, for nothing but to anticipate her wishes. And she could not but appreciate this, even though the very intensity of his solicitude for her, the atmosphere of care with which he surrounded her, sometimes weighed upon her.

Vronsky, meanwhile, in spite of the complete realization of what he had so long desired, was not perfectly happy. He soon felt that the realization of his desires gave him no more than a grain of sand out of the mountain of happiness he had expected. It showed him the mistake men make in picturing to themselves happiness as the realization of their desires. For a time after joining his life to hers, and putting on civilian dress, he had felt all the delight of freedom in general, of which he had known nothing before, and of freedom in his love and he was content, but not for long. He was soon aware that there was springing up in his heart a desire for desires longing. Without conscious intention he began to clutch at every passing caprice, taking it for a desire and an object. Sixteen hours of the day must be occupied in some way, since they were living abroad in complete freedom, outside the conditions of social life which filled up time in Peterburg. As for the amusements of bachelor existence, which had provided Vronsky with entertainment on previous tours abroad, they could not be thought of, since the sole attempt of the sort had led to a sudden attack of depression in Anna, quite out of proportion with the cause a late supper with bachelor friends. Relations with the society of the place foreign and Russian were equally out of the question, owing to the irregularity of their position. The inspection of objects of interest, apart from the fact that everything had been seen already, had not for Vronsky, a Russian and a sensible man, the inexplicable significance Englishmen are able to attach to that pursuit.

And, just as the hungry animal eagerly clutches every object it can get, hoping to find nourishment in it, Vronsky quite unconsciously clutched first at politics, then at new books, and then at pictures.

As he had, ever since he was a child, a taste for painting, and as, not knowing what to spend his money on, he had begun collecting engravings, he came to a stop at painting, began to take interest in it, and concentrated upon it the unoccupied fund of desires which demanded satisfaction.

As he had a capacity for understanding art, and for true and tasteful imitation in the art of painting, he supposed himself to have the real thing essential for an artist, and after hesitating for some time which style of painting to select religious, historical, realistic, or genre painting he set to work to paint. He appreciated all kinds, and could have felt inspired by any one of them; but he had no conception of the possibility of knowing nothing at all of any school of painting, and of being inspired directly by what is within the soul, without caring whether what is painted will belong to any recognized school. Since he knew nothing of this, and drew his inspiration, not directly from life, but indirectly from life embodied in art, his inspiration came very quickly and easily, and as quickly and easily came his success in painting something very similar to the sort of painting he was trying to imitate.

More than any other style he liked the French graceful and effective and in that style he began to paint Anna's portrait in Italian costume, and the portrait seemed to him, and to everyone who saw it, extremely successful.

## IX.

The old neglected palazzo, with its lofty plastic plafonds and frescoes on the walls, with its floors of mosaic, with its heavy yellow stuff curtains on the windows, with its vases on pedestals, and its open fireplaces, its carved doors and gloomy reception rooms hung with pictures this palazzo did much, by its very appearance after they had moved into it, to confirm in Vronsky the agreeable illusion that he was not so much a Russian country gentleman, a retired officer of the life guards, as an enlightened amateur and patron of the arts, himself a modest artist who had renounced the world, his connections, and his ambition for the sake of the woman he loved.

The pose chosen by Vronsky with their removal into the palazzo was completely successful, and having, through

Golenishchev, made the acquaintance of a few interesting people, for a time he was satisfied. He painted studies from nature under the guidance of an Italian professor of painting, and studied medieval Italian life. Medieval Italian life so fascinated Vronsky that even his hat, and a plaid flung over his shoulder, were worn in the medieval style, which, indeed, was extremely becoming to him.

"Here we live, and know nothing of what's going on," Vronsky said to Golenishchev, when the latter came to see him one morning. "Have you seen Mikhailov's picture?" he said, handing him a Russian gazette he had received that morning, and pointing to an article on a Russian artist, living in the very same town, and just finishing a picture which had long been talked about, and had been bought beforehand. The article reproached the government and the academy for letting so remarkable an artist be left without encouragement and support.

"I've seen it," answered Golenishchev. "Of course, he's not without talent, but it's all in a wrong direction. It's all the Ivanov–Strauss–Renan attitude to Christ and to religious painting."

"What is the subject of the picture?" asked Anna.

"Christ before Pilate. Christ is represented as a Jew with all the realism of the new school."

And the question of the subject of the picture having brought him to one of his favorite theories, Golenishchev launched forth into a disquisition on it.

"I can't understand how they can fall into such a gross mistake. Christ always has His definite embodiment in the art of the great masters. And therefore, if they want to depict, not God, but a revolutionist or a sage, let them take from history a Socrates, a Franklin, a Charlotte Corday, but not Christ. They take the very figure which cannot be taken for their art, and then..."

"And is it true that this Mikhailov is in such poverty?" asked Vronsky, thinking that, as a Russian Maecenas, it was his duty to assist the artist regardless of whether the picture were good or bad.

"Hardly. He's a remarkable portrait painter. Have you ever seen his portrait of Madame Vassilkova? But I believe he doesn't care about painting any more portraits, and so, likely as not, he may be in want. I maintain that..."

"Couldn't we ask him to paint a portrait of Anna Arkadyevna?" said Vronsky.

"Why mine?" said Anna. "After yours I don't want another portrait. Better have one of Annie" (so she called her baby girl). "Here she is," she added, looking out of the window at the handsome Italian nurse, who was carrying the child out into the garden, and immediately glancing, unperceived, at Vronsky. The handsome nurse, from whom Vronsky was painting a head for his picture, was the one hidden grief in Anna's life. He painted with her as his model, admired her beauty and medievalism, and Anna dared not confess to herself that she was afraid of becoming jealous of this nurse, and was for that reason particularly gracious and condescending both to her and her little son.

Vronsky, too, glanced out of the window and into Anna's eyes, and, turning at once to Golenishchev, he said:

"Do you know this Mikhailov?"

"I have met him. But he's a queer fish, and quite without breeding. You know, one of those savage new people one is forever coming across nowadays; one of those freethinkers, you know, who are reared d'emblee in theories of atheism, negation, and materialism. In former days," said Golenishchev, not observing, or not willing to observe, that both Anna and Vronsky wanted to speak, "in former days the freethinker was a man who had been brought up in ideas of religion, law, and morality, and only through conflict and struggle came to free thought; but

now there has sprung up a new type of native freethinker who grows up without even having heard of principles of morality or of religion, of the existence of authorities, who grows up directly in ideas of negation in everything, that is to say, a savage. Well, he's of that class. He's the son, it appears, of some Moscow butler, and has never had any sort of bringing-up. When he got into the academy and made his reputation he tried, as he's no fool, to educate himself. And he turned to what seemed to him the very source of culture the magazines. In old times, you see, a man who wanted to educate himself a Frenchman, for instance would have set to work to study all the classics: theologians and tragedians and historians and philosophers, and, you see, all the intellectual work that came in his way. But in our day he goes straight for the literature of negation, very quickly assimilates all the extracts of the science of negation, and he's all set. And that's not all twenty years ago he would have found in that literature traces of conflict with authorities, with the creeds of the ages; he would have perceived from this conflict that there was something else; but now he comes at once upon a literature in which the old creeds do not even furnish matter for discussion, but it is stated baldly that there is nothing else; just evolution, natural selection, the struggle for existence and that's all. In my article I've..."

"I tell you what," said Anna, who had for a long while been exchanging wary glances with Vronsky, and knew that he was not in the least interested in the education of this artist, but was simply absorbed by the idea of assisting him, and ordering a portrait of him; "I tell you what," she said, resolutely interrupting Golenishchev, who was still talking away, "let's go and see him!"

Golenishchev recovered his self-possession and readily agreed. But, as the artist lived in a remote ward of the town, it was decided to take a carriage.

An hour later Anna, with Golenishchev by her side and Vronsky on the front seat of the carriage, facing them, drove up to an ugly new house in a remote ward. On learning from the porter's wife, who came out to them, that Mikhailov saw visitors at his studio, but that at that moment he was in his lodging only a couple of steps off, they sent her to him with their cards, asking permission to see his pictures.

## X.

The artist Mikhailov was, as always, at work when the cards of Count Vronsky and Golenishchev were brought to him. In the morning he had been working in his studio at his big picture. On getting home he flew into a rage with his wife for not having managed to put off the landlady, who had been asking for money.

"I've said it to you twenty times, don't enter into details. You're fool enough at all times, and when you start explaining things in Italian you're a triple fool," he said after a long dispute.

"Don't let it run so long; it's not my fault. If I had the money..."

"Leave me in peace, for God's sake!" Mikhailov shrieked, with tears in his voice, and, stopping his ears, he went off into his working room, on the other side of a partition wall, and closed the door after him. "There's no sense in her!" he said to himself, sat down to the table, and, opening a portfolio, he set to work at once with peculiar fervor at a sketch he had begun.

Never did he work with such fervor and success as when things went ill with him, and especially when he quarreled with his wife. "Oh! damn them all!" he thought as he went on working. He was making a sketch for the figure of a man in a violent rage. A sketch had been made before, but he was dissatisfied with it. "No, that one was better.... Where is it?" He went back to his wife, and, scowling and not looking at her, asked his eldest little girl: Where was that piece of paper he had given them? The paper with the discarded sketch on it was found, but it was dirty, and spotted with candle grease. Still, he took the sketch, laid it on his table, and, moving a little away, screwing up his eyes, he fell to gazing at it. All at once he smiled and gesticulated gleefully.

"That's it! That's it!" he said, and, at once picking up the pencil, he began drawing rapidly. The spot of tallow had given the man a new pose.

He had sketched this new pose, when all at once he recalled the face of a shopkeeper of whom he had bought cigars, a vigorous face with a prominent chin, and he sketched this very face, this chin, on to the figure of the man. He laughed aloud with delight. The figure from a lifeless imagined thing had become living, and such that it could never be changed. That figure lived, and was clearly and unmistakably defined. The sketch might be corrected in accordance with the requirements of the figure; the legs, indeed, could and must be put differently, and the position of the left hand must be quite altered; the hair, too, might be thrown back. But in making these corrections he was not altering the figure but simply getting rid of what concealed the figure. He was, as it were, stripping off the veils which hindered it from being distinctly seen; each new feature only brought out the whole figure in all its force and vigor, as it had suddenly come to him from the spot of tallow. He was carefully finishing the figure when the cards were brought him.

"Coming, coming!"

He went in to his wife.

"Come, Sasha, don't be cross!" he said, smiling timidly and affectionately at her. "You were to blame. I was to blame. I'll make it all right." And, having made peace with his wife, he put on an olive-green overcoat with a velvet collar and a hat, and went toward his studio. The successful figure he had already forgotten. Now he was delighted and excited at the visit of these people of consequence, Russians, who had come in their carriage.

Of his picture, the one that stood now on his easel, he had at the bottom of his heart one conviction that no one had ever painted a picture like it. He did not believe that this picture was better than all the pictures of Raphael, but he knew that what he tried to convey in that picture no one ever had conveyed. This he knew positively, and had known a long while, ever since he had begun to paint it. But other people's criticisms, whatever they might be, had yet immense consequence in his eyes, and they agitated him to the depths of his soul. Any remark, the most insignificant, which showed that the critic saw even the tiniest part of what he himself saw in the picture, agitated him to the depths of his soul. He always attributed to his judges a more profound comprehension than he had himself, and always expected from them something he did not himself see in the picture. And often in their criticisms he fancied that he found this.

He walked rapidly to the door of his studio, and in spite of his excitement he was struck by the soft light on Anna's figure as she stood in the shade of the entrance listening to Golenishchev, who was eagerly telling her something, while she evidently wanted to look round at the artist. He was himself unconscious how, as he approached them, he seized on this impression and absorbed it, as he had the chin of the shopkeeper who had sold him the cigars, and put it away somewhere to be brought out when he wanted it. The visitors, not agreeably impressed beforehand by Golenishchev's account of the artist, were still less so by his personal appearance. Thickset and of middle height, with nimble movements, with his brown hat, olive-green coat and narrow trousers though wide trousers had been a long while in fashion most of all, with the ordinariness of his broad face, and the combined expression of timidity and anxiety to keep up his dignity, Mikhailov made an unpleasant impression.

"Please step in," he said, trying to look indifferent, and going into the passage he took a key out of his pocket and opened the door.

## XI.

On entering the studio, Mikhailov once more scanned his visitors and noted down in his imagination Vronsky's

expression too, and especially his jaws. Although his artistic sense was unceasingly at work collecting materials, although he felt a continually increasing excitement as the moment of criticizing his work drew nearer, he rapidly and subtly formed, from imperceptible signs, a mental image of these three persons. That fellow (Golenishchev) was a Russian living here. Mikhailov did not remember his surname nor where he had met him, nor what he had said to him. He only remembered his face as he remembered all the faces he had ever seen; but he remembered, too, that it was one of the faces laid by in his memory in the immense class of the falsely consequential and poor in expression. The abundant hair and very open forehead gave an appearance of consequence to the face, which had only one expression a petty, childish, peevish expression, concentrated just above the bridge of the narrow nose. Vronsky and Madame Karenina must be, Mikhailov supposed, distinguished and wealthy Russians, knowing nothing about art, like all those wealthy Russians, but posing as amateurs and connoisseurs. "Most likely they've already looked at all the antiques, and now they're making the round of the studios of the new people the German humbug, and the cracked Pre-Raphaelite English fellow and have only come to me to make the point of view complete," he thought. He was well acquainted with the way dilettanti have (the cleverer they were the worse he found them) of looking at the works of contemporary artists with the sole object of being in a position to say that art is lost, and the more one sees of the new men the more one sees how inimitable the works of the great old masters have remained. He expected all this; he saw it all in their faces, he saw it in the careless indifference with which they talked among themselves, stared at the lay figures and busts, and walked about in leisurely fashion, waiting for him to uncover his picture. But in spite of this, while he was turning over his studies, pulling up the blinds and taking off the sheet, he was in intense excitement, especially as, in spite of his conviction that all distinguished and wealthy Russians were certain to be beasts and fools, he liked Vronsky, and still more Anna.

"Here, if you please," he said, moving on one side with his nimble gait and pointing to his picture, "it's the exhortation by Pilate. Matthew, chapter 27," he said, feeling his lips were beginning to tremble with emotion. He moved away and stood behind them.

For the few seconds during which the visitors were gazing at the picture in silence, Mikhailov too gazed at it with the indifferent eye of an outsider. For those few seconds he was sure in anticipation that a higher, juster criticism would be uttered by them, by those very visitors whom he had been despising so a moment before. He forgot all he had thought about his picture before, during the three years he had been painting it; he forgot all its qualities, which had been absolutely certain to him he saw the picture with their indifferent, new, outside eyes, and saw nothing good in it. He saw in the foreground Pilate's irritated face and the serene face of Christ, and in the background the figures of Pilate's retinue and the face of John watching what was happening. Every face that, with such exertion, such blunders and corrections had grown up within him with its special character, every face that had given him such torments and such raptures, and all these faces so many times transposed for the sake of the harmony of the whole, all the shades of color and tones that he had attained with such labor all of this together seemed to him now, looking at it with their eyes, the merest vulgarity, something that had been done a thousand times over. The face dearest to him, the face of Christ, the center of the picture, which had given him such ecstasy as it unfolded itself to him, was utterly lost to him when he glanced at the picture with their eyes. He saw a well-painted (no, not even that he distinctly saw now a mass of defects) repetition of those endless Christs of Titian, Raphael, Rubens, and the same soldiers and Pilate. It was all common, poor, and stale, and badly painted weak and motley. They would be justified in repeating hypocritically courteous speeches in the presence of the painter, and pitying him and laughing at him when they were alone again.

The silence (though it lasted no more than a minute) became too intolerable to him. To break it, and to show he was not agitated, he made an effort and addressed Golenishchev.

"I think I've had the pleasure of meeting you," he said, looking uneasily first at Anna, then at Vronsky, in fear of losing any shade of their expression.

"To be sure! We met at Rossi's; do you remember, at that soiree when that Italian lady recited the new Rachel?" Golenishchev answered easily, removing his eyes without the slightest regret from the picture and turning to the artist.

Noticing, however, that Mikhailov was expecting a criticism of the picture, he said:

"Your picture has got on a great deal since I saw it last time; and what strikes me particularly now, as it did then, is the figure of Pilate. One so knows the man: a good-natured, capital fellow, but an official through and through, who knows not what he doth. But I fancy..."

All of Mikhailov's mobile face beamed at once; his eyes sparkled. He tried to say something, but he could not speak for excitement, and pretended to be coughing. Low as was his opinion of Golenishchev's capacity for understanding art, trifling as was the true remark upon the fidelity of the expression of Pilate as an official, and offensive as might have seemed the utterance of so unimportant an observation while nothing was said of more serious points, Mikhailov was in an ecstasy of delight at this observation. He had himself thought about Pilate's figure just what Golenishchev had said. The fact that this reflection was but one of millions of reflections, which, as Mikhailov knew for certain, would be true, did not diminish for him the significance of Golenishchev's remark. His heart warmed to Golenishchev for this remark, and from a state of depression he suddenly passed to ecstasy. At once the whole of his picture lived before him in all the indescribable complexity of everything living. Mikhailov again tried to say that that was how he understood Pilate, but his lips quivered intractably, and he could not pronounce the words. Vronsky and Anna too said something in that subdued voice which (partly to avoid hurting the artist's feelings and partly to avoid giving loud utterance to something silly so easily done when talking of art) people use at exhibitions of pictures. Mikhailov fancied that the picture had made an impression on them too. He went up to them.

"How marvelous Christ's expression is!" said Anna. Of all she saw she liked that expression most of all, and she felt that it was the center of the picture, and so praise of it would be pleasant to the artist. "One can see that He is pitying Pilate."

This again was one of the million true reflections that could be found in his picture and in the figure of Christ. She said that He was pitying Pilate. In Christ's expression there ought to be indeed an expression of pity, since there is an expression of love, of unearthly peace, of preparedness for death, and a sense of the vanity of words. Of course, there is the expression of an official in Pilate, and of pity in Christ, considering that one is the incarnation of the fleshly, and the other of the spiritual, life. All this and much more flashed into Mikhailov's thoughts. And his face beamed with delight again.

"Yes, and how that figure is done what atmosphere! One can walk round it," said Golenishchev, unmistakably betraying by this remark that he did not approve of the meaning and idea of the figure.

"Yes, there's a wonderful mastery!" said Vronsky. "How those figures in the background stand out! There you have technique," he said, addressing Golenishchev, alluding to a conversation between them about Vronsky's despair of attaining this technique.

"Yes, yes, marvelous!" Golenishchev and Anna assented.

In spite of the excited condition in which he was, the sentence about technique had sent a pang to Mikhailov's heart, and looking angrily at Vronsky he suddenly scowled. He had often heard this word "technique," and was utterly unable to understand what was meant by it. He knew that by this term was meant a mechanical dexterity for painting or drawing, entirely apart from its subject. He had noticed often that even in actual praise technique was opposed to essential quality, as though one could paint well something that was bad. He knew that a great deal of attention and care was necessary in taking off the veils, to avoid injuring the creation itself, and to take off

all the veils; but there was no art of painting no technique of any sort about it. If to a little child or to his cook were revealed what he saw, either would have been able to peel the veils off what was seen. And the most experienced and adroit painter could not by mere mechanical faculty paint anything if the lines of the subject were not revealed to him first. Besides, he saw that if it came to talking about technique, it was impossible to praise him for it. In all he had painted he saw faults that hurt his eyes, coming from want of care in taking off the veils faults he could not correct now without spoiling the whole. And in almost all the figures and faces he saw, too, remnants of the veils not perfectly removed that spoiled the picture.

"One thing might be said, if you will allow me to make the remark..." observed Golenishchev.

"Oh, I shall be delighted, I beg of you to do so," said Mikhailov with a forced smile.

"That is, you make Him the man-god, and not the God-man. But I know that was what you meant to do."

"I cannot paint a Christ that is not in my heart," said Mikhailov morosely.

"Yes; but in that case, if you will allow me to say what I think... Your picture is so fine that my observation cannot detract from it, and, besides, it is only my personal opinion. With you it is different. Your very motive is different. But let us take Ivanov. I imagine that if Christ is brought down to the level of an historical character, it would have been better for Ivanov to select some other historical subject, fresh, untouched."

"But if this is the greatest subject presented to art?"

"If one looked one would find others. But the point is that art cannot suffer doubt and discussion. And before the picture of Ivanov the question arises for the believer and the unbeliever alike, 'Is it God, or is it not God?' and the unity of the impression is destroyed."

"Why so? I think that, for educated people," said Mikhailov, "the question cannot exist."

