

Thomas Mann (1875-1955)
Disorder and Early Sorrow
Translated by H. T. Lowe-Porter

Thomas Mann (1875-1955) was a German writer and critic who won the 1929 Nobel Prize in Literature. At the outbreak of World War II in 1939, he emigrated to the United States and taught at Princeton. He also broadcast anti-Hitler speeches in German to Germany via the BBC. His most widely-read novels today are *Buddenbrooks* (1901) and *The Magic Mountain* (1924). He is also known for his novellas *Tonio Kroger* (1903) and *Death in Venice* (1912). “Disorder and Early Sorrow” was first published in 1925.

The principal dish at dinner had been croquettes made of turnip greens. So there follows a trifle, concocted out of those dessert powders we use nowadays, that taste like almond soap. Xaver, the youthful manservant, in his outgrown striped jacket, white woollen gloves, and yellow sandals, hands it round, and the “big folk” take this opportunity to remind their father, tactfully, that company is coming today.

The “big folk” are two, Ingrid and Bert. Ingrid is brown-eyed, eighteen, and perfectly delightful. She is on the eve of her exams, and will probably pass them, if only because she knows how to wind masters, and even headmasters, round her finger. She does not, however, mean to use her certificate once she gets it; having leanings towards the stage, on the ground of her ingratiating smile, her equally ingratiating voice, and a marked and irresistible talent for burlesque. Bert is blond and seventeen. He intends to get done with school somehow, anyhow, and fling himself into the arms of life. He will be a dancer, or a cabaret actor, possibly even a waiter—but not a waiter anywhere else save at Cairo, the night-club, whither he has once already taken flight, at five in the morning, and been brought back crestfallen. Bert bears a strong resemblance to the youthful manservant, Xaver Kleinsgutl, of about the same age as himself; not because he looks common—in features he is strikingly like his father, Professor Cornelius—but by reason of an approximation of types, due in its turn to far-reaching compromises in matters of dress and bearing generally. Both lads wear their heavy hair very long on top, with a cursory parting in the middle, and give their heads the same characteristic toss to throw it off the forehead. When one of them leaves the house, by the garden gate, bareheaded in all weathers, in a blouse rakishly girt with a leather strap, and sheers off bent well over with his head on one side; or else mounts his push-bike—Xaver makes free with his employers', of both sexes, or even, in acutely irresponsible mood, with the Professor's own—Dr. Cornelius from his bedroom window cannot, for the life of him, tell whether he is looking at his son or his servant. Both, he thinks, look like young moujiks. And both are impassioned cigarette-smokers, though Bert has not the means to compete with Xaver, who smokes as many as thirty a day, of a brand named after a popular cinema star. The big folk call their father and mother the “old folk”—not behind their backs, but as a form of address and in all affection: “Hullo, old folks,” they will say; though Cornelius is only forty-seven years old and his wife eight years younger. And the Professor's parents, who lead in his household the humble and hesitant life of the really old, are on the big folk's lips the “ancients.” As for the “little folk,” Ellie and Snapper, who take their meals upstairs with blue-faced Ann—so called because of her prevailing facial hue—Ellie and Snapper follow their mother's example and address their father by his first name, Abel. Unutterably comic it sounds, in its pert, confiding familiarity; particularly on the lips, in the sweet accents, of five-year-old Eleanor, who is

the image of Frau Cornelius's baby pictures and whom the Professor loves above everything else in the world.

“Darling old thing,” says Ingrid affably, laying her large but shapely hand on his, as he presides in proper middle-class style over the family table, with her on his left and the mother opposite: “Parent mine, may I ever so gently jog your memory, for you have probably forgotten: this is the afternoon we were to have our little jollification, our turkey-trot with eats to match. You haven't a thing to do but just bear up and not funk it; everything will be over by nine o'clock.”

“Oh-ah!” says Cornelius, his face falling. “Good!” he goes on, and nods his head to show himself in harmony with the inevitable. “I only meant—is this really the day? Thursday, yes. How time flies! Well, what time are they coming?”

“Half past four they'll be dropping in, I should say,” answers Ingrid, to whom her brother leaves the major role in all dealings with the father. Upstairs, while he is resting, he will hear scarcely anything, and from seven to eight he takes his walk. He can slip out by the terrace if he likes.