Golenishchev did not agree with this, and confounded Mikhailov by his support of his first idea of the unity of the impression being essential to art.

Mikhailov was greatly perturbed, but he could say nothing in defense of his own idea.

## XII.

Anna and Vronsky had long been exchanging glances, regretting their friend's flow of cleverness. At last Vronsky, without waiting for the artist, walked away to another small picture.

"Oh, how exquisite! What a lovely thing! A gem! How exquisite!" they cried with one voice.

"What is it they're so pleased with?" thought Mikhailov. He had positively forgotten that picture he had painted three years ago. He had forgotten all the agonies and the ecstasies he had lived through with that picture when, for several months, it had been the one thought haunting him day and night. He had forgotten, as he always forgot, the pictures he had finished. He did not even like to look at it, and had only brought it out because he was expecting an Englishman who wanted to buy it.

"Oh, that's only an old study," he said.

"How fine!" said Golenishchev, he too, with unmistakable sincerity, falling under the spell of the picture.

Two boys were angling in the shade of a willow tree. The elder had just dropped in the hook, and was carefully pulling the float from behind a bush, entirely absorbed in what he was doing. The other, a little younger, was lying in the grass leaning on his elbows, with his tangled, flaxen head in his hands, staring at the water with his dreamy blue eyes. What was he thinking of?

The enthusiasm over this picture stirred some of the old feeling for it in Mikhailov, but he feared and disliked this waste of feeling for things past, and so, even though this praise was grateful to him, he tried to draw his visitors away to a third picture.

But Vronsky asked whether the picture was for sale? To Mikhailov at that moment, excited by visitors, it was extremely distasteful to speak of money matters.

"It is put up there to be sold," he answered, scowling gloomily.

When the visitors had gone, Mikhailov sat down opposite the picture of Pilate and Christ, and in his mind went over what had been said, and what, though not said, had been implied by those visitors. And, strange to say, what had had such weight with him, while they were there and while he mentally put himself at their point of view, suddenly lost all importance for him. He began to look at his picture with all his own full, artist's vision, and was soon in that mood of conviction of the perfectibility, and so of the significance, of his picture a conviction essential to the intensest fervor, excluding all other interests in which alone he could work.

Christ's foreshortened leg was not right, though. He took his palette and began to work. As he corrected the leg he looked continually at the figure of John in the background, which his visitors had not even noticed, but which he knew was beyond perfection. When he had finished the leg he wanted to touch that figure, but he felt too much excited for that. He was equally unable to work when he was cold and when he was too much affected and saw everything too clearly. There was only one stage in the transition from coldness to inspiration, at which work was possible. Today he was too much agitated. He would have covered the picture, but he stopped, holding the cloth in his hand, and, smiling blissfully, gazed a long while at the figure of John. At last, tearing himself away with evident regret, he dropped the cloth, and, exhausted but happy, went home.

Vronsky, Anna, and Golenishchev, on their way home, were particularly lively and cheerful. They talked of Mikhailov and his pictures. The word talent, by which they meant an inborn, almost physical, aptitude apart from brain and heart, and in which they tried to find an expression for all the artist had gained from life, recurred particularly often in their talk, as though it were necessary for them to sum up what they had no conception of, though they wanted to talk of it. They said that there was no denying his talent, but that his talent could not develop for want of education the common defect of our Russian artists. But the picture of the boys had imprinted itself on their memories, and they were continually coming back to it. "What an exquisite thing! How he has succeeded in it, and how simply! He doesn't even comprehend how good it is. Yes, I mustn't let it slip; I must buy it," said Vronsky.

### XIII.

Mikhailov sold Vronsky his picture, and agreed to paint a portrait of Anna. On the day fixed he came and began the work.

From the fifth sitting the portrait impressed everyone, especially Vronsky, not only by its resemblance, but by its characteristic beauty. It was strange how Mikhailov could have discovered precisely the beauty characteristic of her. "One needs to know and love her as I have loved her to discover the very sweetest expression of her soul," Vronsky thought, though it was only from this portrait that he had himself learned this sweetest expression of her soul. But the expression was so true that he, and others too, fancied they had long known it.

"I have been struggling on for ever so long without doing anything," he said of his own portrait of her, "and he just looked and painted it. That's where technique comes in."

"That will come," was the consoling reassurance given him by Golenishchev, in whose view Vronsky had both talent, and, what was most important, education, giving him an exalted outlook on art. Golenishchev's faith in Vronsky's talent was propped up by his own need of Vronsky's sympathy and approval for his own essays and ideas, and he felt that the praise and support must be mutual.

In another man's house, and especially in Vronsky's palazzo, Mikhailov was quite a different man from what he was in his studio. He behaved with hostile deference, as though he were afraid of coming closer to people he did not respect. He called Vronsky "Your Excellency," and, notwithstanding Anna's and Vronsky's invitations, he would never stay to dinner, nor come except for the sittings. Anna was even more friendly to him than to other people, and was very grateful for her portrait. Vronsky was more than courteous with him, and was obviously interested to know the artist's opinion of his picture. Golenishchev never let slip an opportunity of instilling sound ideas about art into Mikhailov. But Mikhailov remained equally chilly to all of these people. Anna was aware from his eyes that he liked to look at her, but he avoided conversation with her. Vronsky's talk about his painting he met with stubborn silence, and he was as stubbornly silent when he was shown Vronsky's picture. He was unmistakably bored by Golenishchev's conversation, and he did not attempt to oppose him.

Altogether Mikhailov, with his reserved and disagreeable, and, apparently, hostile attitude, was quite disliked by them as they got to know him better; and they were glad when the sittings were over, and they were left with a magnificent portrait in their possession, and he gave up coming.

Golenishchev was the first to give expression to an idea that had occurred to all of them which was that Mikhailov was simply envious of Vronsky.

"Not envious, let us say, since he has talent; but it annoys him that a wealthy man of the highest society, and a Count, too (you know these fellows detest all that), can, without any particular trouble, do as well, if not better, than he who has devoted all his life to it. And, more than all, it's a question of education, which he lacks."

Vronsky defended Mikhailov, but at the bottom of his heart he believed this, because in his view a man of a different, lower world would be sure to be envious.

Anna's portrait the same subject painted from nature both by him and by Mikhailov ought to have shown Vronsky the difference between him and Mikhailov; but he did not see it. Only after Mikhailov's portrait was painted did he leave off painting his own portrait of Anna, deciding that it was no longer needed. His picture of medieval life he went on with. And he himself, and Golenishchev, and, still more, Anna, thought it very good, because it was far more like the celebrated pictures they knew than Mikhailov's picture.

Mikhailov meanwhile, although Anna's portrait greatly fascinated him, was even more glad than they were when the sittings were over, and he had no longer to listen to Golenishchev's disquisitions upon art, and could forget about Vronsky's painting. He knew that Vronsky could not be prevented from amusing himself with painting; he knew that he and all dilettanti had a perfect right to paint what they liked, but it was distasteful to him. A man could not be prevented from making himself a big wax doll, and kissing it. But if the man were to come with the doll and sit before a man in love, and begin caressing his doll as the lover caressed the woman he loved, it would be distasteful to the lover. Just such a distasteful sensation was what Mikhailov felt at the sight of Vronsky's painting: he felt it both ludicrous and irritating, both pitiable and offensive.

Vronsky's interest in painting and the Middle Ages did not last long. He had enough taste for painting to be unable to finish his picture. The picture came to a standstill. He was vaguely aware that its defects, inconspicuous at first, would be glaring if he were to go on with it. The same experience befell him as Golenishchev, who felt that he

had nothing to say, and continually deceived himself with the theory that his idea was not yet mature, that he was working it out and collecting material. This exasperated and tortured Golenishchev, but Vronsky was incapable of deceiving and torturing himself, and even more incapable of exasperation. With his characteristic decision, without explanation or apology, he simply ceased work at painting.

But, without this occupation, the life of Vronsky and of Anna, who wondered at his loss of interest in it, struck them as intolerably tedious in an Italian town; the palazzo suddenly seemed so obtrusively old and dirty, the spots on the curtains, the cracks in the floors, the broken plaster on the cornices, became so disagreeably obvious, and the everlasting sameness of Golenishchev, and the Italian professor, and the German traveler, became so wearisome, that they had to make some change. They resolved to go to Russia, to the country. In Peterburg Vronsky intended to arrange a partition of the land with his brother, while Anna meant to see her son. The summer they intended to spend on Vronsky's great family estate.

#### XIV.

Levin had been married two months. He was happy, but not at all in the way he had expected to be. At every step he found disenchantment in his former dreams, and new, unexpected enchantment. He was happy; but on entering upon family life he saw at every step that it was utterly different from what he had imagined. At every step he experienced what a man would experience who, after admiring the smooth, happy course of a little boat on a lake, should get himself into that little boat. He saw that it was not all sitting still, and floating smoothly; that one had to think too, not for an instant forgetting where one was floating; and that there was water under one, and that one must row; and that his unaccustomed hands would be sore; and that it was only easy to look at; but that doing it, though very delightful was very difficult.

As a bachelor, when he had watched other people's married life, had seen the petty cares, the squabbles, the jealousy, he had only smiled contemptuously in his heart. In his future married life there could be, he was convinced, nothing of that sort; even the external forms, indeed, he fancied, must be utterly unlike the life of others in everything. And all of a sudden, instead of his life with his wife being made on an individual pattern, it was, on the contrary, entirely made up of the pettiest details, which he had so despised before, but which now, by no will of his own, had gained an extraordinary and indisputable importance. And Levin saw that the organization of all these details was by no means so easy as he had fancied before. Although Levin believed himself to have the most exact conceptions of domestic life, unconsciously, like all men, he pictured domestic life only as enjoyment of love, with nothing to hinder and no petty cares to distract. He ought, as he conceived the position, to do his work, and to find repose from it in the happiness of love. She ought to be beloved, and nothing more. But, like all men, he forgot that she too would want work. And he was surprised that she, his poetic, exquisite Kitty, could not merely in the first weeks, but even in the first days of their married life, think, remember, and busy herself about tablecloths, and furniture, about mattresses for visitors, about a tray, about the cook, and the dinner, and so on. While they were still engaged, he had been struck by the definiteness with which she had declined the tour abroad and decided to go into the country, as though she knew of something she wanted, and could still think of something outside her love. This had jarred upon him then, and now her trivial cares and anxieties jarred upon him several times. But he saw that this was essential for her. And, loving her as he did, though he did not understand the reason for them, and jeered at these domestic pursuits, he could not help admiring them. He jeered at the way in which she arranged the furniture they had brought from Moscow; rearranged their rooms; hung up curtains; prepared rooms for visitors, and for Dolly; saw after an abode for her new maid; ordered dinner of the old cook; came into collision with Agathya Mikhailovna, taking from her the charge of the stores. He saw how the old cook smiled, admiring her, and listening to her inexperienced, impossible orders; how mournfully and tenderly Agathya Mikhailovna shook her head over the young mistress's new arrangements in the pantry. He saw that Kitty was extraordinarily sweet when, laughing and crying, she came to tell him that her maid, Masha, was used to looking upon her as her young lady, and so no one obeyed her. It seemed to him sweet, but strange, and he thought it would have been better without this.

He did not know how great a sense of change she was experiencing; she, who at home had sometimes wanted some pickled cabbage, or sweets, without the possibility of getting either, now could order what she liked, buy pounds of sweets, spend as much money as she liked, and order any cakes she pleased.

She was dreaming with delight now of Dolly's coming to them with her children, especially because she would order for the children their favorite cakes, and Dolly would appreciate all her new housekeeping. She did not know herself why and wherefore, but the arranging of her house had an irresistible attraction for her. Instinctively feeling the approach of spring, and knowing that there would be days of rough weather too, she built her nest as best she could, and was in haste at the same time to build and to learn how to do it.

This care for domestic details in Kitty, so opposed to Levin's ideal of exalted happiness, was at first one of the disenchantments; and this sweet care of her household, the aim of which he did not understand, but could not help loving, was one of the new enchantments.

Another disenchantment and enchantment consisted of their quarrels. Levin could never have conceived that between him and his wife any relations could arise other than tender, respectful and loving, and all at once, in the very early days, they quarreled, so that she said he did not care for her, that he cared for no one but himself, burst into tears, and waved her hands.

This first quarrel arose from Levin's having gone out to a new grange and having been away half an hour too long, because he had tried to get home by a short cut and had lost his way. He drove home thinking of nothing but her, of her love, of his own happiness, and, the nearer he drew to home, the warmer was his tenderness for her. He ran into the room with the same feeling, with an even stronger feeling, than he had had when he reached the Shcherbatskys' house to propose. And suddenly he was met by a lowering expression he had never seen in her. He would have kissed her, she pushed him away.

"What is it?"

"You've been enjoying yourself..." she began, trying to be calm and spiteful.

But as soon as she opened her mouth, she burst into a stream of reproach, of senseless jealousy, of all that had been torturing her during that half-hour which she had spent sitting motionless at the window. It was only then, for the first time, that he clearly understood what he had not understood when he led her out of the church after the wedding. He felt now that he was not simply close to her, but that he did not know where he ended and she began. He felt this from the agonizing sensation of division that he experienced at that instant. He was offended for the first instant, but the very same second he felt that he could not be offended by her, that she was himself. He felt for the first moment as a man feels when, having suddenly received a violent blow from behind, he turns round, angry and eager to avenge himself, to look for his antagonist, and finds that it is he himself who has accidentally struck himself, that there is no one to be angry with, and that he must put up with and try to soothe the pain.

Never afterward did he feel it with such intensity, but this first time he could not for a long while get over it. His natural feeling urged him to defend himself, to prove to her she was wrong; but to prove her wrong would mean irritating her still more and making the rupture greater that was the cause of all his suffering. One habitual feeling impelled him to get rid of the blame and to pass it on her; another feeling, even stronger, impelled him as quickly as possible to smooth over the rupture without letting it grow greater. To remain under such undeserved reproach was wretched, but to make her suffer by justifying himself was worse still. Like a man half-awake in an agony of pain, he wanted to tear out, to fling away the seat of pain, and, coming to his senses, he felt that the seat of pain was himself. He could do nothing but try to help the seat of pain bear it, and this he tried to do.

They made peace. She, recognizing that she was wrong, though she did not say so, became tenderer to him, and they experienced new, redoubled happiness in their love. But that did not prevent such quarrels from happening again, and exceedingly often too, on the most unexpected and trivial grounds. These quarrels frequently arose from the fact that they did not yet know what was of importance to each, and that all this early period they were both often in a bad temper. When one was in a good temper, and the other in a bad temper, the peace was not broken; but when both happened to be in an ill-humor, quarrels sprang up from such incomprehensibly trifling causes that they could never remember afterward what they had quarreled about. It is true that when they were both in a good temper their enjoyment of life was redoubled. But still this first period of their married life was a difficult time for them.

During all this early period they had a peculiarly vivid sense of tension, as it were, a tugging in opposite directions of the chain by which they were bound. Altogether their honeymoon that is to say, the month after their wedding from which, through tradition, Levin had expected so much, was not merely not a time of sweetness, but remained in the memories of both as the bitterest and most humiliating period in their lives. They both alike tried in later life to blot out from their memories all the monstrous, shameful incidents of that morbid period, when both were rarely in a normal frame of mind, when both were rarely quite themselves.

It was only in the third month of their married life, after their return from Moscow, where they had been staying for a month, that their life began to go more smoothly.

## XV.

They had just come back from Moscow, and were glad to be alone. He was sitting at the writing table in his study, writing. She, wearing the dark lilac dress she had worn during the first days of their married life, and put on again today a dress particularly remembered and loved by him was sitting on the sofa, the same old-fashioned leather sofa which had always stood in the study in Levin's father's and grandfather's days. She was sewing at broderie anglaise. He thought and wrote, never losing the happy consciousness of her presence. His work, both on the land and on the book, in which the principles of the new land system were to be laid down, had not been abandoned; but just as formerly his work and ideas had seemed to him petty and trivial in comparison with the darkness that overspread all life, now they seemed as unimportant and petty in comparison with the life that lay before him suffused with the brilliant light of happiness. He went on with his work, but he felt now that the center of gravity of his attention had passed to something else, and that consequently he looked at his work quite differently and more clearly. Formerly this work had been for him an escape from life. Formerly he had felt that without this work his life would be too gloomy. Now this work was necessary for him so that life might not be too uniformly bright. Taking up his manuscript, reading through what he had written, he found with pleasure that the work was worth his working at. Many of his old ideas seemed to him superfluous and extreme, but many blanks became distinct to him when he reviewed the whole thing in his memory. He was writing now a new chapter on the causes of the present disadvantageous condition of agriculture in Russia. He maintained that the poverty of Russia arises not merely from the anomalous distribution of landed property and from misdirected reforms, but that what had contributed of late years to this result was a civilization from without, abnormally grafted upon Russia especially facilities of communication such as railways, leading to centralization in towns, the development of luxury, and the consequent development of manufactures, credit, and its accompaniment of speculation all to the detriment of agriculture. It seemed to him that in a normal development of wealth in a state all these phenomena would arise only when a considerable amount of labor had been put into agriculture, when it had come under regular, or at least definite, conditions; that the wealth of a country ought to increase proportionally, and especially in such a way that other sources of wealth should not outstrip agriculture; that in harmony with a certain stage of agriculture there should be means of communication corresponding to it, and that in our unsettled condition of the land, railways, called into being by political and not by economic needs, were premature, and, instead of promoting agriculture, as was expected of them, they were competing with agriculture and promoting the development of manufactures and credit, and so arresting its progress; and that just as the

one-sided and premature development of one organ in an animal would hinder its general development, so in the general development of wealth in Russia, credit, facilities of communication, manufacturing activity, indubitably necessary in Europe, where they had arisen in their proper time, had with us only done harm, by throwing into the background the chief question, next in turn, of the organization of agriculture.

While he was at his writing, she was thinking how unnaturally cordial her husband had been to young Prince Charsky, who had, with great want of tact, flirted with her the day before they left Moscow. "He's jealous," she thought. "My God! How sweet and silly he is! He's jealous of me! If he only knew that all others are no more to me than Piotr the cook!" she thought, looking at his head and red neck with a feeling of possession strange to herself. "Though it's a pity to take him from his work (but he has plenty of time!), I must look at his face; will he feel I'm looking at him? I wish he'd turn round.... I'll will him to!" and she opened her eyes wide, as though to intensify the influence of her gaze.

"Yes, they draw away all the sap and give a false resplendence," he muttered, stopped writing, and, feeling that she was looking at him and smiling, he looked round.

"Well?" he queried, smiling, and getting up.

"He looked round," she thought.

"It's nothing; I wanted you to look round," she said, watching him, and trying to guess whether he was vexed at being interrupted or not.

"How happy we are alone together! I am, that is," he said, going up to her with a radiant smile of happiness.

"I'm just as happy. I'll never go anywhere, especially not to Moscow."

"And what were you thinking about?"

"I? I was thinking... No, no, go on writing; don't break off," she said, pursing up her lips, "and I must cut out these little holes now, do you see?"

She took up her scissors and began cutting them out.

"No; tell me what was it?" he said, sitting down beside her and watching the circular motion of the tiny scissors.

"Oh! what was I thinking about? I was thinking about Moscow, about the nape of your neck."

"Why should I, of all people, have such happiness! It's unnatural. Too good," he said kissing her hand.

"I feel quite the opposite; the better things are, the more natural it seems to me."

"And you've got a little curl loose," he said, carefully turning her head round. "A little curl, oh yes. No, no, we are busy at our work!"

Work did not progress further, and they darted apart from one another like culprits when Kouzma came in to announce that tea was ready.

"Have they come from town?" Levin asked Kouzma.

"They've just come; they're unpacking the things."

"Come quickly," she said to him as she went out of the study, "or else I shall read the letters without you."

Left alone, after putting his manuscripts together in the new portfolio bought by her, he washed his hands at the new washstand with the new elegant fittings, which had all made their appearance with her. Levin smiled at his own thoughts, and shook his head disapprovingly at those thoughts; a feeling akin to remorse fretted him. There was something shameful, effeminate, Capuan, as he called it to himself, in his present mode of life. "It's not right to go on like this," he thought. "It'll soon be three months, and I'm doing next to nothing. Today, almost for the first time, I set to work seriously and what happened? I did nothing but begin and throw it aside. I have almost given up even my ordinary pursuits. I scarcely walk or drive about at all to look after things on my land. Either I am loath to leave her, or I see she's dull alone. And I used to think that, before marriage, life was nothing much, somehow didn't count, but that after marriage life began in earnest. And here almost three months have passed, and I have spent my time so idly and unprofitably. No, this won't do; I must begin. Of course, it's not her fault. She's not to blame in any way. I ought to be firmer myself, to maintain my masculine independence of action; or else I shall get into such ways, and she'll get used to them too.... Of course she's not to blame," he told himself.