“Tut!” says Cornelius deprecatingly, as who should say: “You exaggerate.” But Bert puts in: “It's the one evening in the week Wanja doesn't have to play. Any other night he'd have to leave by half past six, which would be painful for all concerned.”

Wanja is Ivan Herzl, the celebrated young leading man at the Stadttheater. Bert and Ingrid are on intimate terms with him, they often visit him in his dressing-room and have tea. He is an artist of the modern school, who stands on the stage in strange and, to the Professor's mind, utterly affected dancing attitudes, and shrieks lamentably. To a professor of history, all highly repugnant; but Bert has entirely succumbed to Herzl's influence, blackens the lower rim of his eyelids—despite painful but fruitless scenes with the father—and with youthful carelessness of the ancestral anguish declares that not only will he take Herzl for his model if he becomes a dancer, but in case he turns out to be a waiter at the Cairo he means to walk precisely thus.

Cornelius slightly raises his brows and makes his son a little bow—indicative of the unassumingness and self-abnegation that befits his age. You could not call it a mocking bow or suggestive in any special sense. Bert may refer it to himself or equally to his so talented friend.

“Who else is coming?” next inquires the master of the house. They mention various people, names all more or less familiar, from the city, from the suburban colony, from Ingrid's school. They still have some telephoning to do, they say. They have to phone Max. This is Max Hergesell, an engineering student; Ingrid utters his name in the nasal drawl which according to her is the traditional intonation of all the Hergesells. She goes on to parody it in the most abandonedly funny and lifelike way, and the parents laugh until they nearly choke over the wretched trifle. For even in these times when something funny happens people have to laugh.

From time to time the telephone bell rings in the Professor's study, and the big folk run across, knowing it is their affair. Many people had to give up their telephones the last time the price rose, but so far the Corneliuses have been able to keep theirs, just as they have kept their villa, which was built before the war, by dint of the salary Cornelius draws as professor of history—a million marks, and more or less adequate to the chances and changes of post-war life. The house is comfortable, even elegant, though sadly in need of repairs that cannot be made for lack of materials, and at present disfigured by iron stoves with long pipes. Even so, it is still the proper setting of the upper middle class, though they themselves look odd enough in it, with their worn and turned clothing and altered way of life. The children, of course, know nothing else; to them it is normal and regular, they belong by birth to the “villa proletariat.” The problem of clothing troubles them not at all. They and their like have evolved a costume to fit the time, by poverty out of taste for innovation: in summer it consists of scarcely more than a belted linen smock and sandals. The middle-class parents find things rather more difficult.

The big folk's table-napkins hang over their chair-backs, they talk with their friends over the telephone. These friends are the invited guests who have rung up to accept or decline or arrange; and the conversation is carried on in the jargon of the clan, full of slang and high spirits, of which the old folk understand hardly a word. These consult together meantime about the hospitality to be offered to the impending guests. The Professor displays a middle-class ambitiousness: he wants to serve a sweet—or something that looks like a sweet—after the Italian salad and brownbread sandwiches. But Frau Cornelius says that would be going too far. The guests would not expect it, she is sure—and the big folk, returning once more to their trifle, agree with her.

The mother of the family is of the same general type as Ingrid, though not so tall. She is languid; the fantastic difficulties of the housekeeping have broken and worn her. She really ought to go and take a cure, but feels incapable; the floor is always swaying under her feet, and everything seems upside down. She speaks of what is uppermost in her mind: the eggs, they simply must be bought today. Six thousand marks apiece they are, and just so many are to be had on this one day of the week at one single shop fifteen minutes' journey away. Whatever else they do, the big folk must go and fetch them immediately after luncheon, with Danny, their neighbor's son, who will soon be calling for them; and Xaver Kleinsgutl will don civilian garb and attend his young master and mistress. For no single household is allowed more than five eggs a week; therefore the young people will enter the shop singly, one after another, under assumed names, and thus wring twenty eggs from the shopkeeper for the Cornelius family. This enterprise is the sporting event of the week for all participants, not excepting the moujik Kleinsgutl, and most of all for Ingrid and Bert, who delight in misleading and mystifying their fellow-men and would revel in the performance even if it did not achieve one single egg. They adore impersonating fictitious characters; they love to sit in a bus and carry on long lifelike conversations in a dialect which they otherwise never speak, the most commonplace dialogue about politics and people and the price of food, while the whole bus listens openmouthed to this incredibly ordinary prattle, though with a dark suspicion all the while that something is wrong somewhere. The conversation waxes ever more shameless, it enters into revolting detail about these people who do not exist. Ingrid can make her voice sound ever so common and twittering and shrill as she impersonates a shop-girl with an illegitimate child, said child being a son with sadistic tendencies, who lately out in the country treated a cow with such unnatural cruelty that no Christian could have borne to see it. Bert nearly explodes at her twittering, but restrains himself and displays a grisly sympathy; he and the unhappy shop-girl entering into a long, stupid, depraved, and shuddery conversation over the particular morbid cruelty involved, until an old gentleman opposite, sitting with his ticket folded between his index finger and his seal ring, can bear it no more and makes public protest against the nature of the themes these young folk are discussing with such particularity. He uses the Greek plural: "themata." Whereat Ingrid pretends to be dissolving in tears, and Bert behaves as though his wrath against the old gentleman was with difficulty being held in check and would probably burst out before long. He clenches his fists, he gnashes his teeth, he shakes from head to foot; and the unhappy old gentleman, whose intentions had been of the best, hastily leaves the bus at the next stop.

Such are the diversions of the big folk. The telephone plays a prominent part in them: they ring up any and everybody, members of government, opera singers, dignitaries of the Church—in the character of shop assistants, or perhaps as Lord or Lady Doolittle. They are only with difficulty persuaded that they have the wrong number. Once they emptied their parents' card-tray and distributed its contents among the neighbors' letter-boxes, wantonly, yet not without enough impish sense of the fitness of things to make it highly upsetting. God only knowing why certain people should have called where they did.

Xaver comes in to clear away, tossing the hair out of his eyes. Now that he has taken off his gloves you can see the yellow chain-ring on his left hand. And as the Professor finishes his watery eight-thousand-mark beer and lights a cigarette, the little folk can be heard scrambling down the stair, coming, by established custom, for their after-dinner call on Father and Mother. They storm the dining-room, after a struggle with the latch, clutched by both pairs of little hands at once; their clumsy small feet twinkle over the carpet, in red felt slippers with the socks falling down on them. With prattle and shoutings each makes for his own place: Snapper to Mother, to climb on her lap, boast of all he has eaten, and thump his fat little turn; Ellie to her Abel, so much hers because she is so very much his; because she consciously luxuriates in the deep tenderness—like all deep feeling, concealing a melancholy strain—with which he holds her small form embraced; in the love in his eyes as he kisses her little fairy hand or the sweet brow with its delicate tracery of tiny blue veins.

The little folk look like each other, with the strong undefined likeness of brother and sister. In clothing and haircut they are twins. Yet they are sharply distinguished after all, and quite on sex lines. It is a little Adam and a little Eve. Not only is Snapper the sturdier and more compact, he appears consciously to emphasize his four-year-old masculinity in speech, manner, and carriage, lifting his shoulders and letting the little arms hang down quite like a young American athlete, drawing down his mouth when he talks and seeking to give his voice a gruff and forthright ring. But all this masculinity is the result of effort rather than natively his. Born and brought up in these desolate, distracted times, he has been endowed by them with an unstable and hypersensitive nervous system and suffers greatly under life's disharmonies. He is prone to sudden anger and outbursts of bitter tears, stamping his feet at every trifle; for this reason he is his mother's special nursling and care. His round, round eyes are chestnut brown and already inclined to squint, so that he will need glasses in the near future. His little nose is long, the mouth small—the father's nose and mouth they are, more plainly than ever since the Professor shaved his pointed beard and goes smooth-faced. The pointed beard had become impossible—even professors must make some concession to the changing times.

But the little daughter sits on her father's knee, his Eleonorchen, his little Eve, so much more gracious a little being, so much sweeter-faced than her brother—and he holds his cigarette away from her while she fingers his glasses with her dainty wee hands. The lenses are divided for reading and distance, and each day they tease her curiosity afresh.

At bottom he suspects that his wife's partiality may have a firmer basis than his own; that Snapper's refractory masculinity perhaps is solider stuff than his own little girl's more explicit charm and grace. But the heart will not be commanded, that he knows; and once and for all his heart belongs to the little one, as it has since the day she came, since the first time he saw her.