But it is hard for anyone who is dissatisfied not to blame someone else, and especially the person nearest of all to one, for the basis of one's dissatisfaction. And it vaguely came into Levin's mind that she herself was not to blame (she could not be to blame for anything), but what was to blame was her education, too superficial and frivolous. ("That fool Charsky: I know she wanted to stop him, but didn't know how to.") "Yes, apart from her interest in the house (that she has), apart from dress and broderie anglaise, she has no serious interests. No interest in my work, in the estate, in the peasants, nor in music, though she's rather good at it, nor in reading. She does nothing, and is perfectly satisfied." Levin, in his heart, censured this, and did not as yet understand that she was preparing for that period of activity which was to come for her when she would at once be the wife of her husband and mistress of the house, and would bear, and nurse, and bring up children. He knew not that she was instinctively aware of this, and preparing herself for this time of terrible toil, did not reproach herself for the moments of carelessness and happiness in her love, which she was enjoying now, while gaily building her nest for the future.

## XVI.

When Levin went upstairs, his wife was sitting near the new silver samovar and the new tea service, and, having settled old Agathya Mikhailovna at a little table with a full cup of tea, was reading a letter from Dolly, with whom they were in continual and frequent correspondence.

"You see, your lady's settled me here, told me to sit a bit with her," said Agathya Mikhailovna, smiling amicably at Kitty.

In these words of Agathya Mikhailovna Levin read the final act of the drama which had been enacted of late between her and Kitty. He saw that, in spite of Agathya Mikhailovna's feelings being hurt by a new mistress taking the reins of government out of her hands, Kitty had yet conquered her and made her love her.

"Here, I opened your letter too," said Kitty, handing him an illiterate letter. "It's from that woman, I think your brother's..." she said. "I did not read it through. This is from my people and from Dolly. Fancy! Dolly took Tania and Grisha to a children's ball at the Sarmatskys': Tania was a French marquise."

But Levin did not hear her. Flushing, he took the letter from Marya Nikolaevna, his brother's former mistress, and began to read it. This was the second letter he had received from Marya Nikolaevna. In the first letter, Marya Nikolaevna wrote that his brother had sent her packing for no fault of hers, and, with touching simplicity, added that though she was in want again, she asked for nothing, and wished for nothing, but was only tormented by the thought that Nikolai Dmitrievich would come to grief without her, owing to the weak state of his health, and begged his brother to look after him. Now she wrote quite differently. She had found Nikolai Dmitrievich, had

again made it up with him in Moscow, and had moved with him to a provincial town, where he had received a post in the government service. But, she wrote, he had quarreled with the head official, and was on his way back to Moscow, only he had been taken so ill on the road that it was doubtful if he would ever leave his bed again. "It's always of you he has talked, and, besides he has no more money left."

"Read this; Dolly writes about you," Kitty was beginning, with a smile; but she stopped suddenly, noticing the changed expression on her husband's face. "What is it? What's the matter?"

"She writes to me that Nikolai, my brother, is at death's door. I shall go to him."

Kitty's face changed at once. Thoughts of Tania as a marquise, of Dolly, all had vanished.

"When are you going?" she said.

"Tomorrow."

"And I will go with you may I?" she said.

"Kitty! What are you thinking of?" he said reproachfully.

"What am I thinking of?" offended that he should seem to take her suggestion unwillingly and with vexation.

"Why shouldn't I go? I shan't be in your way. I..."

"I'm going because my brother is dying," said Levin. "Why should you..."

"Why? For the same reason as you."

"And, at a moment of such gravity for me, she only thinks of her being dull by herself," thought Levin. And this subterfuge in a matter of such gravity infuriated him.

"It's out of the question," he said sternly.

Agathya Mikhailovna, seeing that it was coming to a quarrel, gently put down her cup and withdrew. Kitty did not even notice her. The tone in which her husband had said the last words offended her, especially because he evidently did not believe what she had said.

"I tell you, that if you go, I shall come with you; I shall certainly come," she said hastily and wrathfully. "Why out of the question? Why do you say it's out of the question?"

"Because it'll be going God knows where, by all sorts of roads and to all sorts of hotels.... You would be a hindrance to me," said Levin, trying to be cool.

"Not at all. I don't want anything. Where you can go, I can..."

"Well, for one thing then, because this woman's there whom you can't meet."

"I don't know and don't care to know who's there and what. I know that my husband's brother is dying, and my husband is going to him, and I go with my husband so that..."

"Kitty! Don't get angry. But just think a little: this is a matter of such importance that I can't bear to think that you should bring in a feeling of weakness, of dislike to being left alone. Come, you'll be dull alone, so go and stay at Moscow a little."

"There, you always ascribe base, vile motives to me," she said with tears of wrath and wounded pride. "I didn't mean anything it wasn't weakness, it wasn't anything.... I feel that it's my duty to be with my husband when he's in trouble, but you try on purpose to hurt me, you try on purpose not to understand...."

"No; this is awful! To be such a slave!" cried Levin, getting up, and unable to restrain his vexation any longer. But at the same second he felt that he was beating himself.

"Then why did you marry? You could have been free. Why did you, if you regret it?" she said, getting up and running away into the drawing room.

When he went to her, she was sobbing.

He began to speak, trying to find words not to dissuade but simply to soothe her. But she did not heed him, and would not agree to anything. He bent down to her and took her hand, which resisted him. He kissed her hand, kissed her hair, kissed her hand again still she was silent. But when he took her face in both his hands, and said "Kitty!" she suddenly collected herself, still shed some tears, and they were reconciled.

It was decided that they should go together the next day. Levin told his wife that he believed she wanted to go simply in order to be of use, agreed that Marya Nikolaevna's being with his brother did not make her going improper, but he set off dissatisfied, at the bottom of his heart, both with her and with himself. He was dissatisfied with her for being unable to make up her mind to let him go when it was necessary (and how strange it was for him to think that he, so lately hardly daring to believe in such happiness as the possibility of her loving him now was unhappy because she loved him too much!), and he was dissatisfied with himself for not showing more strength of will. Even greater was the feeling of disagreement at the bottom of his heart as to her not needing to consider the woman who was with his brother, and he thought with horror of all the contingencies they might meet with. The mere idea of his wife, his Kitty, being in the same room with a common wench, set him shuddering with horror and loathing.

## XVII.

The hotel of the provincial town where Nikolai Levin was lying ill was one of those provincial hotels which are constructed on the newest model of modern improvements, with the best intentions of cleanliness, comfort, and even elegance, but, owing to the public that patronizes them, are with astounding rapidity transformed into filthy taverns with a pretension of modern improvement and made by the very pretension worse than the old-fashioned, honestly filthy hotels. This hotel had already reached that stage, and the soldier in a filthy uniform smoking in the entry, supposed to stand for a hall porter, and the cast-iron, perforated, somber and disagreeable staircase, and the free and easy waiter in a filthy dress coat, and the common dining room with a dusty bouquet of wax flowers adorning the table, and filth, dust and disorder everywhere, and, at the same time, the sort of modern, up-to-date, self-complacent, railway uneasiness of this hotel, aroused a most painful feeling in Levin after their fresh young life, especially because the impression of falsity made by the hotel was so out of keeping with what awaited them.

As is invariably the case, after they had been asked at what price they wanted rooms, it appeared that there was not one decent room for them; one decent room had been taken by the inspector of railroads, another by a lawyer from Moscow, a third by Princess Astafieva just arrived from the country. There remained only one filthy room, next to which they promised that another should be empty by the evening. Feeling angry with his wife because what he had expected had come to pass that at the moment of arrival, when his heart throbbed with emotion and

anxiety to know how his brother was getting on, he should have to be seeing after her, instead of rushing straight to his brother Levin conducted her to the room assigned them.

"Go, do go!" she said, looking at him with timid and guilty eyes.

He went out of the door without a word, and at once stumbled over Marya Nikolaevna, who had heard of his arrival and had not dared to go in to see him. She was just the same as when he had seen her in Moscow; the same woolen gown, and bare arms and neck, and the same good-naturedly stupid, pock-marked face, only a little plumper.

"Well, how is he? How is he?"

"Very bad. He can't get up. He has been expecting you all this while. He... Are you... with your wife?"

Levin did not for the first moment understand what confused her, but she immediately enlightened him.

"I'll go away. I'll go down to the kitchen," she brought out. "Nikolai Dmitrievich will be delighted. He heard about it, and knows her, and remembers her abroad."

Levin realized that she meant his wife, and did not know what answer to make.

"Come along, come along to him!" he said.

But, as soon as he moved, the door of his room opened and Kitty peeped out. Levin crimsoned both from shame and anger at his wife, who had put herself and him in such a difficult position; but Marya Nikolaevna crimsoned still more. She positively shrank together and flushed to the point of tears, and, clutching the ends of her shawl in both hands, twisted them in her red fingers without knowing what to say and what to do.

For the first instant Levin saw an expression of eager curiosity in the eyes with which Kitty looked at this incomprehensible to her, awful woman; but it lasted only a single instant.

"Well! How is he?" she turned to her husband and then to her.

"But one can't go on talking in the passage like this!" Levin said, looking angrily at a gentleman who walked jauntily at that instant across the corridor, as though about his affairs.

"Well then, come in," said Kitty, turning to Marya Nikolaevna, who had recovered herself but, noticing her husband's face of dismay "or go on; go, and then come for me," she said, and went back into the room. Levin went to his brother's room.

He had not in the least expected what he saw and felt in his brother's room. He had expected to find him in the same state of self-deception which he had heard was so frequent with the consumptive, and which had struck him so much during his brother's visit in the autumn. He had expected to find the physical signs of the approach of death more marked greater weakness, greater emaciation, but still almost the same condition of things. He had expected himself to feel the same distress at the loss of the brother he loved and the same horror in face of death as he had felt then, only in a greater degree. And he had prepared himself for this; but he found something utterly different.

In a little dirty room with the painted panels of its walls filthy with spittle; with conversation audible from the next room through the thin partition, in a stifling atmosphere saturated with impurities, on a bedstead moved away from the wall, there lay, covered with a quilt, a body. One arm of this body was above the quilt, and the wrist,

huge as a rake handle, was attached, inconceivably it seemed, to the thin, long bobbin smooth from the beginning to the middle. The head lay sideways on the pillow. Levin could see the scanty locks wet with sweat on the temples and the tensed, seemingly transparent forehead.

"It cannot be that that fearful body was my brother Nikolai?" thought Levin. But he went closer, saw the face, and doubt became impossible. In spite of the terrible change in the face, Levin had only to glance at those eager eyes at his approach, only to catch the faint movement of the mouth under the sticky mustache, to realize the terrible truth that this dead body was his living brother.

The glittering eyes looked sternly and reproachfully at the brother as he drew near. And immediately this glance established a living relationship between living men. Levin immediately felt the reproach in the eyes fixed on him, and felt remorse at his own happiness.

When Konstantin took him by the hand, Nikolai smiled. The smile was faint, scarcely perceptible, and in spite of the smile the stern expression of the eyes was unchanged.

"You did not expect to find me like this," he articulated with effort.

"Yes... no," said Levin, hesitating over his words. "How was it you didn't let me know before that is, at the time of my wedding? I made inquiries in all directions."

He had to talk so as not to be silent, and he did not know what to say, especially as his brother made no reply, and simply stared without dropping his eyes, and apparently penetrated to the inner meaning of each word. Levin told his brother that his wife had come with him. Nikolai expressed pleasure, but said he was afraid of frightening her by his condition. A silence followed. Suddenly Nikolai stirred, and began to say something. Levin expected something of peculiar gravity and importance from the expression of his face, but Nikolai began speaking of his health. He found fault with the doctor, regretting he had not a celebrated Moscow doctor. Levin saw that he still had hopes.

Seizing the first moment of silence, Levin got up, anxious to escape, if only for an instant, from his agonizing emotion, and said that he would go and fetch his wife.

"Very well, and I'll tell Masha to tidy up here. It's dirty and stinking here, I expect. Masha! Clear up the room," the sick man said with effort. "And when you've cleared up, you go away," he added, looking inquiringly at his brother.

Levin made no answer. Going out into the corridor, he stopped short. He had said he would fetch his wife, but now, taking stock of the emotion he was feeling, he decided that, on the contrary, he would try to persuade her not to go in to the sick man. "Why should she suffer as I am suffering?" he thought.

"Well, how is he?" Kitty asked with a frightened face.

"Oh, it's awful, it's awful! What did you come for?" said Levin.

Kitty was silent for a few seconds, looking timidly and ruefully at her husband; then she went up and took him by the elbow with both hands.

"Kostia! Take me to him; it will be easier for us to bear it together. Only take me, take me to him, please, and go away," she said. "You must understand that for me to see you, and not to see him, is far more painful. There I might be a help to you and to him. Please, let me!" she besought her husband, as though the happiness of her life depended on it.

Levin was obliged to agree, and, regaining his composure, and completely forgetting about Marya Nikolaevna by now, he went again in to his brother with Kitty.

Stepping lightly, and continually glancing at her husband, showing him a valorous and sympathetic face, Kitty went into the sickroom, and, turning without haste, noiselessly closed the door. With inaudible steps she went quickly to the sick man's bedside, and going up so that he would not have to turn his head, she immediately clasped in her fresh young hand the skeleton of his huge hand, pressed it, and began speaking with that soft eagerness, sympathetic and inoffensive, which is peculiar merely to women.

"We have met, though we were not acquainted, at Soden," she said. "You never thought I was to be your sister."

"You would not have recognized me?" he said, with a smile which had become radiant at her entrance.

"Yes, I should. What a good thing you let us know! Not a day has passed that Kostia has not mentioned you, and been anxious."

But the sick man's interest did not last long.

Before she had finished speaking, there had come back into his face the stern, reproachful expression of the dying man's envy of the living.

"I am afraid you are not quite comfortable here," she said, turning away from his fixed stare, and looking about the room. "We must ask about another room," she said to her husband, "so that we might be nearer."

## XVIII.

Levin could not look calmly at his brother; he could not himself be natural and calm in his presence. When he went in to the sick man, his eyes and his attention were unconsciously dimmed, and he did not see and did not distinguish the details of his brother's position. He smelt the awful odor, saw the dirt, disorder, and miserable condition, and heard the groans, and felt that nothing could be done to help. It never entered his head to analyze the details of the sick man's situation, to consider how that body was lying under the quilt, how those emaciated legs and thighs and spine were lying huddled up, and whether they could not be made more comfortable, whether anything could not be done to make things, if not better, at least not so bad. It made his blood run cold when he began to think of all these details. He was absolutely convinced that nothing could be done to prolong his brother's life or to relieve his suffering. But a consciousness of Levin's regarding all aid as out of the question was felt by the sick man, and exasperated him. And this made it still more painful for Levin. To be in the sickroom was agony to him, not to be there was still worse. And he was continually, on various pretexts, going out of the room, and coming in again, because he was unable to remain alone.

But Kitty thought, and felt, and acted quite differently. On seeing the sick man she pitied him. And pity in her womanly heart did not arouse at all that feeling of horror and loathing that it aroused in her husband, but a desire to act, to find out all the details of his state, and to remedy them. And since she had not the slightest doubt that it was her duty to help him, she had no doubt either that it was possible, and immediately set to work. The very details, the mere thought of which reduced her husband to terror, immediately engaged her attention. She sent for the doctor, sent to the chemist's, set the maid who had come with her and Marya Nikolaevna to sweep and dust and scrub; she herself washed up something, washed out something else, laid something under the quilt. Something was by her direction brought into the sickroom, something else was carried out. She herself went several times to her room, regardless of the men she met in the corridor, got out and brought in sheets, pillowcases, towels, and shirts.

The waiter, who was busy with a party of engineers dining in the dining hall, came several times with an irate countenance in answer to her summons, and could not avoid carrying out her orders, as she gave them with such gracious insistence that there was no evading her. Levin did not approve of all this; he did not believe it would be of any good to the patient. Above all, he was afraid the patient would be angry at it. But the sick man, though he seemed to be indifferent about it, was not angry, but only abashed and on the whole seemed interested in what she was doing with him. Coming back from the doctor to whom Kitty had sent him, Levin, on opening the door, came upon the sick man at the instant when, by Kitty's direction, they were changing his linen. The long white ridge of his spine, with the huge, prominent shoulder blades and jutting ribs and vertebrae, was bare, and Marya Nikolaevna and the waiter were struggling with the sleeve of the nightshirt, and could not get the long, limp arm into it. Kitty, hurriedly closing the door after Levin, did not look in that direction, but the sick man groaned, and she moved rapidly toward him.

"Come, a little quicker," she said.

"Oh, don't you come," said the sick man angrily. "I'll do it myself...."

"What did you say?" queried Marya Nikolaevna.

But Kitty heard and saw he was ashamed and uncomfortable at being naked before her.

"I'm not looking, I'm not looking!" she said, putting the arm in. "Marya Nikolaevna, you come this side you do it," she added.

"Please, run over for me, there's a little bottle in my small bag," she said, turning to her husband, "you know, in the side pocket; bring it, please, and meanwhile they'll finish clearing up here."

Returning with the bottle, Levin found the sick man settled comfortably and everything about him completely changed. The heavy smell was replaced by the smell of aromatic vinegar, which Kitty with pouting lips and puffed-out, rosy cheeks was squirting through a small tube. There was no dust visible anywhere; a rug was laid by the bedside. On the table stood medicine bottles and decanters tidily arranged, and the linen needed was folded up there, and Kitty's broderie anglaise. On the other table by the patient's bed there were candles, and drink, and powders. The sick man himself, washed and combed, lay in clean sheets on high raised pillows, in a clean nightshirt with a white collar about his astoundingly thin neck, and, with a new expression of hope, was looking fixedly at Kitty.

The doctor brought by Levin, and found by him at the club, was not the one who had been attending Nikolai Levin, and whom he disliked. The new doctor took up a stethoscope and sounded the patient, shook his head, prescribed medicine, and with extreme minuteness explained first how to take the medicine and then what diet was to be adhered to. He advised eggs, raw or hardly cooked, and Seltzer water, with new milk at a certain temperature. When the doctor had gone away the sick man said something to his brother, of which Levin could distinguish only the last words: "Your Katia." By the expression with which he gazed at her, Levin saw that he was praising her. He beckoned to him Katia, as he called her.

"I'm much better already," he said. "Why, with you I should have got well long ago. How fine everything is!" He took her hand and drew it toward his lips, but, as though afraid she would dislike it, he changed his mind, let it go, and only stroked it. Kitty took his hand in both of hers and squeezed it.

"Now turn me over on the left side and go to bed," he said.

No one could make out what he said but Kitty; she alone understood. She understood because she was all the while mentally keeping watch on what he needed.

"On the other side," she said to her husband, "he always sleeps on that side. Turn him over it's so disagreeable calling the servants. I'm not strong enough. Can you?" she said to Marya Nikolaevna.

"I'm afraid...." answered Marya Nikolaevna.

Terrible as it was to Levin to put his arms round that terrible body, to take hold, under the quilt, of that of which he preferred to know nothing, under his wife's influence he made his resolute face that she knew so well, and, putting his arms into the bed took hold of the body, but in spite of his own strength, he was struck by the strange heaviness of those powerless limbs. While he was turning him over, conscious of the huge emaciated arm about his neck, Kitty swiftly and noiselessly turned the pillow, beat it up, and settled in it the sick man's head, smoothing back his hair, which was sticking again to his moist brow.

The sick man kept his brother's hand in his own. Levin felt that he meant to do something with his hand and was pulling it somewhere. Levin yielded with a sinking heart: yes, he drew it to his mouth and kissed it. Levin, shaking with sobs and unable to articulate a word, went out of the room.

## XIX.

"Thou hast hid these things from the wise and prudent, and hast revealed them unto babes." So Levin thought about his wife as he talked to her that evening.

Levin thought of the text, not because he considered himself "wise and prudent." He did not consider himself wise and prudent, but he could not help knowing that he had more intellect than his wife and Agathya Mikhailovna, and he could not help knowing that when he thought of death, he thought with all the force of his intellect. He knew too that the brains of many great men, whose thoughts he had read, had brooded over death and yet knew not a hundredth part of what his wife and Agathya Mikhailovna knew about it. Different as those two women were, Agathya Mikhailovna and Katia, as his brother Nikolai had called her, and as Levin particularly liked to call her now, they were quite alike in this. Both knew, without a shade of doubt, what sort of thing life was, and what was death, and though neither of them could have answered, and would not even have understood the questions that presented themselves to Levin, both had no doubt of the significance of this event, and were precisely alike in their way of looking at it, which they shared with millions of people. The proof that they knew for a certainty the nature of death lay in the fact that they knew without a second of hesitation how to deal with the dying, and were not frightened by them. Levin, and other men like him, though they could have said a great deal about death, obviously did not know this since they were afraid of death, and were absolutely at a loss what to do when people were dying. If Levin had been alone now with his brother Nikolai, he would have looked at him with terror, and with still greater terror waited, and would not have known what else to do.

More than that, he did not know what to say, how to look, how to move. To talk of outside things seemed to him shocking, impossible; to talk of death and depressing subjects also impossible. To be silent was also impossible. "If I look at him he will think I am studying him, I am afraid of him; if I don't look at him, he'll think I'm thinking of other things. If I walk on tiptoe, he will be vexed; to tread firmly, I'm ashamed." Kitty evidently did not think of herself, and had no time to think about herself: she was thinking about him because she knew something, and all went well. She even told him about herself and about her wedding, and smiled and sympathized with him, and petted him, and talked of cases of recovery, and all went well; therefore, she must know. The proof that her behavior and Agathya Mikhailovna's was not instinctive, animal, irrational, lay in that apart from the physical treatment, the relief of suffering, both Agathya Mikhailovna and Kitty required for the dying man something else more important than the physical treatment, and something which had nothing in common with physical conditions. Agathya Mikhailovna, speaking of a man recently dead, had said: "Well, thank God, he took the sacrament and received Extreme Unction; God grant each one of us such a death." Katia, in just the same way, besides all her care about linen, bedsores, drink, found time the very first day to persuade the sick man of the

necessity of taking the sacrament and receiving Extreme Unction.

On getting back from the sickroom to their own two rooms for the night, Levin sat with hanging head, not knowing what to do. To say nothing of supper, of preparing for bed, of considering what they were going to do, he could not even talk to his wife; he was ashamed to. Kitty, on the contrary, was more active than usual. She was even livelier than usual. She ordered supper to be brought, herself unpacked their things, and herself helped to make the beds, and did not even forget to sprinkle them with Persian insecticide. She showed that alertness, that swiftness of reflection which comes out in men before a battle, in conflict, in the dangerous and decisive moments of life those moments when a man shows once and for all his value, and that all his past has not been wasted but has been a preparation for these moments.

Everything went rapidly in her hands, and before it was twelve o'clock all their things were arranged tidily and orderly in such a way that the hotel rooms seemed like home, like her rooms: the beds were made, brushes, combs, looking glasses were put out, table napkins were spread.

Levin felt that it was unpardonable to eat, to sleep, to talk even now, and it seemed to him that every movement he made was unseemly. She arranged the brushes, but she did it all so that there was nothing shocking in it.

They could neither of them eat, however, and for a long while they could not sleep, and did not even go to bed.

"I am very glad I persuaded him to receive Extreme Unction tomorrow," she said, sitting in her dressing jacket before her folding looking glass, combing her soft, fragrant hair with a small-toothed comb. "I have never seen it, but I know, mamma has told me, there are prayers said for recovery."

"Do you suppose he can possibly recover?" said Levin, watching a slender tress at the back of her round little head that was continually hidden when she passed the comb through the front.

"I asked the doctor; he said he couldn't live more than three days. But can they be sure? I'm very glad, anyway, that I persuaded him," she said, looking askance at her husband through her hair. "Anything is possible," she added with that peculiar, rather sly expression that was always in her face when she spoke of religion.

Since their conversation about religion during their engagement neither of them had ever started a discussion of the subject, but she performed all the ceremonies of going to church, saying her prayers, and so on, always with the unvarying conviction that this ought to be so. In spite of his assertion to the contrary, she was firmly persuaded that he was as much a Christian as she, and indeed a far better one; and all that he said about it was simply one of his absurd masculine freaks, just as he would say about her broderie anglaise that good people patch holes but that she cut them out on purpose, and so on.

"Yes, you see this woman, Marya Nikolaevna, did not know how to manage all this," said Levin. "And... I must own I'm very, very glad you came. You are such purity that..." He took her hand and did not kiss it (to kiss her hand in such closeness to death seemed to him improper); he merely squeezed it with a penitent air, looking at her brightening eyes.

"It would have been miserable for you to be alone," she said, and lifting her hands which hid her cheeks, flushing with pleasure, twisted her coil of hair on the nape of her neck and pinned it there. "No," she went on, "she did not know how.... Luckily, I learned lot at Soden."

"Surely there are no people there so ill?"

"Worse."

"What's so awful to me is that I can't but see him as he was when he was young. You would not believe how charming he was as a youth, but I did not understand him then."

"I can quite, quite believe it. How I feel that we might have been friends!" she said; and, distressed at what she had said, she looked round at her husband, and tears came into her eyes.

"Yes, might have been," he said mournfully. "He's just one of those people of whom they say that they are not for this world."

"But we have many days before us; we must go to bed," said Kitty, glancing at her tiny watch.

## XX.

### DEATH.

The next day the sick man received the sacrament and Extreme Unction. During the ceremony Nikolai Levin prayed fervently. His great eyes fastened on the holy icon that was set out on a card table covered with a colored napkin, expressed such passionate prayer and hope that it was awful to Levin to see it. Levin knew that this passionate prayer and hope would only make him feel more bitterly the parting from the life he so loved. Levin knew his brother and the workings of his intellect: he knew that his unbelief came not from life being easier for him without faith, but had grown up because, step by step, the contemporary scientific interpretation of natural phenomena crushed out the possibility of faith; and so he knew that his present return was not a legitimate one, brought about by way of the same working of his intellect, but simply a temporary, interested return to faith in a desperate hope of recovery. Levin knew too that Kitty had strengthened his hope by accounts of the marvelous recoveries she had heard of Levin knew all this; and it was agonizingly painful to him to behold the supplicating, hopeful eyes and the emaciated wrist, lifted with difficulty, making the sign of the cross on the tense brow, and the prominent shoulders and hollow, gasping chest, which one could not feel consistent with the life the sick man was praying for. During the sacrament Levin offered prayers, and did what he, an unbeliever, had done a thousand times. He said, addressing God: "If Thou dost exist, make this man recover" (of course this same thing has been repeated many times), "and Thou wilt save him and me."

After Extreme Unction the sick man became suddenly much better. He did not cough once in the course of an hour, smiled, kissed Kitty's hand, thanking her with tears, and said he was comfortable, free from pain, and that he felt strong and had an appetite. He even raised himself when his soup was brought, and asked for a cutlet as well. Hopelessly ill as he was, obvious as it was at the first glance that he could not recover, Levin and Kitty were for that hour both in the same state of excitement, happy, though fearful of being mistaken.

"Is he better?" "Yes, much." "It's wonderful." "There's nothing wonderful in it." "Anyway, he's better," they said in a whisper, smiling to one another.

This self-deception was not of long duration. The sick man fell into a quiet sleep, but he was waked up half an hour later by his cough. And all at once every hope vanished in those about him and in himself. The reality of his suffering crushed all hopes in Levin and Kitty, and in the sick man himself, leaving no doubt, no memory even of past hopes.

Without referring to what he had believed in half an hour before, as though ashamed even to recall it, he asked for iodine to inhale in a bottle covered with perforated paper. Levin gave him the bottle, and the same look of passionate hope with which he had taken the sacrament was now fastened on his brother, demanding from him the confirmation of the doctor's words that inhaling iodine worked wonders.

"Isn't Katia here?" he gasped, looking round while Levin reluctantly assented to the doctor's words. "No then I can say it.... It was for her sake I went through that farce. She's so sweet; but you and I can't deceive ourselves. This is what I believe in," he said, and, squeezing the bottle in his bony hand, he began breathing over it.

At eight o'clock in the evening Levin and his wife were drinking tea in their room, when Marya Nikolaevna ran in to them breathlessly. She was pale, and her lips were quivering. "He is dying!" she whispered. "I'm afraid he will die right away."

Both of them ran to him. He was sitting raised up, with one elbow on the bed, his long back bent, and his head hanging low.

"How do you feel?" Levin asked in a whisper, after a silence.

"I feel I'm setting off," Nikolai said with difficulty, but with extreme distinctness, deliberately squeezing the words out of himself. He did not raise his head, but simply turned his eyes upward, without their reaching his brother's face. "Katia, go away!" he added.

Levin jumped up, and with a peremptory whisper made her go out.

"I'm setting off," he said again.

"Why do you think so?" said Levin, so as to say something.

"Because I'm setting off," he repeated, as though he had a liking for the phrase. "It's the end."

Marya Nikolaevna went up to him.

"You had better lie down; you'd be easier," she said.

"I shall lie down soon enough," he pronounced slowly, "when I'm dead," he said sarcastically, wrathfully. "Well, you can put me down if you like."

Levin laid his brother on his back, sat down beside him, and gazed at his face, holding his breath. The dying man lay with closed eyes, but the muscles twitched from time to time on his forehead, as with one thinking deeply and intensely. Levin involuntarily thought with him of what it was that was happening to him now, but in spite of all his mental efforts to keep him company, he saw by the expression of that calm, stern face, and by the playing muscle above his brow, that for the dying man there was growing clearer and clearer all that was still as dark as ever for Levin.

"Yes, yes, so," the dying man articulated slowly at intervals. "Wait a little." He was silent again. "Right!" he pronounced all at once reassuringly, as though all were solved for him. "O Lord!" he murmured, and sighed deeply.

Marya Nikolaevna felt his feet. "They're getting cold," she whispered.

For a long while, a very long while, it seemed to Levin, the sick man lay motionless. But he was still alive, and from time to time he sighed. Levin by now was exhausted from mental strain. He felt that with no mental effort could he understand what it was that was right. He felt that he could not follow the dying man's thinking. He could not even think of the problem of death itself, but, with no will of his own, thoughts kept coming to him of what he had to do next—closing the dead man's eyes, dressing him, ordering the coffin. And, strange to say, he felt utterly cold, and was not conscious of sorrow nor of loss, less still of pity for his brother. If he had any feeling

for his brother at that moment, it was rather envy for the knowledge the dying man had now, which he could not have.

A long time more he sat over him so, continually expecting the end. But the end did not come. The door opened and Kitty appeared. Levin got up to stop her. But at the moment he was getting up, he caught the sound of the dying man stirring.

"Don't go away," said Nikolai and held out his hand. Levin gave him his, and angrily waved to his wife to go away.

With the dying man's hand in his hand, he sat for half an hour, an hour, another hour. He did not think of death at all now. He wondered what Kitty was doing; who lived in the next room; whether the doctor lived in a house of his own. He longed for food and for sleep. He cautiously drew away his hand and felt the feet. The feet were cold, but the sick man was still breathing. Levin tried once more to move away on tiptoe, but the sick man stirred again and said: "Don't go."

The dawn came; the sick man's condition was unchanged. Levin stealthily withdrew his hand, and, without looking at the dying man, went off to his own room and went to sleep. When he woke up, instead of news of his brother's death which he expected, he learned that the sick man had returned to his earlier condition. He had begun sitting up again, coughing, had begun eating again, talking again, and again had ceased to talk of death, again had begun to express hope of his recovery, and had become more irritable and gloomier than ever. No one, neither his brother nor Kitty, could soothe him. He was angry with everyone, and said nasty things to everyone, reproached everyone for his sufferings, and insisted that they should get him a celebrated doctor from Moscow. To all inquiries made of him as to how he felt, he made the same answer with an expression of vindictive reproachfulness: "I'm suffering horribly, intolerably!" The sick man was suffering more and more, especially from bedsores, which it was impossible now to remedy, and grew more and more angry with everyone about him, blaming them for everything, and especially for not having brought him a doctor from Moscow. Kitty tried in every possible way to relieve him, to soothe him; but it was all in vain, and Levin saw that she herself was exhausted both physically and morally, though she would not admit it. The sense of death, which had been evoked in all by his taking leave of life on the night when he had sent for his brother, was broken up. Everyone knew that he must inevitably die soon, that he was half-dead already. Everyone wished for nothing but that he should die as soon as possible, and everyone, concealing this, gave him medicines, tried to find remedies and doctors, and deceived him, and themselves, and one another. All this was falsehood, disgusting, irreverent deceit. And owing to the bent of his character, and because he loved the dying man more than anyone else did, Levin was most painfully conscious of this deceit.

Levin, who had long been possessed by the idea of reconciling his brothers, at least in face of death, had written to his brother, Sergei Ivanovich, and having received an answer from him, he read this letter to the sick man. Sergei Ivanovich wrote that he could not come himself, and in touching terms he begged his brother's forgiveness.

The sick man said nothing.

"What am I to write to him?" said Levin. "I hope you are not angry with him?"

"No, not in the least!" Nikolai answered, vexed at the question. "Tell him to send me a doctor."

Three more days of agony followed; the sick man was still in the same condition. The sense of longing for his death was felt by everyone now who saw him: by the waiters, and the hotelkeeper, and all the people staying in the hotel, and the doctor, and Marya Nikolaevna, and Levin, and Kitty. The sick man alone did not express this feeling, but on the contrary was furious at their not getting him doctors, and went on taking medicine and talking of life. Only at rare moments, when the opium gave him an instant's relief from his never-ceasing pain, he would

sometimes, half-asleep, utter what was ever more intense in his heart than in all the others: "Oh, if it were only the end!" or, "When will it be over?"

His sufferings, steadily growing more intense, did their work and prepared him for death. There was no position in which he was not in pain, there was not a minute in which he was unconscious of it, not a limb, not a part of his body that did not ache and cause him agony. Even the memories, the impressions, the thoughts of this body awakened in him now the same aversion as the body itself. The sight of other people, their remarks, his own reminiscences everything was for him a source of agony. Those about him felt this, and instinctively did not allow themselves to move freely, to talk, to express their wishes before him. All his life was merged in the one feeling of suffering and desire to be rid of it.

There was evidently coming over him that revulsion which would make him look upon death as the goal of his desires, as happiness. Hitherto each individual desire, aroused by suffering or privation, such as hunger, fatigue, thirst, had been satisfied by some bodily function giving pleasure. But now no physical craving or suffering received relief, and the effort to relieve them only caused fresh suffering. And so all desires were merged in one the desire to be rid of all his sufferings and their source, the body. But he had no words to express this desire of deliverance, and so he did not speak of it, and from habit asked for the satisfaction of desires which could not now be satisfied. "Turn me over on the other side," he would say, and immediately after he would ask to be turned back again as before. "Give me some broth. Take away the broth. Talk of something: why are you silent?" And directly they began to talk he would close his eyes, and would show weariness, indifference, and loathing.

On the tenth day from their arrival in the town, Kitty was unwell. She suffered from headache and sickness, and she could not get up all the morning.

The doctor opined that the indisposition arose from fatigue and excitement, and prescribed rest.

After dinner, however, Kitty got up and went as with her work to the sick man. He looked at her sternly when she came in, and smiled contemptuously when she said she had been unwell. That day he was continually blowing his nose, and groaning piteously.

"How do you feel?" she asked him.

"Worse," he articulated with difficulty. "In pain!"

"In pain, where?"

"Everywhere."

"It will be over today, you will see," said Marya Nikolaevna. Though it was said in a whisper, the sick man, whose hearing Levin had noticed was very keen, must have heard. Levin said "Hush!" to her, and looked round at the sick man. Nikolai had heard; but these words produced no effect on him. His eyes had still the same intense, reproachful look.

"Why do you think so?" Levin asked her, when she had followed him into the corridor.

"He has begun picking at himself," said Marya Nikolaevna.

"How do you mean?"

"Like this," she said, tugging at the folds of her woolen skirt. Levin noticed, indeed, that all that day the patient pulled at himself, as it were, trying to snatch something away.

Marya Nikolaevna's prediction came true. Toward night the sick man was not able to lift his hands, and could only gaze before him with the same intensely concentrated expression in his eyes. Even when his brother or Kitty bent over him, so that he could see them, he looked just the same. Kitty sent for the priest to read the prayer for the dying.

While the priest was reading it, the dying man did not show any sign of life; his eyes were closed. Levin, Kitty and Marya Nikolaevna stood at the bedside. The priest had not quite finished reading the prayer when the dying man stretched, sighed, and opened his eyes. The priest, on finishing the prayer, put the cross to the cold forehead, then slowly returned it to the stand, and, after standing in silence for two minutes more, he touched the huge, bloodless hand that was turning cold.

"He is gone," said the priest, and would have moved away; but suddenly there was a faint stir in the mustaches of the dead man, that seemed glued together, and quite distinctly in the hush they heard from the bottom of the chest the sharply defined sounds:

"Not quite.... Soon."

And a minute later the face brightened, a smile came out under the mustaches, and the women who had gathered round began carefully laying out the corpse.

The sight of his brother, and the nearness of death, revived in Levin that sense of horror in the face of the insolvable enigma, together with the nearness and inevitability of death, that had come upon him that autumn evening when his brother had come to him. This feeling was now even stronger than before; even less than before did he feel capable of apprehending the meaning of death, and its inevitability rose up before him more terrible than ever. But now, thanks to his wife's presence, that feeling did not reduce him to despair. In spite of death, he felt the need of life and love. He felt that love saved him from despair, and that his love, under the menace of despair, had become still stronger and purer.

The one mystery of death, still unsolved, had scarcely passed before his eyes, when another mystery had arisen, as insoluble, urging him to love and to life.

The doctor confirmed his former suppositions in regard to Kitty. Her indisposition consisted of pregnancy.

## XXI.

From the moment when Alexei Alexandrovich understood from his interviews with Betsy and with Stepan Arkadyevich that all that was expected of him was to leave his wife in peace, without burdening her with his presence, and that his wife herself desired this, he felt so distraught that he could come to no decision by himself; he did not know himself what he wanted now, and, putting himself in the hands of those who were so pleased to interest themselves in his affairs, he met everything with unqualified assent. It was only when Anna had left his house, and the English governess sent to ask him whether she should dine with him or separately, that for the first time he clearly comprehended his position, and was appalled by it.

Most difficult of all in this position was the fact that he could not in any way connect and reconcile his past with the present. It was not the past when he had lived happily with his wife that troubled him. The transition from that past to a knowledge of his wife's unfaithfulness he had already lived through miserably; that state had been painful, but he could understand it. If his wife had then, on declaring to him her unfaithfulness, left him, he would

have been wounded, unhappy, but he would not have been in the hopeless position incomprehensible to himself in which he felt himself now. He could not now reconcile his immediate past, his tenderness, his love for his sick wife, and for the other man's child with what was now the case with the fact that, seemingly in return for all this, he now found himself alone, put to shame, a laughingstock, needed by no one, and despised by everyone.

For the first two days after his wife's departure Alexei Alexandrovich received petitioners and his head clerk, drove to the committee, and went down to dinner in the dining room as usual. Without giving himself a reason for what he was doing, he strained every nerve of his being for those two days, simply to preserve an appearance of composure, and even of indifference. Answering inquiries about the disposition of Anna Arkadyevna's rooms and belongings, he had exercised immense self-control to appear like a man in whose eyes what had occurred was not unforeseen nor out of the ordinary course of events, and he attained his aim: no one could have detected in him any signs of despair. But on the second day after her departure, when Kornei gave him a bill from a fashionable draper's shop, which Anna had forgotten to pay, and announced that the shopman was waiting, Alexei Alexandrovich told him to show the man up.

"Excuse me, Your Excellency, for venturing to trouble you. But if you direct us to apply to Her Excellency, would you graciously oblige us with her address?"

Alexei Alexandrovich pondered, as it seemed to the shopman, and all at once, turning round, he sat down to the table. Burying his head in his hands, he sat for a long while in that position, made several attempts to speak, and stopped short.

Kornei, perceiving his master's emotion, asked the shopman to call another time. Left alone, Alexei Alexandrovich realized that he had not the strength to keep up the role of firmness and composure any longer. He gave orders for the carriage that was awaiting him to be taken back, and for no one to be admitted, and he did not go down to dinner.

He felt that he could not endure the weight of universal contempt and exasperation, which he had distinctly seen in the faces of the shopman and of Kornei and of everyone, without exception, whom he had met during these two days. He felt that he could not turn aside from himself the hatred of men, because that hatred did not come from his being bad (in that case he could have tried to be better), but from his being shamefully and repulsively unhappy. He knew that for this, for the very fact that his heart was torn with grief, they would be merciless to him. He felt that men would crush him as dogs strangle a mangled dog, yelping with pain. He knew that his sole means of security against people was to hide his wounds from them, and instinctively he tried to do this for two days, but now he felt incapable of keeping up the unequal struggle.

His despair was even intensified by the consciousness that he was utterly alone in his sorrow. In all Peterburg there was not a human being to whom he could express what he was feeling, who would feel for him, not as a high official, not as a member of society, but simply as a suffering man; indeed, he had not such a one in the whole world.