Almost always when he holds her in his arms he remembers that first time: remembers the sunny room in the Women's Hospital, where Ellie first saw the light, twelve years after Bert was born. He remembers how he drew near, the mother smiling the while, and cautiously put aside the canopy of the diminutive bed that stood beside the large one. There lay the little miracle among the pillows: so well formed, so encompassed, as it were, with the harmony of sweet proportions, with little hands that even then, though so much tinier, were beautiful as now; with wide-open eyes blue as the sky and brighter than the sunshine—and almost in that very second he felt himself captured and held fast. This was love at first sight, love everlasting: a feeling unknown, un hoped for, unexpected—in so far as it could be a matter of conscious awareness; it took entire possession of him, and he understood, with joyous amazement, that this was for life.

But he understood more. He knows, does Dr. Cornelius, that there is something not quite right about this feeling, so unaware, so undreamed of, so involuntary. He has a shrewd suspicion that it is not by accident it has so utterly mastered him and bound itself up with his existence; that he had—

even subconsciously been preparing for it, or, more precisely, been prepared for it. There is, in short, something in him which at a given moment was ready to issue in such a feeling; and this something, highly extraordinary to relate, is his essence and quality as a professor of history. Dr. Cornelius, however, does not actually say this, even to himself; he merely realizes it, at odd times, and smiles a private smile. He knows that history professors do not love history because it is something that comes to pass, but only because it is something that has come to pass; that they hate a revolution like the present one because they feel it is lawless, incoherent, irrelevant—in a word, unhistoric; that their hearts belong to the coherent, disciplined, historic past. For the temper of timelessness, the temper of eternity—thus the scholar communes with himself when he takes his walk by the river before supper—that temper broods over the past; and it is a temper much better suited to the nervous system of a history professor than are the excesses of the present. The past is immortalized; that is to say, it is dead; and death is the root of all godliness and all abiding significance. Dr. Cornelius, walking alone in the dark, has a profound insight into this truth. It is this conservative instinct of his, his sense of the eternal, that has found in his love for his little daughter a way to save itself from the wounding inflicted by the times. For father love, and a little child on its mother's breast—are not these timeless, and thus very, very holy and beautiful? Yet Cornelius, pondering there in the dark, describes something not perfectly right and good in his love. Theoretically, in the interests of science, he admits it to himself. There is something ulterior about it, in the nature of it; that something is hostility, hostility against the history of today, which is still in the making and thus not history at all, in behalf of the genuine history that has already happened—that is to say, death. Yes, passing strange though all this is, yet it is true; true in a sense, that is. His devotion to this priceless little morsel of life and new growth has something to do with death, it clings to death as against life; and that is neither right nor beautiful—in a sense. Though only the most fanatical asceticism could be capable, on no other ground than such casual scientific perception, of tearing this purest and most precious of feelings out of his heart.

He holds his darling on his lap and her slim rosy legs hang down. He raises his brows as he talks to her, tenderly, with a half-teasing note of respect, and listens enchanted to her high, sweet little voice calling him Abel. He exchanges a look with the mother, who is caressing her Snapper and reading him a gentle lecture. He must be more reasonable, he must learn self-control; today again, under the manifold exasperations of life, he has given way to rage and behaved like a howling dervish. Cornelius casts a mistrustful glance at the big folk now and then, too; he thinks it not unlikely they are not unaware of those scientific preoccupations of his evening walks. If such be the case they do not show it. They stand there leaning their arms on their chairbacks and with a benevolence not untinged with irony look on at the parental happiness.

The children's frocks are of a heavy, brick-red stuff, embroidered in modern "arty" style. They once belonged to Ingrid and Bert and are precisely alike, save that little knickers come out beneath Snapper's smock. And both have their hair bobbed. Snapper's is a streaky blond, inclined to turn dark. It is bristly and sticky and looks for all the world like a droll, badly fitting wig. But Ellie's is chestnut brown, glossy and fine as silk, as pleasing as her whole little personality. It covers her ears—and these ears are not a pair, one of them being the right size, the other distinctly too large. Her father will sometimes uncover this little abnormality and exclaim over it as though he had never noticed it before, which both makes Ellie giggle and covers her with shame. Her eyes are now golden brown, set far apart and with sweet gleams in them—such a clear and lovely look! The brows above are blond; the nose still unformed, with thick nostrils and almost circular holes; the mouth large and expressive, with a beautifully arching and mobile upper lip. When she laughs, dimples come in her cheeks and she shows her teeth like loosely strung pearls. So far she has lost but one tooth, which her father gently twisted out with his handkerchief after it had grown very wobbling. During this small

operation she had paled and trembled very much. Her cheeks have the softness proper to her years, but they are not chubby; indeed, they are rather concave, due to her facial structure, with its somewhat prominent jaw. On one, close to the soft fall of her hair, is a downy freckle.