Alexei Alexandrovich grew up an orphan. There were two brothers. They did not remember their father, and their mother died when Alexei Alexandrovich was ten years old. The property was a small one. Their uncle, Karenin, a government official of high standing, at one time a favorite of the late Czar, had brought them up.

On completing his high school and university courses with medals, Alexei Alexandrovich had, with his uncle's aid, immediately started in a prominent position in the service, and from that time forward he had devoted himself exclusively to political ambition. In the high school and the university, and afterward in the service, Alexei Alexandrovich had never formed a close friendship with anyone. His brother had been the person nearest to his heart, but he had a post in the Ministry of Foreign Affairs, and was always abroad, where he had died shortly after

Alexei Alexandrovich's marriage.

While he was governor of a province, Anna's aunt, a wealthy provincial lady, had brought him middle-aged as he was, though young for a governor together with her niece, and had succeeded in putting him in such a position that he had either to declare himself or to leave town. Alexei Alexandrovich hesitated a great while. There were at the time as many reasons for the step as against it, and there was no overbalancing consideration to outweigh his invariable rule of abstaining when in doubt. But Anna's aunt had through a common acquaintance insinuated that he had already compromised the girl, and that he was in honor bound to propose to her. He proposed, and concentrated on his betrothed and his wife all the feeling of which he was capable.

The attachment he felt to Anna precluded in his heart every need of intimate relations with others. And now, among all his acquaintances, he had not one friend. He had plenty of so-called connections, but no friendships. Alexei Alexandrovich had plenty of people whom he could invite to dinner, to whose sympathy he could appeal in any public affair he was concerned about, whose interest he could reckon upon for anyone he wished to help, with whom he could candidly discuss other people's business and affairs of state. But his relations with these people were confined to one clearly defined channel, and had a certain routine from which it was impossible to depart. There was one man, a comrade of his at the university, with whom he had become friendly later, and with whom he could have spoken of a personal sorrow; but this friend had a post in the Department of Education in a remote part of Russia. Of the people in Peterburg the most intimate and most likely were his head clerk and his doctor.

Mikhail Vassilievich Sludin, the head clerk, was a straightforward, intelligent, goodhearted and conscientious man, and Alexei Alexandrovich was aware of his personal good will. But their five years of official work together seemed to have put a barrier between them that cut off warmer relations.

After signing the papers brought him, Alexei Alexandrovich had sat for a long while in silence, glancing at Mikhail Vassilievich, and several times he attempted to speak, but could not. He had already prepared the phrase: "You have heard of my trouble?" But he ended by saying as usual: "So you'll get this ready for me?" and with that dismissed him.

The other person was the doctor, who had also a kindly feeling for him; but there had long existed a silent understanding between them that both were weighed down by work, and always in a hurry.

Of his women friends, foremost among them Countess Lidia Ivanovna, Alexei Alexandrovich never thought. All women, simply as women, were terrible and distasteful to him.

## XXII.

Alexei Alexandrovich had forgotten the Countess Lidia Ivanovna but she had not forgotten him. At the bitterest moment of his lonely despair she came to him, and, without waiting to be announced, walked straight into his study. She found him as he was sitting with his head in both hands.

"F'ai force la consigne," she said, walking in with rapid steps and breathing hard with excitement and rapid exertion. "I have heard all! Alexei Alexandrovich! Dear friend!" she went on, warmly squeezing his hand in both of hers and gazing with her fine pensive eyes into his.

Alexei Alexandrovich, frowning, got up, and, disengaging his hand, moved a chair up for her.

"Won't you sit down, Countess? I'm seeing no one because I'm unwell, Countess," he said, and his lips twitched.

"Dear friend!" repeated Countess Lidia Ivanovna, never taking her eyes off his, and suddenly her eyebrows rose at the inner corners, describing a triangle on her forehead, her ugly yellow face becoming still uglier, but Alexei Alexandrovich felt that she was sorry for him and was preparing to cry. And he too was softened; he snatched her plump hand and proceeded to kiss it.

"Dear friend!" she said in a voice breaking with emotion. "You ought not to give way to grief. Your sorrow is a great one, but you ought to find consolation."

"I am crushed, I am annihilated, I am no longer a man!" said Alexei Alexandrovich, letting go her hand, but still gazing into her brimming eyes. "My position is so awful because I can find nowhere, I cannot find within me, strength to support me."

"You will find support; seek it not in me, though I beseech you to believe in my friendship," she said, with a sigh. "Our support is love, that love that He has vouchsafed us. His burden is light," she said, with the look of ecstasy Alexei Alexandrovich knew so well. "He will be your support and your succor."

Although there was in these words a flavor of that sentimental emotion at her own lofty feelings, and that new mystical fervor which had lately gained ground in Peterburg, and which seemed to Alexei Alexandrovich disproportionate, still it was pleasant to him to hear this now.

"I am weak. I am crushed. I foresaw nothing, and now I understand nothing."

"Dear friend!" repeated Lidia Ivanovna.

"It's not the loss of what I no longer have; it's not that!" pursued Alexei Alexandrovich. "I do not grieve for that. But I cannot help feeling ashamed before other people for the position I am placed in. It is wrong, but I can't help it I can't help it."

"It was not you who performed that noble act of forgiveness, at which I was moved to ecstasy, and everyone else too, but He, working within your heart," said Countess Lidia Ivanovna, raising her eyes rapturously, "and so you cannot be ashamed of your act."

Alexei Alexandrovich knit his brows, and, crooking his hands, he cracked his fingers.

"One must know all the details," he said in his high voice. "A man's strength has its limits, Countess, and I have reached my limits. The whole day I have had to be making arrangements, arrangements about household matters arising" (he emphasized the word arising) "from my new, solitary position. The servants, the governess, the accounts.... These pinpricks have stabbed me to the heart, and I have not the strength to bear it. At dinner... yesterday, I was almost getting up from the dinner table. I could not bear the way my son looked at me. He did not ask me the meaning of it all, but he wanted to ask, and I could not bear the look in his eyes. He was afraid to look at me, but that is not all..." Alexei Alexandrovich would have referred to the bill that had been brought him, but his voice shook, and he stopped. That bill on blue paper, for a hat and ribbons, he could not recall without a rush of self-pity.

"I understand, dear friend," said Lidia Ivanovna. "I understand it all. Succor and comfort you will find not in me, though I have come only to aid you, if I can. If I could take from off you all these petty, humiliating cares... I understand that a woman's word, a woman's superintendence, is needed. You will intrust it to me?"

Silently and gratefully Alexei Alexandrovich squeezed her hand.

"Together we will take care of Seriozha. Practical affairs are not my strong point. But I will set to work. I will be your housekeeper. Don't thank me. I do it not from myself..."

"I cannot help thanking you."

"But, dear friend, do not give way to the feeling of which you spoke being ashamed of what is the Christian's highest glory: he who humbles himself shall be exalted. And you cannot thank me. You must thank Him, and pray to Him for succor. In Him alone we find peace, consolation, salvation, and love," she said, and turning her eyes heavenward, she began praying, as Alexei Alexandrovich gathered from her silence.

Alexei Alexandrovich listened to her now, and those expressions which had seemed to him, if not distasteful, at least exaggerated, now seemed to him natural and consolatory. Alexei Alexandrovich had disliked this new enthusiastic fervor. He was a believer, who was interested in religion primarily in its political aspect, and the new doctrine which ventured upon several new interpretations, just because it paved the way to discussion and analysis, was in principle disagreeable to him. He had hitherto taken up a cold and even antagonistic attitude to this new doctrine, and with Countess Lidia Ivanovna, who had been carried away by it, he had never argued, but by silence had assiduously parried her attempts to provoke him into argument. Now for the first time he heard her words with pleasure, and did not inwardly oppose them.

"I am very, very grateful to you, both for your deeds and for your words," he said, when she had finished praying.

Countess Lidia Ivanovna once more squeezed both of her friend's hands.

"Now I will enter upon my duties," she said with a smile after a pause, as she wiped away the traces of tears. "I am going to Seriozha. Only in the last extremity shall I apply to you." And she got up and went out.

Countess Lidia Ivanovna went into Seriozha's part of the house, and, dropping tears on the scared child's cheeks, she told him that his father was a saint and his mother was dead.

Countess Lidia Ivanovna kept her promise. She did actually take upon herself the care of the organization and management of Alexei Alexandrovich's household. But she had not overstated the case when saying that practical affairs were not her strong point. All her arrangements had to be modified because they could not be carried out, and they were modified by Kornei, Alexei Alexandrovich's valet, who, though no one was aware of the fact, now managed Karenin's household, and quietly and discreetly reported to his master, while the latter was dressing, all it was necessary for him to know. But Lidia Ivanovna's help was none the less real; she gave Alexei Alexandrovich moral support in the consciousness of her love and respect for him, and still more (as it was soothing to her to believe) by having almost turned him to Christianity that is, from an indifferent and apathetic believer she had turned him into an ardent and steadfast adherent of the new interpretation of Christian doctrine, which had been gaining ground of late in Peterburg. It was easy for Alexei Alexandrovich to believe in this teaching. Alexei Alexandrovich, like Lidia Ivanovna indeed, and others who shared their views, was completely devoid of profundity of imagination, that spiritual faculty in virtue of which the ideas evoked by the imagination become so actual that they must needs be in harmony with other ideas, and with reality itself. He saw nothing impossible and absurd in the idea that death, though existing for unbelievers, did not exist for him, and that, as he was possessed of the most perfect faith, of the measure of which he was himself the judge, there was therefore no sin in his soul, and he was experiencing complete salvation here on earth.

It is true that the erroneousness and shallowness of this conception of his faith was dimly perceptible to Alexei Alexandrovich, and he knew that when, without the slightest idea that his forgiveness was the action of a higher power, he had surrendered directly to the feeling of forgiveness, he had felt more happiness than now, when he was thinking every instant that Christ was in his heart, and that in signing official papers he was doing His will. But for Alexei Alexandrovich it was a necessity to think in that way; it was such a necessity for him in his

humiliation to have some elevated standpoint, however imaginary, from which, looked down upon by all, he could look down on others, that he clung, as to his one salvation, to his delusion of salvation.

### XXIII.

The Countess Lidia Ivanovna had, as a very young and enthusiastic girl, been married to a wealthy man of high rank, a very good-natured, jovial, and extremely dissipated rake. One month after marriage her husband abandoned her, and her enthusiastic protestations of affection he met with an irony and even hostility which people, knowing the Count's good heart, and seeing no defects in the enthusiastic Lidia, were at a loss to explain. Though they were divorced and lived apart, yet whenever the husband met the wife, he invariably behaved to her with the same malignant irony, the cause of which was incomprehensible.

Countess Lidia Ivanovna had long given up being in love with her husband, but from that time she had never given up being in love with someone. She was in love with several people at once, both men and women; she had been in love with almost everyone who had been particularly distinguished in any way. She was in love with all the new princes and princesses who married into the Imperial family; she had been in love with one archbishop, one vicar, and one parish priest; she had been in love with one journalist, three Slavophiles, with Komissarov, with one minister, one doctor, one English missionary, and Karenin. All these passions, constantly waning or growing more ardent, did not prevent her from keeping up the most extended and complicated relations with the Court and fashionable society. But from the time that, after Karenin's trouble, she had taken him under special protection, from the time that she had set to work in Karenin's household looking after his welfare, she felt that all her other attachments were not the real thing, and that she was now genuinely in love, and with no one but Karenin. The feeling she now experienced for him seemed to her stronger than any of her former feelings. Analyzing her feeling, and comparing it with former passions, she distinctly perceived that she would not have been in love with Komissarov if he had not saved the life of the Czar; that she would not have been in love with Ristich-Kudzhitsky if there had been no Slavonic question; but that she loved Karenin for himself, for his lofty, uncomprehended soul, for the sweet to her high notes of his voice, for his drawling intonation, his weary eyes, his character, and his soft white hands with their swollen veins. She was not simply overjoyed at meeting him, but she sought in his face signs of the impression she was making on him. She tried to please him, not by her words only, but in her whole person. For his sake it was that she now lavished more care on her dress than before. She caught herself in reveries on what might have been, if she had not been married and he had been free. She blushed with emotion when he came into the room, she could not repress a smile of rapture when he said anything amiable to her.

For several days now Countess Lidia Ivanovna had been in a state of intense excitement. She had learned that Anna and Vronsky were in Peterburg. Alexei Alexandrovich must be saved from seeing her, he must be saved even from the torturing knowledge that that awful woman was in the same town with him, and that he might meet her any minute.

Lidia Ivanovna made inquiries through her friends as to what those shocking people, as she called Anna and Vronsky, intended doing, and she endeavored so to guide every movement of her friend during those days that he might not come across them. The young adjutant, a friend of Vronsky, through whom she obtained her information, and who hoped through Countess Lidia Ivanovna to obtain a concession, told her that they had finished their business and were going away next day. Lidia Ivanovna had already begun to calm down, when the next morning a note was brought her, the handwriting of which she recognized with horror. It was the handwriting of Anna Karenina. The envelope was of paper as thick as bast; on the oblong yellow paper there was a huge monogram, and the letter smelt of agreeable scent.

"Who brought it?"

"A commissionaire from the hotel."

It was some time before Countess Lidia Ivanovna could sit down to read the letter. Her excitement brought on an attack of asthma, to which she was subject. When she had recovered her composure, she read the following letter in French:

"Madame la Comtesse The Christian feelings with which your heart is filled give me the, I feel, unpardonable boldness to write to you. I am miserable at being separated from my son. I entreat permission to see him once before my departure. Forgive me for recalling myself to your memory. I apply to you and not to Alexei Alexandrovich, simply because I do not wish to cause that generous man to suffer in remembering me. Knowing your friendship for him, I know you will understand me. Could you send Seriozha to me, or should I come to the house at some fixed hour, or will you let me know when and where I could see him away from home? I do not anticipate a refusal, knowing the magnanimity of him with whom it rests. You cannot conceive the craving I have to see him, and so cannot conceive the gratitude your help will arouse in me.

"Anna "

Everything in this letter exasperated Countess Lidia Ivanovna: its contents, and the allusion to magnanimity, and especially its free and easy as she considered tone.

"Say that there is no answer," said Countess Lidia Ivanovna, and immediately opening her blotting book, she wrote to Alexei Alexandrovich that she hoped to see him at one o'clock at the levee.

"I must talk with you of a grave and painful subject. There we will arrange where to meet. Best of all at my house, where I will order tea as you like it. Urgent. He lays the cross, but He gives the strength to bear it," she added, so as to give him some slight preparation.

Countess Lidia Ivanovna usually wrote some two or three letters a day to Alexei Alexandrovich. She enjoyed that form of communication, which gave opportunity for a refinement and air of mystery not afforded by their personal interviews.

## XXIV.

The levee was drawing to a close. People met as they were going away, and gossiped of the latest news, of the newly bestowed honors, and the changes in the positions of the higher functionaries.

"If only Countess Marya Borissovna were Minister of War, and Princess Vatkovsky were Commander in Chief," said a gray-headed, little old man in a gold-embroidered uniform, addressing a tall, handsome maid of honor who had questioned him about the new appointments.

"And if I were one of the adjutants," said the maid of honor, smiling.

"You have an appointment already. You're over the Ecclesiastical Department. And your assistant's Karenin."

"Good day, Prince!" said the little old man to a man who came up to him.

"What were you saying of Karenin?" said the Prince.

"He and Putiatov have received the order of Alexandre Nevsky."

"I thought he had it already."

"No. Just look at him," said the little old man, pointing with his embroidered hat to Karenin in a Court uniform, with the new red ribbon across his shoulders, standing in the doorway of the hall with an influential member of the Imperial Council. "Pleased and happy as brass," he added, stopping to shake hands with a handsome gentleman of the bedchamber of colossal proportions.

"No he's looking older," said the gentleman of the bedchamber.

"From overwork. He's always drawing up projects nowadays. He won't let a poor devil go nowadays till he's explained it all to him under heads."

"Looking older, did you say? Il fait des passions. I believe Countess Lidia Ivanovna's jealous now of his wife."

"Oh, come now, please don't say any harm of Countess Lidia Ivanovna."

"Why, is there any harm in her being in love with Karenin?"

"But is it true Madame Karenina's here?"

"Well, not here in the palace, but in Peterburg. I met her yesterday with Alexei Vronsky, bras dessus, bras dessous, on the Morskaia."

"C'est un homme qui n'a pas..." the gentleman of the bedchamber was beginning, but he stopped to make room, bowing, for a member of the Imperial family to pass.

Thus people talked incessantly of Alexei Alexandrovich, finding fault with him and laughing at him, while he, blocking up the way of the member of the Imperial Council he had captured, was explaining to him point by point his new financial project, never interrupting his discourse for an instant for fear he should escape.

Almost at the same time that his wife left Alexei Alexandrovich there had come to him that bitterest moment in the life of an official the moment when his upward career comes to a full stop. This full stop had arrived and everyone perceived it, but Alexei Alexandrovich himself was not yet aware that his career was over. Whether it was due to his feud with Stremov, or his misfortune with his wife, or simply that Alexei Alexandrovich had reached his predestined limits, it had become evident to everyone in the course of that year that his career was at an end. He still filled a position of consequence, he sat on many commissions and committees, but he was a man whose day was over, and from whom nothing was expected. Whatever he said, whatever he proposed, was heard as though it were something long familiar, and the very thing that was not needed. But Alexei Alexandrovich was not aware of this, and, on the contrary, being cut off from direct participation in governmental activity, he saw more clearly than ever the errors and defects in the action of others, and thought it his duty to point out means for their correction. Shortly after his separation from his wife, he began writing his first note on the new judicial procedure, the first of the endless series of notes he was destined to write in the future.

Alexei Alexandrovich did not merely fail to observe his hopeless position in the official world, he was not merely free from anxiety on this head he was positively more satisfied than ever with his own activity.

"He that is married careth for the things of the world, how he may please his wife; he that is unmarried careth for the things that belong to the Lord, how he may please the Lord," says the Apostle Paul, and Alexei Alexandrovich, who was now guided in every action by Scripture, often recalled this text. It seemed to him that ever since he had been left without a wife, he had, in these very projects of reform, been serving the Lord more zealously than ever.

The unmistakable impatience of the member of the Council trying to get away from him did not trouble Alexei Alexandrovich; he gave up his exposition only when the member of the Council, seizing his chance when one of the Imperial family was passing, slipped away from him.

Left alone, Alexei Alexandrovich looked down, collecting his thoughts, then looked casually about him and walked toward the door, where he hoped to meet Countess Lidia Ivanovna.

"And how strong they all are how sound physically," thought Alexei Alexandrovich, looking at the powerfully built gentleman of the bedchamber with his well-groomed, perfumed whiskers, and at the red neck of the Prince, pinched by his tight uniform. He had to pass them on his way. "Truly is it said that all the world is evil," he thought, with another sidelong glance at the calves of the gentleman of the bedchamber.

Moving forward deliberately, Alexei Alexandrovich bowed with his customary air of weariness and dignity to the gentleman who had been talking about him, and, looking toward the door, his eyes sought Countess Lidia Ivanovna.

"Ah! Alexei Alexandrovich!" said the little old man, with a malicious light in his eyes, at the moment when Karenin had come up to them, and was nodding with a frigid gesture. "I haven't congratulated you yet," said the old man, pointing to his newly received ribbon.

"Thank you," answered Alexei Alexandrovich. "What an exquisite day today," he added, laying emphasis in his peculiar way on the word exquisite.

That they laughed at him he was well aware, but he did not expect anything but hostility from them; he was used to that by now.

Catching sight of the yellow shoulders of Lidia Ivanovna jutting out above her corset, and her fine pensive eyes summoning him to her, Alexei Alexandrovich smiled, revealing untarnished white teeth, and went toward her.

Lidia Ivanovna's dress had cost her great pains, as indeed all her dresses had done of late. Her aim in dress was now quite the reverse of what she had pursued thirty years before. Then her desire had been to adorn herself with something, and the more adorned the better. Now, on the contrary, she was perforce decked out in a way so inconsistent with her age and her figure, that her one anxiety was to contrive that the contrast between these adornments and her own exterior should not be too appalling. And as far as Alexei Alexandrovich was concerned she succeeded, and was in his eyes attractive. For him she was the one island not only of good will to him, but of love in the midst of the sea of hostility and jeering that surrounded him.

Passing through rows of ironical eyes, he was drawn as naturally to her loving glance as a plant to the sun.

"I congratulate you," she said to him, her eyes on his ribbon.

Suppressing a smile of pleasure, he shrugged his shoulders, closing his eyes, as though to say that that could not be a source of joy to him. Countess Lidia Ivanovna was very well aware that it was one of his chief sources of satisfaction, though he never admitted it.

"How is our angel?" said Countess Lidia Ivanovna, meaning Seriozha.

"I can't say I was quite pleased with him," said Alexei Alexandrovich, raising his eyebrows and opening his eyes. "And Sitnikov is not satisfied with him." (Sitnikov was the tutor to whom Seriozha's secular education had been intrusted.) "As I have mentioned to you, there's a sort of coldness in him toward the most important questions which ought to touch the heart of every man and every child...." Alexei Alexandrovich began expounding his

views on the sole question that interested him outside the service the education of his son.

When Alexei Alexandrovich, with Lidia Ivanovna's help, had been brought back anew to life and activity, he felt it his duty to undertake the education of the son left on his hands. Having never before taken any interest in educational questions, Alexei Alexandrovich devoted some time to the theoretical study of the subject. After reading several books on anthropology, education, and didactics, Alexei Alexandrovich drew up a plan of education, and, engaging the best tutor in Peterburg to superintend it, he set to work, and the subject continually absorbed him.

"Yes but the heart! I see in him his father's heart, and with such a heart a child cannot go far wrong," said Lidia Ivanovna with enthusiasm.

"Yes, perhaps.... As for me, I do my duty. It's all I can do."

"You're coming to me," said Countess Lidia Ivanovna, after a pause; "we have to speak of a subject painful for you. I would give anything to have spared you certain memories, but others are not of the same mind. I have received a letter from her. She is here in Peterburg."

Alexei Alexandrovich shuddered at the allusion to his wife, but immediately his face assumed the deathlike rigidity which expressed utter helplessness in the matter.

"I was expecting it," he said.

Countess Lidia Ivanovna looked at him ecstatically, and tears of rapture at the greatness of his soul came into her eyes.

## XXV.

When Alexei Alexandrovich came into the Countess Lidia Ivanovna's snug little boudoir, decorated with old china and hung with portraits, the lady herself had not yet made her appearance.

She was changing her dress.

A cloth was laid on a round table, and on it stood a china tea service and a silver teakettle and spirit lamp. Alexei Alexandrovich looked idly about at the endless familiar portraits which adorned the room, and, sitting down to the table, he opened a New Testament lying upon it. The rustle of the Countess's silk skirt drew his attention off.

"Well, now, we can sit quietly," said Countess Lidia Ivanovna, slipping hurriedly with an agitated smile between the table and the sofa, "and talk over our tea."

After some words of preparation, Countess Lidia Ivanovna, breathing hard and flushing crimson, gave into Alexei Alexandrovich's hands the letter she had received.

After reading the letter, he sat a long while in silence.

"I don't think I have the right to refuse her," he said, timidly lifting his eyes.

"Dear friend, you never see evil in anyone!"

"On the contrary, I see that all is evil. But whether it is just..."

His face showed irresolution, and a seeking for counsel, support, and guidance, in a matter he did not understand.

"No," Countess Lidia Ivanovna interrupted him; "there are limits to everything. I can understand immorality," she said, not quite truthfully, since she never could understand that which leads women to immorality; "but I don't understand cruelty to whom? To you! How can she stay in the town where you are? No, the longer one lives the more one learns. And I'm learning to understand your loftiness and her baseness."

"Who is to cast a stone?" said Alexei Alexandrovich, unmistakably pleased with the part he had to play. "I have forgiven all, and so I cannot deprive her of what is exacted by love in her by her love for her son...."

"But is that love, my friend? Is it sincere? Admitting that you have forgiven that you forgive... have we the right to work on the soul of that angel? He looks on her as dead. He prays for her, and beseeches God to have mercy on her sins. And it is better so. But now what will he think?"

"I had not thought of that," said Alexei Alexandrovich, evidently agreeing.

Countess Lidia Ivanovna hid her face in her hands and was silent. She was praying.

"If you ask my advice," she said, having finished her prayer and uncovered her face, "I do not advise you to do this. Do you suppose I don't see how you are suffering, how this has torn open your wounds? But supposing that, as always, you don't think of yourself what can it lead to? To fresh suffering for you, to torture for the child. If there were a trace of humanity left in her, she ought not to wish it herself. No, I have no hesitation in saying I advise against it, and if you will intrust it to me, I will write to her."

And Alexei Alexandrovich consented, and Countess Lidia Ivanovna sent the following letter in French:

"Dear Madame To be reminded of you might result in your son's asking questions, which could not be answered without implanting in the child's soul a spirit of censure toward what should be for him sacred, and therefore I beg you to interpret your husband's refusal in the spirit of Christian love. I pray to Almighty God to have mercy on you.

"Countess Lidia"

This letter attained the secret object which Countess Lidia Ivanovna had concealed from herself. It wounded Anna to the quick.

For his part, Alexei Alexandrovich, on returning home from Lidia Ivanovna's, could not all that day concentrate himself on his usual pursuits, and find that spiritual peace of one saved and believing which he had felt of late.

The thought of his wife, who had so greatly sinned against him, and toward whom he had been so saintly, as Countess Lidia Ivanovna had so justly told him, ought not to have troubled him; but he was not easy; he could not understand the book he was reading; he could not drive away harassing recollections of his relations with her, of the mistake which, as it now seemed, he had made in regard to her. The memory of how he had received her confession of infidelity on their way home from the races (especially his having insisted only on the observance of external decorum, and not having sent a challenge) tortured him like a remorse. He was tortured, too, by the thought of the letter he had written her; and, most of all, his forgiveness, which nobody wanted, and his care of the other man's child, seared his heart with shame and remorse.

And just the same feeling of shame and remorse he felt now, as he reviewed all his past with her, recalling the awkward words in which, after long wavering, he proposed to her.

"But how have I been to blame?" he said to himself. And this question always excited another question in him whether they felt differently, did their loving and marrying differently, these Vronskys and Oblonskys... these gentlemen of the bedchamber, with their fine calves. And there passed before his mind a whole series of these succulent, vigorous, self-confident men, who always and everywhere drew his inquisitive attention in spite of himself. He tried to dispel these thoughts, he tried to persuade himself that he was not living for this transient life, but for the life of eternity, and that there was peace and love in his heart. But the fact that he had in this transient, trivial life made, as it seemed to him, a few trivial mistakes, tortured him as though the eternal salvation in which he believed had no existence. But this temptation did not last long, and soon there was reestablished once more in Alexei Alexandrovich's soul the peace and the loftiness by virtue of which he could forget what he did not want to remember.

## XXVI.

"Well, Kapitonich?" said Seriozha, coming back rosy and good-humored from his walk the day before his birthday, and giving his Russian plaited overcoat to the tall old hall porter, who smiled down at the little person from the height of his long figure. "Well, has the bandaged official been here today? Did papa see him?"

"He saw him. The minute the head clerk came out, I announced him," said the hall porter with a good-humored wink. "Here, I'll take it off."

"Seriozha!" said his Slavonic tutor, stopping in the doorway leading to the inner rooms. "Take it off yourself." But Seriozha, though he heard the tutor's feeble voice, did not pay attention to it. He stood keeping hold of the hall porter's shoulder knot and gazing into his face.

"Well, and did papa do what he wanted for him?"

The hall porter nodded his head affirmatively.

The bandaged official, who had already been seven times to ask some favor of Alexei Alexandrovich, interested both Seriozha and the hall porter. Seriozha had come upon him in the hall, and had heard him plaintively beg the hall porter to announce him, saying that he and his children had death staring them in the face.

Since then Seriozha, having met him a second time in the hall, took great interest in him.

"Well, was he very glad?" he asked.

"Glad? I should think so! Almost dancing as he walked away."

"And has anything been left for me?" asked Seriozha, after a pause.

"Come, sir," said the hall porter; then with a shake of his head he whispered: "Something from the Countess."

Seriozha understood at once that what the hall porter was speaking of was a present from Countess Lidia Ivanovna for his birthday.

"You don't say? Where?"

"Kornei took it to your papa. A fine plaything it must be, too!"

"How big? Like this?"

"Rather small, but a fine thing."

"A book?"

"No—something else. Run along, run along, Vassilii Lukich is calling you," said the porter, hearing the tutor's steps approaching, and, carefully taking away from his shoulder knot the little hand in the glove half-pulled off, he indicated with his head Lukich, the tutor.

"Vassilii Lukich, I'm coming in one tiny minute!" answered Seriozha with gay and loving smile which always won over the careful Vassilii Lukich.

Seriozha was too happy; everything was too delightful for him to be able to help sharing with his friend the porter the family good fortune, of which he had heard from Lidia Ivanovna's niece during his walk in the public gardens. This piece of good news seemed to him particularly important from its coming at the same time with the joy of the bandaged official, and his own joy at toys having come for him. It seemed to Seriozha that this was a day on which everyone ought to be glad and happy.

"You know papa's received the order of Alexandre Nevsky today?"

"To be sure I do! People have already been here to congratulate him."

"And is he glad?"

"Glad at the Czar's gracious favor? I should think so! It's a proof he's deserved it," said the porter sternly and seriously.

Seriozha fell to musing, gazing up at the face of the porter, which he had thoroughly studied in every detail, especially at his chin, which hung down between the gray whiskers never seen by anyone but Seriozha, who saw him only from below.

"Well, and has your daughter been to see you lately?"

The porter's daughter was a ballet dancer.

"When is she to come on weekdays? They've their lessons to learn, too. And you've your lesson, sir; run along."

On coming into the room Seriozha, instead of sitting down to his lessons, told his tutor of his supposition that what had been brought him must be a toy railway. "What do you think?" he inquired.

But Vassilii Lukich was thinking of nothing but the necessity of learning the grammar lesson for the teacher, who was coming at two.

"No, do just tell me, Vassilii Lukich," he asked suddenly, when he was seated at their worktable with the book in his hands, "what is greater than the Alexandre Nevsky? You know papa's received the Alexandre Nevsky?"

Vassilii Lukich replied that the Vladimir was greater than the Alexandre Nevsky.

"And higher still?"

"Well, highest of all is the Andrei Pervozvanny."

"And higher than the Andrei?"

"I don't know."

"What you don't know?" And Seriozha, leaning on his elbows, sank into deep meditation.

His meditations were of the most complex and diverse character. He imagined his father's having been suddenly presented with both the Vladimir and the Andrei today, and in consequence being much better tempered at his lesson; and dreamed how, when he was grown up, he would himself receive all the orders, and what might be invented higher than the Andrei. Directly any higher order were invented, he would win it. They would make a higher one still, and he would immediately win that too.

The time passed in such meditations, and when the teacher came, the lesson about the adverbs of place and time and manner of action was not ready, and the teacher was not only displeased, but hurt. This touched Seriozha. He felt he was not to blame for not having learned the lesson; however much he tried, he was utterly unable to do it. As long as the teacher was explaining to him, he believed him and seemed to comprehend, but as soon as he was left alone, he was positively unable to recollect and to understand that the short and familiar word "suddenly" is an adverb of manner of action. Still he was sorry that he had disappointed the teacher, and he was anxious to comfort him.

He chose a moment when the teacher was looking in silence at the book.

"Mikhail Ivanich, when is your birthday?" he asked, all of a sudden.

"You'd much better be thinking about your work. Birthdays are of no importance to a rational being. It's a day like any other, on which one has to do one's work."

Seriozha looked intently at the teacher, at his scanty beard, at his spectacles, which had slipped down below the ridge on his nose, and fell into so deep a reverie that he heard nothing of what the teacher was explaining to him. He knew that the teacher did not think what he had said—he felt it from the tone in which it was said. "But why have they all agreed to speak, just in the same manner, always the dreariest and most useless stuff? Why does he keep me off; why doesn't he love me?" he asked himself mournfully, and could not think of an answer.

## XXVII.

After the lesson with the teacher of grammar came his father's lesson. While waiting for his father, Seriozha sat at the table playing with a penknife, and fell to musing. Among Seriozha's favorite occupations was searching for his mother during his walks. He did not believe in death generally, and in her death in particular, in spite of what Lidia Ivanovna had told him and his father had confirmed, and it was just because of that, and after he had been told she was dead, that he had begun looking for her when out for a walk. Every woman of full, graceful figure with dark hair was his mother. At the sight of such a woman such a feeling of tenderness stirred within him that his breath failed him, and tears came into his eyes. And he was on tiptoe with expectation that she would come up to him, would lift her veil. All her face would be visible, she would smile, she would hug him, he would sniff her fragrance, feel the softness of her arms, and cry with happiness, just as he had one evening lain on her lap while she tickled him, and he laughed and bit her white, ring-covered fingers. Later, when he accidentally learned from his old nurse that his mother was not dead, and his father and Lidia Ivanovna had explained to him that she was dead to him because she was wicked (which he could not possibly believe, because he loved her), he went on seeking her and expecting her in the same way. That day in the public gardens there had been a lady in a lilac veil, whom he had watched with a throbbing heart, believing it to be her as she came toward them along the path. The lady had not come up to them, but had disappeared somewhere. That day, more intensely than ever, Seriozha felt

a rush of love for her, and now, waiting for his father, he forgot everything, and cut all round the edge of the table with his penknife, staring straight before him with sparkling eyes, and thinking of her.

"Here is your papa," Vassilii Lukich diverted him.

Seriozha jumped up and went up to his father, and, kissing his hand, looked at him intently, trying to discover signs of his joy at receiving the Alexandre Nevsky.

"Did you have a good walk?" said Alexei Alexandrovich, sitting down in his easy chair, pulling the volume of the Old Testament to him and opening it. Although Alexei Alexandrovich had more than once told Seriozha that every Christian ought to know Scripture history thoroughly, he often referred to the Bible himself during the lesson, and Seriozha observed this.

"Yes, it was very good indeed, papa," said Seriozha, sitting sideways on his chair and rocking it, which was forbidden. "I saw Nadinka" (Nadinka was a niece of Lidia Ivanovna's who was being brought up in her house). "She told me you'd been given a new star. Are you glad, papa?"

"First of all, don't rock your chair, please," said Alexei Alexandrovich. "And secondly, it's not the reward that's precious, but the work itself. And I could have wished you had understood that. If you now are going to work, to study, in order to win a reward, then the work will seem hard to you; but when you work" (Alexei Alexandrovich, as he spoke, thought of how he had been sustained by a sense of duty through the wearisome labor of the morning, consisting of signing one hundred and eighty papers), "loving your work, you will find your reward for it."

Seriozha's eyes hitherto shining with gaiety and tenderness, grew dull and dropped before his father's gaze. This was the same long-familiar tone his father always took with him, and Seriozha had learned by now to fall in with it. His father always talked to him so Seriozha felt as though he were addressing some boy of his own imagination, one of those boys who exist in books, utterly unlike himself. And Seriozha always tried, before his father, to pretend being this storybook boy.

"You understand that, I hope?" said his father.

"Yes, papa," answered Seriozha, acting the part of the imaginary boy.

The lesson consisted of learning by heart several verses out of the Evangel and the repetition of the beginning of the Old Testament. The verses from the Evangel Seriozha knew fairly well, but at the moment when he was saying them he became so absorbed in watching the sharply protruding, bony knobiness of his father's forehead, that he lost the thread, and he transposed the end of one verse and the beginning of another. It was evident to Alexei Alexandrovich that he did not understand what he was saying, and this irritated him.

He frowned, and began explaining what Seriozha had heard many times before and never could remember, because he understood it too well, just as that "suddenly" is an adverb of manner of action. Seriozha looked with scared eyes at his father, and could think of nothing but whether his father would make him repeat what he had said, as he sometimes did. And this thought so alarmed Seriozha that he now understood nothing. But his father did not make him repeat it, and passed on to the lesson out of the Old Testament. Seriozha recounted the events themselves well enough, but when he had to answer questions as to what certain events prefigured, he knew nothing, though he had already been punished over this lesson. The passage at which he was utterly unable to say anything, and began fidgeting and cutting the table and swinging his chair, was where he had to tell of the patriarchs before the Flood. He did not know one of them, except Enoch, who had been taken up alive to heaven. Last time he had remembered their names, but now he had forgotten them utterly, chiefly because Enoch was the personage he liked best in the whole of the Old Testament, and Enoch's translation to heaven was connected in his

mind with a whole long train of thought, in which he became absorbed now while he gazed with fascinated eyes at his father's watch chain and a half-unbuttoned button on his waistcoat.

In death, of which they talked to him so often, Seriozha disbelieved entirely. He did not believe that those he loved could die, above all that he himself would die. That was to him something utterly inconceivable and impossible. But he had been told all men die; he had asked people, indeed, whom he trusted, and they, too, had confirmed it; his old nurse, too, said the same, though reluctantly. But Enoch had not died, and so it followed that everyone did not die. "And why cannot anyone else so serve God and be taken alive to heaven?" thought Seriozha. Bad people that is, those Seriozha did not like might die, but the good might all be like Enoch.

"Well, what are the names of the patriarchs?"

"Enoch, Enos—"

"But you have said that already. This is bad. Seriozha, very bad. If you don't try to learn what is most necessary of all for a Christian," said his father, getting up, "whatever can interest you? I am displeased with you, and Piotr Ignatich" (this was the chief pedagogue) "is displeased with you.... I shall have to punish you."

His father and his teacher were both displeased with Seriozha, and he certainly did learn his lessons very badly. But still it could not be said he was a stupid boy. On the contrary, he was far cleverer than the boys his teacher held up as examples to Seriozha. In his father's opinion, he did not want to learn what he was taught. In reality he could not learn that. He could not, because the claims of his own soul were more binding on him than those claims his father and his teacher made upon him. Those claims were in opposition, and he was in direct conflict with his governors.

He was nine years old; he was a child; but he knew his own soul, it was precious to him; he guarded it as the eyelid guards the eye, and without the key of love he let no one into his soul. His teachers complained that he would not learn, while his soul was brimming over with thirst for knowledge. And he learned from Kapitonich, from his nurse, from Nadinka, from Vassilii Lukich but not from his teachers. The spring his father and his teachers reckoned upon to turn their mill wheels had long oozed at another place, and its waters did their work there.

His father punished Seriozha by not letting him go to see Nadinka, Lidia Ivanovna's niece; but this punishment turned out happily for Seriozha. Vassilii Lukich was in a good humor, and showed him how to make windmills. The whole evening passed over this work and in dreaming how to make a windmill on which he could turn himself clutching at the wings or tying himself on and whirling round. Of his mother Seriozha did not think all the evening, but, when he had gone to bed, he suddenly remembered her, and prayed in his own words that tomorrow his mother, in time for his birthday, might leave off hiding herself and come to him.

"Vassilii Lukich, do you know what I prayed for tonight extra beside the regular things?"

"That you might learn your lessons better?"

"No."

"Toys?"

"No. You'll never guess. A splendid thing but it's a secret. When it comes to pass I'll tell you. Can't you guess?"

"No, I can't guess. You tell me," said Vassilii Lukich with a smile, which was rare with him. "Come, lie down, I'm putting out the candle."

"Without the candle I can see better what I see and what I prayed for. There! I was almost telling the secret!" said Seriozha, laughing gaily.

When the candle was taken away, Seriozha heard his mother and felt her presence. She stood over him, and her loving gaze caressed him. But then came windmills a penknife everything became confused, and he fell asleep.

## XXVIII.

On arriving in Peterburg, Vronsky and Anna stayed at one of the best hotels; Vronsky apart in a lower story, Anna above with her child, its nurse, and her maid, in a large suite of four rooms.

On the day of his arrival Vronsky went to his brother's. There he found his mother, who had come from Moscow on business. His mother and sister-in-law greeted him as usual: they asked him about his stay abroad, and talked of their common acquaintances, but did not let drop a single word in allusion to his connection with Anna. His brother came next morning to see Vronsky, and of his own accord asked him about her, and Alexei Vronsky told him directly that he looked upon his connection with Madame Karenina as marriage; that he hoped to arrange a divorce, and then to marry her, and until then he considered her as much a wife as any other wife, and he begged him to tell their mother and his wife so.

"If the world disapproves, I don't care," said Vronsky; "but if my relations want to be on terms of relationship with me, they will have to be on the same terms with my wife."

The elder brother, who had always a respect for his younger brother's judgment, could not well tell whether he was right or not till the world had decided the question; for his part he had nothing against it, and with Alexei he went up to see Anna.

Before his brother, as before everyone, Vronsky addressed Anna with a certain formality, treating her as he might a very intimate friend, but it was understood that his brother knew their real relations, and they talked about Anna's going to Vronsky's estate.

In spite of all his social experience Vronsky was, in consequence of the new position in which he was placed, laboring under a strange misapprehension. One would have thought he must have understood that society was closed for him and Anna; but now some vague ideas had sprung up in his brain that this was only the case in old-fashioned days, and that now, with the rapidity of modern progress (he had unconsciously become by now a partisan of every sort of progress), the views of society had changed, and that the question of their reception by society was far from decided. "Of course," he thought, "she would not be received at Court, but intimate friends can, and must, look at it in the proper light."

One may sit for several hours at a stretch with one's legs crossed in the same position, if one knows that there's nothing to prevent one's changing one's position; but if a man knows that he must remain sitting so with crossed legs, then cramps come on, the legs begin to twitch and to strain toward the spot to which one would like to draw them. This was what Vronsky was experiencing in regard to the world. Though at the bottom of his heart he knew that the world was shut on them, he put it to the test whether the world had not changed by now and would not receive them. But he very quickly perceived that though the world was open for him personally, it was closed for Anna. Just as in the game of cat and mouse, the hands raised for him were dropped to bar the way for Anna.

One of the first ladies of Peterburg society whom Vronsky saw was his cousin Betsy.

"At last!" she greeted him joyfully. "And Anna? How glad I am! Where are you stopping? I can fancy after your

delightful travels you must find our poor Peterburg horrid. I can fancy your honeymoon in Rome. How about the divorce? Is that all over?"

Vronsky noticed that Betsy's enthusiasm waned when she learned that no divorce had as yet taken place.

"People will cast a stone at me, I know," she said, "but I shall come and see Anna; yes, I shall certainly come. You won't be here long, I suppose?"

And she did certainly come to see Anna the same day, but her tone was not at all the same as in former days. She unmistakably prided herself on her courage, and wished Anna to appreciate the fidelity of her friendship. She only stayed ten minutes, talking of society news, and on leaving she said:

"You've never told me when the divorce is to be? Supposing I'm ready to fling my cap over the mill, other starchy people will give you the cold shoulder until you're married. And that's so simple nowadays. *Ca se fait*. So you're going on Friday? Sorry we shan't see each other again."

From Betsy's tone Vronsky might have grasped what he had to expect from the world; but he made another effort in his own family. His mother he did not reckon upon. He knew that his mother, who had been so enthusiastic over Anna at their first acquaintance, would have no mercy on her now for having ruined her son's career. But he had more hope of Varia, his brother's wife. He fancied she would not cast a stone, and would go simply and directly to see Anna, and would receive her in her own house.

The day after his arrival Vronsky went to her, and finding her alone, expressed his wishes directly.

"You know, Alexei," she said after hearing him, "how fond I am of you, and how ready I am to do anything for you; but I have not spoken, because I knew I could be of no use to you and to Anna Arkadyevna," she said, articulating the name "Anna Arkadyevna" with particular care. "Don't suppose, please, that I judge her. Never! Perhaps in her place I should have done the same. I don't and can't enter into that," she said, glancing timidly at his gloomy face. "But one must call things by their names. You want me to go and see her, to ask her here, and to rehabilitate her in society; but do understand that I cannot do so. I have daughters growing up, and I must live in the world for my husband's sake. Well, I'm ready to come and see Anna Arkadyevna she will understand that I can't ask her here, or I should have to do so in such a way that she would not meet people who look at things differently; that would offend her. I can't raise her..."

"Oh, I don't regard her as having fallen more than hundreds of women you do receive!" Vronsky interrupted her still more gloomily, and he got up in silence, understanding that his sister-in-law's decision was not to be shaken.

"Alexei! Don't be angry with me. Please understand that I'm not to blame," began Varia, looking at him with a timid smile.

"I'm not angry with you," he said still as gloomily; "but this is doubly painful to me. I'm sorry, too, that this means breaking up our friendship if not breaking up, at least weakening it. You will understand that for me, too, it cannot be otherwise."

And with that he left her.

Vronsky knew that further efforts were useless, and that he had to spend these few days in Peterburg as though in a strange town, avoiding every sort of relation with his own old circle in order not to be exposed to the annoyances and humiliations which were so intolerable to him. One of the most unpleasant features of his position in Peterburg was that Alexei Alexandrovich and his name seemed to meet him everywhere. He could not begin to talk of anything without the conversation turning on Alexei Alexandrovich, he could not go anywhere

without risk of meeting him. So at least it seemed to Vronsky, just as it seems to a man with a sore finger that he is continually, as though on purpose, grazing his sore finger against everything.

Their stay in Peterburg was the more painful to Vronsky because he perceived all the time a sort of new mood he could not understand in Anna. At one time she would seem in love with him, and the next she would become cold, irritable, and impenetrable. She was worrying over something, and keeping something back from him, and did not seem to notice the humiliations which poisoned his existence, and which for her, with her delicate intuition, must have been still more unbearable.

## XXIX.

One of Anna's objects in coming back to Russia had been to see her son. From the day she left Italy the thought of seeing him had never ceased to agitate her. And, as she got nearer to Peterburg, the delight and importance of this meeting grew ever greater in her imagination. She did not even put to herself the problem of how to arrange it. It seemed to her natural and simple to see her son when she should be in the same town with him. But on her arrival in Peterburg she was suddenly made distinctly aware of her present position in society, and she grasped the fact that to arrange this meeting was no easy matter.

She had now been two days in Peterburg. The thought of her son never left her for a single instant, but she had not yet seen him. To go straight to the house, where she might meet Alexei Alexandrovich that she felt she had no right to do. She might be refused admittance and insulted. To write and so enter into relations with her husband the thought of doing that made her miserable; she could only be at peace when she did not think of her husband. To get a glimpse of her son out walking, finding out where and when he went out, was not enough for her; she had so looked forward to this meeting, she had so much she must say to him, she so longed to embrace him, to kiss him. Seriozha's old nurse might be a help to her and show her what to do. But the nurse was not now living in Alexei Alexandrovich's house. In this uncertainty, and in efforts to find the nurse, two days had slipped by.

Hearing of the close intimacy between Alexei Alexandrovich and Countess Lidia Ivanovna, Anna decided on the third day to write her a letter, which cost her great pains, and in which she intentionally said that permission to see her son must depend on her husband's magnanimity. She knew that if the letter were shown to her husband, he would keep up his role of magnanimity, and would not refuse her request.

The commissionaire who took the letter had brought her back the most cruel and unexpected answer that there was no answer. She had never felt so humiliated as at the moment when, sending for commissionaire, she heard from him the exact account of how he had waited, and how afterward he had been told there was no answer. Anna felt humiliated, insulted, but she saw that from her point of view Countess Lidia Ivanovna was right. Her suffering was the more poignant since she had to bear it in solitude. She could not and would not share it with Vronsky. She knew that to him, although he was the primary cause of her distress, the question of her seeing her son would seem a matter of very little consequence. She knew that he would never be capable of understanding all the depth of her suffering, that for his cool tone at any allusion to it she would begin to hate him. And she dreaded that more than anything in the world, and so she hid from him everything that related to her son.

Spending the whole day at home she considered ways of seeing her son, and had reached a decision to write to her husband. She was just composing this letter when she was handed the letter from Lidia Ivanovna. The Countess's silence had subdued and depressed her, but the letter, all that she read between the lines in it, so exasperated her, this malice was so revolting beside her passionate, legitimate tenderness for her son, that she turned against other people and left off blaming herself.

"This coldness is simulation of feeling!" she said to herself. "They must needs insult me and torture the child, and I am to submit to it! Not on any consideration! She is worse than I am. I don't lie, anyway." And she decided on

the spot that next day, Seriozha's birthday, she would go straight to her husband's house, bribe the servants, deceive the people, but at any cost see her son and overturn the hideous deception with which they were encompassing the unhappy child.

She went to a toyshop, bought toys, and thought over a plan of action. She would go early in the morning at eight o'clock, when Alexei Alexandrovich would be certain not to be up. She would have money in her hand to give the hall porter and the footman, so that they should let her in, and, without raising her veil, she would say that she had come from Seriozha's godfather to congratulate him, and that she had been charged to leave the toys at his bedside. She had prepared everything but the words she should say to her son. Often she dreamed of it, she could never think of anything.

The next day, at eight o'clock in the morning, Anna got out of a hired coach and rang at the front entrance of her former home.

"Run and see what's wanted. Some lady," said Kapitonich, who, not yet dressed, in his overcoat and galoshes, had peeped out of the window and seen a lady in a veil standing close up to the door. His assistant, a lad Anna did not know, had no sooner opened the door to her than she came in, and pulling a three-rouble note out of her muff put it hurriedly into his hand.

"Seriozha Sergei Alexeich," she said, and was going on. Scrutinizing the note, the porter's assistant stopped her at the second glass door.

"Whom do you want?" he asked.

She did not hear his words and made no answer.

Noticing the embarrassment of the unknown lady, Kapitonich went out to her, opened the second door for her, and asked her what she was pleased to want.

"From Prince Skorodumov for Sergei Alexeich," she said.

"He's not up yet," said the porter, looking at her attentively.

Anna had not anticipated that the absolutely unchanged hall of the house where she had lived for nine years would so greatly affect her. Memories sweet and painful rose one after another in her heart, and for a moment she forgot what she was here for.

"Would you kindly wait?" said Kapitonich, taking off her fur cloak.

As he took off the cloak, Kapitonich glanced at her face, recognized her, and made her a low bow in silence.

"Please walk in, Your Excellency," he said to her.

She tried to say something, but her voice refused to utter any sound; with a guilty and imploring glance at the old man she went with light, swift steps up the stairs. Bent double, and his galoshes catching in the steps, Kapitonich ran after her, trying to overtake her.

"The tutor's there; maybe he's not dressed. I'll let him know."

Anna still mounted the familiar staircase, not understanding what the old man was saying.

"This way, to the left, if you please. Excuse its not being tidy. He's in the former smoking room now," the hall porter said, panting. "Excuse me, wait a little, Your Excellency; I'll just see," he said, and overtaking her, he opened the high door and disappeared behind it. Anna stood still waiting. "He's only just awake," said the hall porter, coming out.

And at the very instant the porter said this, Anna caught the sound of a childish yawn. From the sound of this yawn alone she knew her son and seemed to see him living before her eyes.

"Let me in; go away!" she said and went in through the high doorway. On the right of the door stood a bed, and sitting up in the bed was the boy. His little body bent forward, his nightshirt unbuttoned, he was stretching and still yawning. The instant his lips came together they curved into a blissfully sleepy smile, and with that smile he slowly and deliciously rolled back again.

"Seriozha!" she whispered, walking noiselessly up to him.

When she was parted from him, and all this latter time when she had been feeling a fresh rush of love for him, she had pictured him as he was at four years old, when she had loved him most of all. Now he was not even the same as when she had left him; he was farther than ever from the four-year-old baby, more grown and thinner. How thin his face was, how short his hair was! What long hands! How he had changed since she left him! But it was he with his head, his lips, his soft neck and broad little shoulders.

"Seriozha!" she repeated, in the child's very ear.

He raised himself again on his elbow, turned his tousled head from side to side, as though looking for something, and opened his eyes. Quietly and inquiringly he looked for several seconds at his mother standing motionless before him, then all at once he smiled a blissful smile, and shutting his eyes again, rolled not backward but toward her, into her arms.

"Seriozha! My darling boy!" she said, breathing hard and putting her arms around his plump little body.

"Mother!" he said, wriggling about in her arms so as to touch her hands with different parts of him.

Smiling sleepily still, with closed eyes, he flung his fat little arms round her shoulders, rolled toward her, with the delicious sleepy warmth and fragrance that is only found in children, and began rubbing his face against her neck and shoulders.

"I knew," he said, opening his eyes. "It's my birthday today. I knew you'd come. I'll get up directly."

And saying that he dropped asleep.

Anna looked at him hungrily; she saw how he had grown and changed in her absence. She knew, and did not know, the bare legs so long now, that were thrust out below the quilt; she knew those short-cropped curls on his neck in which she had so often kissed him. She touched all this and could say nothing; tears choked her.

"What are you crying for, mother?" he said, waking up completely. "Mother, what are you crying for?" he cried in a tearful voice.

"I?... I won't cry... I'm crying for joy. It's so long since I've seen you. I won't, I won't," she said, gulping down her tears and turning away. "Come, it's time for you to dress now," she added, after a pause, and, never letting go his hands, she sat down by his bedside on the chair, where his clothes were put ready for him.

"How do you dress without me? How..." she made an attempt to talk simply and cheerfully, but she could not, and again she turned away.

"I don't have a cold bath papa didn't order it. And you've not seen Vassilii Lukich? He'll come in soon. Why, you're sitting on my clothes!"

And Seriozha went off into a peal of laughter. She looked at him and smiled.

"Mother, darling, sweet one!" he shouted, flinging himself on her again and hugging her. It was as if only now, on seeing her smile, he fully grasped what had happened. "I don't want that on," he said, taking off her hat. And, as it were, seeing her afresh without her hat, he fell to kissing her again.

"But what did you think about me? You didn't think I was dead?"

"I never believed it."

"You didn't believe it, my sweet?"

"I knew, I knew!" he repeated his favorite phrase, and snatching the hand that was stroking his hair, he pressed the open palm to his mouth and kissed it.

### XXX.

Meanwhile Vassilii Lukich had not at first understood who this lady was, and had learned from their conversation that it was no other person than the mother who had left her husband, and whom he had not seen, as he had entered the house after her departure. He was in doubt whether to go in or not, or whether to communicate with Alexei Alexandrovich. Reflecting finally that his duty was to get Seriozha up at the hour fixed, and that it was therefore not his business to consider who was there, the mother or anyone else, but simply to do his duty, he finished dressing, went to the door and opened it.

But the embraces of the mother and child, the sound of their voices, and what they were saying, made him change his mind. He shook his head, and with a sigh he closed the door. "I'll wait another ten minutes," he said to himself, clearing his throat and wiping away tears.

Among the servants of the household there was intense excitement all this time. All had heard that their mistress had come, and that Kapitonich had let her in, and that she was even now in the nursery, and everyone knew that their master always went in person to the nursery at nine o'clock, and everyone fully comprehended that it was impossible for the husband and wife to meet, and that they must prevent it. Kornei, the valet, going down to the hall porter's room, asked who had let her in, and how it was he had done so, and ascertaining that Kapitonich had admitted her and shown her up, he gave the old man a talking-to. The hall porter was doggedly silent, but when Kornei told him he ought to be sent packing Kapitonich darted up to him, and, shaking his hands in Kornei's face, began:

"Oh yes, to be sure you'd not have let her in! After ten years' service, and never a word but of kindness, and there you'd up and say, 'Be off, go along, get away with you!' Oh yes, you're a shrewd one at politics, I dare say! You don't need to be taught how to swindle the master, and to filch raccoon fur coats!"

"Soldier!" said Kornei contemptuously, and he turned to the nurse who was coming in. "Here, what do you think, Maria Efimovna: he let her in without a word to anyone," Kornei said addressing her. "Alexei Alexandrovich will be down immediately and will go into the nursery!"

"A pretty business, a pretty business!" said the nurse, "You, Kornei Vassilyevich you'd best detain the master some way or other, while I'll run and get her away somehow. A pretty business!"

When the nurse went into the nursery, Seriozha was telling his mother how he and Nadinka had had a fall in tobogganing downhill, and had turned over three times. She was listening to the sound of his voice, watching his face and the play of expression on it, touching his hand, but she did not follow what he was saying. She must go, she must leave him this was the only thing she was thinking and feeling. She heard the steps of Vassilii Lukich coming up to the door and coughing; she heard, too, the steps of the nurse as she came near; but she sat like one turned to stone, incapable of speaking or rising.

"Mistress, darling!" began the nurse, going up to Anna and kissing her hands and shoulders. "God has brought joy indeed to our boy on his birthday. You haven't changed one bit."

"Oh, nurse dear, I didn't know you were in the house," said Anna, rousing herself for a moment.

"I'm not living here I'm living with my daughter. I came for the birthday, Anna Arkadyevna, darling!"

The nurse suddenly burst into tears, and fell to kissing her hand again.

Seriozha, with radiant eyes and smiles, holding his mother by one hand and his nurse by the other, pattered on the rug with his chubby little bare feet. The tenderness shown by his beloved nurse to his mother threw him into an ecstasy.

"Mother! She often comes to see me, and when she comes..." he was beginning, but he stopped, noticing that the nurse was saying something in a whisper to his mother, and that in his mother's face there was a look of dread and something like shame, which was so strangely unbecoming to her.

She went up to him.

"My sweet!" she said.

She could not say good-by, but the expression on her face said it, and he understood. "Darling, darling Kootik!" she used the name by which she had called him when he was little "you won't forget me? You..." but she could not say more.

How often afterward she thought of words she might have said. But now she did not know what to say, and could say nothing. But Seriozha knew all she wanted to say to him. He understood that she was unhappy and loved him. He understood even what the nurse had whispered. He had caught the words "Always at nine o'clock," and he knew that this was said of his father, and that his father and mother could not meet. That he understood, but one thing he could not understand why there should be a look of dread and shame in her face?... She was not at fault, but she was afraid of his father and ashamed of something. He would have liked to put a question that would have set at rest this doubt, but he did not dare; he saw that she was miserable, and he pitied her. Silently he pressed close to her and whispered:

"Don't go yet. He won't come just yet."

The mother held him away from her to see whether he was thinking, what he said to her, and in his frightened face she read not only that he was speaking of his father, but, as it were, asking her what he ought to think about his father.

"Seriozha, my darling," she said, "love him; he's better and kinder than I am, and I have done him wrong. When you grow up you will judge."

"There's no one better than you!..." he cried in despair through his tears, and, clutching her by the shoulders, he began squeezing her with all his force to him, his arms trembling with the strain.

"My sweet, my little one!" said Anna, and she cried as weakly and childishly as he.

At that moment the door opened; Vassilii Lukich came in. At the other door there was the sound of steps, and the nurse in a scared whisper said, "He's coming," and gave Anna her hat.

Seriozha sank on the bed and sobbed, hiding his face in his hands. Anna removed his hands, once more kissed his wet face, and with rapid steps went to the door. Alexei Alexandrovich walked in, meeting her. Seeing her, he stopped short and bowed his head.

Although she had just said he was better and kinder than she, in the rapid glance she flung at him, taking in his whole figure in all its details, feelings of repulsion and hatred for him, and jealousy for her son, took possession of her. With a swift gesture she put down her veil, and, quickening her pace, almost ran out of the room.

She had not time to undo, and so carried back with her, the parcel of toys she had chosen the day before in a toyshop with such love and sorrow.

### XXXI.

Intensely as Anna had longed to see her son, and long as she had been thinking of it and preparing herself for it, she had not in the least expected that seeing him would affect her so deeply. On getting back to her lonely rooms in the hotel she could not for a long while understand why she was there. "Yes, it's all over, and I am again alone," she said to herself, and, without taking off her hat she sat down in a low chair by the hearth. Fixing her eyes on a bronze clock standing on a table between the windows, she tried to think.

The French maid brought from abroad came in to suggest she should dress. She gazed at her wonderingly and said, "Later on." A footman offered her coffee. "Later on," she said.

The Italian nurse, after taking the baby out in her best, came in with her, and brought her to Anna. The plump, well-fed little baby, on seeing her mother, as she always did, held out her chubby little hands, and with a smile on her toothless mouth, began, like a fish with a float, bobbing her fingers up and down the starched folds of her embroidered pinafore, making them rustle. It was impossible not to smile, not to kiss the baby, impossible not to hold out a finger for her to clutch, crowing and prancing all over; impossible not to offer her a lip which she sucked into her little mouth by way of a kiss. And all this Anna did, and took her in her arms and made her dance, and kissed her fresh little cheek and bare little elbows; but at the sight of this child it was plainer than ever to her that the feeling she had for her could not be called love in comparison with what she felt for Seriozha. Everything in this baby was charming, but for some reason all this did not go deep to her heart. On her first child, though the child of an unloved father, had been concentrated all the love that had never found satisfaction. Her baby girl had been born in the most painful circumstances and had not had a hundredth part of the care and thought which had been concentrated on her first child. Besides, in the little girl everything was still in the future, while Seriozha was by now almost a personality, and a personality dearly loved. In him there was a conflict of thoughts, and of feelings; he understood her, he loved her, he judged her, she thought, recalling his words and his eyes. And she was forever not physically only but spiritually divided from him, and it was impossible to set this right.

She gave the baby back to the nurse, let her go, and opened the locket in which there was Seriozha's portrait when

he was almost of the same age as the girl. She got up, and, taking off her hat, took up from a little table an album in which there were photographs of her son at different ages. She wanted to compare them, and began taking them out of the album. She took them all out except one, the latest and best photograph. In it he was in a white smock, sitting astride a chair, with frowning eyes and smiling lips. It was his best, most singular expression. With her little supple hands, her white, delicate fingers, that moved with a peculiar intensity today, she pulled at a corner of the photograph, but the photograph had caught somewhere and she could not get it out. There was no paper knife on the table, and, pulling out the photograph that was next to her son's (it was a photograph of Vronsky taken at Rome in a round hat and with long hair), she used it to push out her son's photograph. "Oh, here he is!" she said, glancing at the portrait of Vronsky, and she suddenly recalled that he was the cause of her present misery. She had not once thought of him all the morning. But now, coming all at once upon that manly, noble face, so familiar and so dear to her, she felt a sudden rush of love for him.

"But where is he? How is it he leaves me alone in my misery?" she thought all at once with a feeling of reproach, forgetting she had herself kept from him everything concerning her son. She sent to ask him to come to her immediately; with a throbbing heart she awaited him, rehearsing to herself the words in which she would tell him all, and the expressions of love with which he would console her. The messenger returned with the answer that he had a visitor with him, but that he would come immediately, and that he asked whether she would let him bring with him Prince Iashvin, who had just arrived in Peterburg. "He's not coming alone, and since dinner yesterday he has not seen me," she thought; "he's not coming so that I could tell him everything, but coming with Iashvin." And all at once a strange idea came to her: What if he had ceased to love her?

And going over the events of the last few days, it seemed to her that she saw in everything a confirmation of this terrible idea: the fact that he had not dined at home yesterday, and the fact that he had insisted on their taking separate sets of rooms at Peterburg, and that even now he was not coming to her alone, as though he were trying to avoid meeting her face to face.

"But he ought to tell me so. I must know that it is so. If I knew it, then I'd know what I should do," she said to herself, utterly unable to picture to herself the position she would be in if she were convinced of his not caring for her. She thought he had ceased to love her, she felt close upon despair, and consequently she felt exceptionally alert. She rang for her maid and went to her dressing room. As she dressed, she took more care over her appearance than she had done all these days, as though he might, if he had grown cold to her, fall in love with her again because she had dressed and arranged her hair in the way most becoming to her.

She heard the bell ring before she was ready.

When she went into the drawing room it was not he, but Iashvin, who met her eyes. Vronsky was looking through the photographs of her son, which she had forgotten on the table, and he made no haste to look round at her.

"We have met already," she said, putting her little hand into the huge hand of Iashvin, whose bashfulness was so queerly out of keeping with his immense frame and coarse face. "We met last year at the races. Give them to me," she said, with a rapid movement snatching from Vronsky the photographs of her son, and glancing significantly at him with flashing eyes. "Were the races good this year? Instead of them I saw the races in the Corso in Rome. But you don't care for life abroad," she said with a cordial smile. "I know you and all your tastes, though I have seen so little of you."

"I'm awfully sorry for that, for my tastes are mostly bad," said Iashvin, gnawing at his left mustache.

Having talked a little while, and noticing that Vronsky glanced at the clock, Iashvin asked her whether she would be staying much longer in Peterburg, and unbending his huge figure, reached after his cap.

"Not long, I think," she said hesitatingly, glancing at Vronsky.

"So then we shan't meet again?" said Iashvin getting up and turning to Vronsky. "Where do you have your dinner?"

"Come and dine with me," said Anna resolutely, angry it seemed with herself for her embarrassment, but flushing as she always did when she defined her position before a fresh person. "The dinner here is not good, but at least you will see him. There is no one of his old friends in the regiment Alexei cares for as he does for you."

"Delighted," said Iashvin with a smile, from which Vronsky could see that he liked Anna very much.

Iashvin said good-by, and went away; Vronsky stayed behind.

"Are you going too?" she said to him.

"I'm late already," he answered. "Run along! I'll catch up in a moment," he called to Iashvin.

She took him by the hand, and without taking her eyes off him, gazed at him while she ransacked her mind for the words to say that would keep him.

"Wait a minute, there's something I want to say to you," and taking his broad hand she pressed it on her neck. "Oh, was it right my asking him to dinner?"

"You did quite right," he said with a serene smile that showed his close teeth, and he kissed her hand.

"Alexei, you have not changed to me?" she said, pressing his hand in both of hers. "Alexei, I am miserable here. When are we going away?"

"Soon, soon. You wouldn't believe how disagreeable our way of living here is to me too," he said, and he drew away his hand.

"Well, go, go!" she said, offended, and she walked quickly away from him.

## XXXII.

When Vronsky returned home, Anna was not yet home. Soon after he had left, some lady, so they told him, had come to see her, and she had gone out with her. That she had gone out without leaving word where she was going, that she had not yet come back, and that all the morning she had been going about somewhere without a word to him—all this, together with the strange look of excitement in her face in the morning, and the recollection of the hostile tone with which she had before Iashvin almost snatched her son's photographs out of his hands, made him serious. He decided he absolutely must speak openly with her. And he waited for her in her drawing room. But Anna did not return alone, but brought with her her old unmarried aunt, Princess Oblonskaia. This was the lady who had come in the morning, and with whom Anna had gone out shopping. Anna appeared not to notice Vronsky's worried and inquiring expression, and began a lively account of her morning's shopping. He saw that there was something working within her; in her flashing eyes, when they rested for a moment on him, there was an intense concentration, and in her words and movements there was that nervous rapidity and grace which, during the early period of their intimacy, had so fascinated him, but which now so disturbed and alarmed him.

The dinner was laid for four. All were gathered together and about to go into the little dining room when Tushkevich made his appearance with a message from Princess Betsy. Princess Betsy begged her to excuse her not having come to say good-by; she had been indisposed, but begged Anna to come to her between half-past six and half-past eight o'clock. Vronsky glanced at Anna at the precise limit of time, so suggestive of steps having

been taken that she should meet no one; but Anna appeared not to notice it.

"Very sorry that I can't come just between half-past six and nine," she said with a faint smile.

"The Princess will be very sorry."

"And so shall I."

"You're going, no doubt, to hear Patti?" said Tushkevich.

"Patti? You give me an idea. I would go if it were possible to get a box."

"I can get one," Tushkevich offered his services.

"I should be very, very grateful to you," said Anna. "But won't you dine with us?"

Vronsky gave a hardly perceptible shrug. He was at a complete loss to understand what Anna was about. What had she brought the old Princess Oblonskaia home for, what had she made Tushkevich stay to dinner for, and, most amazing of all, why was she sending him for a box? Could she possibly think in her position of going to Patti's benefit, where all the circle of her acquaintances would be? He looked at her with serious eyes, but she responded with that defiant, half-mirthful, half-desperate look, the meaning of which he could not comprehend. At dinner Anna was in aggressively high spirits she almost flirted both with Tushkevich and with Iashvin. When they got up from dinner and Tushkevich had gone to get a box at the opera, Iashvin went to smoke, and Vronsky went down with him to his own rooms. After sitting there for some time he ran upstairs. Anna was already dressed in a low-necked gown of light silk and velvet that she had had made in Paris, and with costly white lace on her head, framing her face, and particularly becoming, showing up her dazzling beauty.

"Are you really going to the theater?" he said, trying not to look at her.

"Why do you ask with such alarm?" she said, wounded again at his not looking at her. "Why shouldn't I go?"

She appeared not to understand the meaning of his words.

"Oh, of course there's no reason whatever," he said frowning.

"That's just what I say," she said, willfully refusing to see the irony of his tone, and quietly turning back her long, perfumed glove.

"Anna, for God's sake! What is the matter with you?" he said, watching her exactly as once her husband had done.

"I don't understand what you are asking."

"You know that it's out of the question to go."

"Why so? I'm not going alone. Princess Varvara has gone to dress she is going with me."

He shrugged his shoulders with an air of perplexity and despair.

"But do you mean to say you don't know?..." he began.

"But I don't care to know!" she almost shrieked. "I don't care to. Do I regret what I have done? No, no, no! If it were all to do again from the beginning, it would be the same. For us, for you and for me, there is only one thing that matters, whether we love each other. Other people we need not consider. Why are we living here apart and not seeing each other? Why can't I go? I love you, and I don't care for anything," she said in Russian, glancing at him with a peculiar, obscure for him, gleam in her eyes, "if you have not changed to me.... Why don't you look at me?"

He looked at her. He saw all the beauty of her face and full dress, always so becoming to her. But now her beauty and elegance were just what irritated him.

"My feeling cannot change, you know, but I beg you, I entreat you," he said again in French, with a note of tender supplication in his voice, but with coldness in his eyes.

She did not hear his words, but she saw the coldness of his eyes, and answered with irritation:

"And I beg you to explain why I should not go."

"Because it might cause you..." He hesitated.

"I don't understand. Iashvin n'est compromettant, and Princess Varvara is no worse than others. Oh, here she is!"

### XXXIII.

Vronsky for the first time experienced a feeling of anger against Anna, almost a hatred for her intentional refusal to understand her own position. This feeling was aggravated by his being unable to tell her plainly the cause of his anger. If he had told her directly what he was thinking, he would have said: "In that dress, with a Princess only too well known to everyone, to show yourself at the theater is equivalent not merely to acknowledging your position as a fallen woman, but is flinging down a challenge to society that is to say, cutting yourself off from it forever."

He could not say that to her. "But how can she fail to see it, and what is going on within her?" he said to himself. He felt at the same time that his respect for her was diminished while his sense of her beauty was intensified.

He went back scowling to his rooms, and, sitting down beside Iashvin, who, with his long legs stretched out on a chair, was drinking cognac and Seltzer water, he ordered a glass of the same for himself.

"You were talking of Lankovsky's Powerful. That's a fine horse, and I would advise you to buy him," said Iashvin, glancing at his comrade's gloomy face. "His hindquarters aren't quite first-rate, but the legs and head one couldn't wish for anything better."

"I think I will take him," answered Vronsky.

Their conversation about horses interested him, but he did not for an instant forget Anna, and could not help listening to the sound of steps in the corridor and looking at the clock on the chimney piece.

"Anna Arkadyevna gave orders to announce that she has gone to the theater."

Iashvin, tipping another glass of cognac into the bubbling water, drank it and got up, buttoning his coat.

"Well, let's go," he said, faintly smiling under his mustache, and showing by this smile that he knew the cause of

Vronsky's gloominess, and did not attach any significance to it.

"I'm not going," Vronsky answered gloomily.

"Well, I must I promised to. Good-by then. If you do, come to the stalls; you can take Krassinsky's stall," added Iashvin as he went out.

"No, I'm busy."

"A wife is a care, but it's worse when she's not a wife," thought Iashvin, as he walked out of the hotel.

Vronsky, left alone, got up from his chair and began pacing up and down the room.

"And what's today? The fourth series.... Iegor and his wife are there, and my mother, most likely. Of course all Peterburg's there. Now she's gone in, taken off her cloak and come into the glare. Tushkevich, Iashvin, Princess Varvara," he pictured them to himself.... "What about me? Either that I'm frightened, or have given up to Tushkevich the right to protect her? From every point of view stupid, stupid!... And why is she putting me in such a position?" he said with a gesture of despair.

With that gesture he knocked against the table, on which there was standing the Seltzer water and the decanter of cognac, and almost upset it. He tried to catch it, let it slip, and angrily kicked the table over and rang.

"If you care to be in my service," he said to the valet who came in, "you had better remember your duties. This shouldn't be here. You ought to have cleared away."

The valet, conscious of his own innocence, would have defended himself, but, glancing at his master, he saw from his face that the only thing to do was to be silent, and hurriedly threading his way in and out, dropped down on the carpet and began gathering up the whole and broken glasses and bottles.

"That's not your duty; send the waiter to clear away, and get my dress coat out."

Vronsky arrived at the theater at half-past eight The performance was in full swing. The little old boxkeeper, recognizing Vronsky as he helped him off with his fur coat, called him "Your Excellency," and suggested he should not take a check but should simply call Fiodor. In the brightly lighted corridor there was no one but the box opener and two footmen with fur cloaks on their arms listening at the doors. Through the closed doors came the sounds of the discreet staccato accompaniment of the orchestra, and a single female voice rendering distinctly a musical phrase. The door opened to let the box opener slip through, and the phrase drawing to the end reached Vronsky's hearing clearly. But the doors were closed again at once, and Vronsky did not hear the end of the phrase and the cadence of the accompaniment, though he knew from the thunder of applause that it was over. When he entered the hall, brilliantly lighted with chandeliers and gas jets, the noise was still going on. On the stage the singer, bowing and smiling, flashing with bare shoulders and with diamonds, was, with the help of the tenor who had given her his arm, gathering up the bouquets that were clumsily flying over the footlights. Then she went up to a gentleman with glossy pomaded hair parted down the middle, who was stretching across the footlights holding out something to her, and all the public in the stalls as well as in the boxes was in excitement, craning forward, shouting and clapping. The conductor in his high chair assisted in passing the offering, and straightened his white tie. Vronsky walked into the middle of the stalls, and, standing still, began looking about him. That day less than ever was his attention turned upon the familiar, habitual surroundings, the stage, the noise, all the familiar, uninteresting, particolored herd of spectators in the packed theater.

There were, as always, the same ladies of some sort with officers of some sort in the back of the boxes; the same gaily dressed women God knows who and uniforms and black coats; the same dirty crowd in the upper

gallery, and among the crowd, in the boxes and in the front rows, were some forty of the real people, men and women. And to those oases Vronsky at once directed his attention, and with them he entered at once into relation.

The act was over when he went in, and so he did not go straight to his brother's box, but going up to the first row of stalls stopped at the footlights with Serpukhovskoy, who, standing with one knee, raised and his heel on the footlights, caught sight of him in the distance and beckoned to him, smiling.

Vronsky had not yet seen Anna. He purposely avoided looking in her direction. But he knew by the direction of people's eyes where she was. He looked round discreetly, but he was not seeking her; expecting the worst, his eyes sought for Alexei Alexandrovich. To his relief Alexei Alexandrovich was not in the theater that evening.

"How little of the military man there is left in you!" Serpukhovskoy was saying to him. "A diplomat, an artist, something of that sort, one would say."

"Yes, it was like going back home when I put on a dress coat," answered Vronsky, smiling and slowly taking out his opera glasses.

"Well, I'll own I envy you there. When I come back from abroad and put on this," he touched his shoulder knot, "I regret my freedom."

Serpukhovskoy had long given up all hope of Vronsky's career, but he liked him as before, and was now particularly cordial to him.

"What a pity you were not in time for the first act!"

Vronsky, listening with half an ear, moved his opera glasses from the stalls and scanned the boxes. Near a lady in a turban and a bald old man, who seemed to blink angrily in the moving opera glasses, Vronsky suddenly caught sight of Anna's head, proud, strikingly beautiful, and smiling in its frame of lace. She was in the fifth box, twenty paces from him. She was sitting in front, and, slightly turning, was saying something to Iashvin. The setting of her head on her handsome, broad shoulders, and the restrained excitement and brilliance of her eyes and her whole face reminded him of her just as he had seen her at the ball in Moscow. But he felt utterly different toward her beauty now. In his feeling for her now there was no element of mystery, and so her beauty, though it attracted him even more intensely than before, gave him now a sense of injury. She was not looking in his direction, but Vronsky felt that she had seen him already.

When Vronsky turned the opera glasses again in that direction, he noticed that Princess Varvara was particularly red, and kept laughing unnaturally and looking round at the next box. Anna, folding her fan and tapping it on the red velvet, was gazing away and did not see, and obviously did not wish to see, what was taking place in the next box. Iashvin's face wore the expression which was common when he was losing at cards. Scowling, he sucked the left tip of his mustache further and further into his mouth, and cast sidelong glances at the next box.

In that box on the left were the Kartassovs. Vronsky knew them, and knew that Anna was acquainted with them. Madame Kartassova, a thin little woman, was standing up in her box, and, her back turned upon Anna, she was putting on a mantle that her husband was holding for her. Her face was pale and angry, and she was talking excitedly. Kartassov, a fat, bald man, was continually looking round at Anna, while he attempted to soothe his wife. When the wife had gone out, the husband lingered a long while, and tried to catch Anna's eye, obviously anxious to bow to her. But Anna, with unmistakable intention, avoided noticing him, and talked to Iashvin, whose cropped head was bent down to her. Kartassov went out without making his salutation, and the box was left empty.

Vronsky could not understand exactly what had passed between the Kartassovs and Anna, but he saw that something humiliating for Anna had happened. He knew this both from what he had seen, and most of all from the face of Anna, who, he could see, was taxing every nerve to carry through the part she had taken up. And in maintaining this attitude of external composure she was completely successful. Anyone who did not know her and her circle, who had not heard all the utterances of the women expressive of commiseration, indignation and amazement, that she should show herself in society, and show herself so conspicuously with her lace and her beauty, would have admired the serenity and loveliness of this woman without a suspicion that she was undergoing the sensations of a man in the stocks.

Knowing that something had happened, but not knowing precisely what, Vronsky felt a thrill of agonizing anxiety, and hoping to find out something, he went toward his brother's box. Purposely choosing the way round farthest from Anna's box, he jostled as he came out against the colonel of his old regiment, talking to two acquaintances. Vronsky heard the name of Karenin, and noticed how the colonel hastened to address Vronsky loudly by name, with a meaning glance at his companions.

"Ah, Vronsky! When are you coming to the regiment? We can't let you off without a supper. You're our one of the most thorough," said the colonel of his regiment.

"I can't stop, awfully sorry, another time," said Vronsky, and he ran upstairs toward his brother's box.

The old countess, Vronsky's mother, with her steel-gray curls, was in his brother's box. Varia with the young Princess Sorokina met him in the corridor.

Leaving the Princess Sorokina with her mother, Varia held out her hand to her brother-in-law, and began immediately to speak of what interested him. She was more excited than he had ever seen her.

"I think it's mean and hateful, and Madame Kartassova had no right to do it. Madame Karenina..." she began.

"But what is it? I don't know."

"What? You haven't heard?"

"You know I should be the last person to hear of it."

"There isn't a more spiteful creature than that Madame Kartassova!"

"But what did she do?"

"My husband told me.... She has insulted Madame Karenina. Her husband began talking to her across the box, and Madame Kartassova made a scene. She said something aloud, they say, something insulting, and went away."

"Count, your maman is asking for you," said the young Princess Sorokina, peeping out of the door of the box.

"I've been expecting you all the while," said his mother, smiling sarcastically. "You were nowhere to be seen."

Her son saw that she could not suppress a smile of delight.

"Good evening, maman. I have come to you," he said coldly.

"Why aren't you going to faire la cour a Madame Karenina?" she went on, when Princess Sorokina had moved away. "Elle fait sensation. On oublie la Patti pour elle."

"Maman, I have asked you not to say anything to me of that," he answered, scowling.

"I'm only saying what everyone's saying."

Vronsky made no reply, and saying a few words to Princess Sorokina, he went away. At the door he met his brother.

"Ah, Alexei!" said his brother. "How disgusting! Idiot of a woman, nothing else.... I wanted to go straight to her. Let's go together."

Vronsky did not hear him. With rapid steps he went downstairs; he felt that he must do something, but he did not know what. Anger with her for having put herself and him in such a false position, together with pity for her suffering, filled his heart. He went down, and made straight for Anna's box. At her box stood Stremov, talking to her.

"There are no more tenors. Le moule en est brisé!"

Vronsky bowed to her and stopped to greet Stremov.

"You came in late, I think, and have missed the best song," Anna said to Vronsky, glancing ironically, he thought, at him.

"I am a poor judge of music," he said, looking sternly at her.

"Like Prince Iashvin," she said smiling, "who considers that Patti sings too loud. Thank you," she said, her little hand in its long glove taking the playbill Vronsky picked up, and suddenly at that instant her lovely face quivered. She got up and went into the interior of the box.

Noticing in the next act that her box was empty, Vronsky, rousing many an indignant "Hush!" in the silent audience, went out in the middle of a solo and drove home.

Anna was already at home. When Vronsky went up to her, she was in the same dress she had worn at the theater. She was sitting in the first armchair against the wall, looking straight before her. She looked at him, and at once resumed her former position.

"Anna," he said.

"You, you are to blame for everything!" she cried, with tears of despair and hatred in her voice, getting up.

"I begged, I implored you not to go; I knew it would be unpleasant..."

"Unpleasant?" she cried. "Hideous! As long as I live I shall never forget it. She said it was a disgrace to sit beside me."

"A silly woman's chatter," he said, "but why risk it, why provoke?..."

"I hate your calm. You ought not to have brought me to this. If you had loved me..."

"Anna! How does the question of my love come in?..."

"Oh, if you loved me, as I love, if you were tortured as I am..." she said, looking at him with an expression of terror.

He was sorry for her, and angry notwithstanding. He assured her of his love because he saw that this was the only means of soothing her, and he did not reproach her in words, but in his heart he reproached her.

And the asseverations of his love, which seemed to him so trivial that he was ashamed to utter them, she drank in eagerly, and gradually became calmer. The next day, completely reconciled, they left for the country.