Ellie is not too well pleased with her looks—a sign that already she troubles about such things. Sadly she thinks it is best to admit it once for all, her face is “homely”; though the rest of her, “on the other hand,” is not bad at all. She loves expressions like “on the other hand”; they sound choice and grown-up to her, and she likes to string them together, one after the other: “very likely,” “probably,”

“after all.” Snapper is self-critical too, though more in the moral sphere: he suffers from remorse for his attacks of rage and considers himself a tremendous sinner. He is quite certain that heaven is not for such as he; he is sure to go to “the bad place” when he dies, and no persuasions will convince him to the contrary—as that God sees the heart and gladly makes allowances. Obstinate he shakes his head, with the comic, crooked little peruke, and vows there is no place for him in heaven. When he has a cold he is immediately quite choked with mucus; rattles and rumbles from top to toe if you even look at him; his temperature flies up at once and he simply puffs. Nursy is pessimistic on the score of his constitution: such fat-blooded children as he might get a stroke any minute. Once she even thought she saw the moment at hand: Snapper had been in one of his berserker rages, and in the ensuing fit of penitence stood himself in the corner with his back to the room. Suddenly Nursy noticed that his face had gone all blue, far bluer, even, than her own. She raised the alarm, crying out that the child's all too rich blood had at length brought him to his final hour; and Snapper, to his vast astonishment, found himself, so far from being rebuked for evil-doing, encompassed in tenderness and anxiety—until it turned out that his color was not caused by apoplexy but by the distemping on the nursery wall, which had come off on his tear-wet face.

Nursy has come downstairs too, and stands by the door, sleekhaired, owl-eyed, with her hands folded over her white apron, and a severely dignified manner born of her limited intelligence. She is very proud of the care and training she gives her nurslings and declares that they are “enveloping wonderfully.” She has had seventeen suppurated teeth lately removed from her jaws and been measured for a set of symmetrical yellow ones in dark rubber gums; these now embellish her peasant face. She is obsessed with the strange conviction that these teeth of hers are the subject of general conversation, that, as it were, the sparrows on the housetops chatter of them. “Everybody knows I've had a false set put in,” she will say; “there has been a great deal of foolish talk about them.” She is much given to dark hints and veiled innuendo: speaks, for instance, of a certain Dr. Bleifuss, whom every child knows, and “there are even some in the house who pretend to be him.” All one can do with talk like this is charitably to pass it over in silence. But she teaches the children nursery rhymes: gems like:

Puff, puff, here comes the train!

Puff, puff, toot, toot,

Away it goes again.

Or that gastronomical jingle, so suited, in its sparseness, to the times, and yet seemingly with a blitheness of its own:

Monday we begin the week,

Tuesday there's a bone to pick.

Wednesday we're half way through,

Thursday what a great to-do!

Friday we eat what fish we're able,

Saturday we dance round the table.

Sunday brings us pork and greens—

Here's a feast for kings and queens!

Also a certain four-line stanza with a romantic appeal, unutterable and unuttered:

Open the gate, open the gate

And let the carriage drive in.

Who is it in the carriage sits?

A lordly sir with golden hair.

Or, finally that ballad about golden-haired Marianne who sat on a, sat on a, sat on a stone, and combed out her, combed out her, combed out her hair; and about blood-thirsty Rudolph, who pulled out a, pulled out a, pulled out a knife—and his ensuing direful end. Ellie enunciates all these ballads charmingly, with her mobile little lips, and sings them in her sweet little voicemuch better than Snapper. She does everything better than he does, and he pays her honest admiration and homage and obeys her in all things except when visited by one of his attacks. Sometimes she teaches him, instructs him upon the birds in the picture-book and tells him their proper names: “This is a chaffinch, Buddy, this is a bullfinch, this is a cowfinch.” He has to repeat them after her. She gives him medical instruction too, teaches him the names of diseases, such as inflammation of the lungs, inflammation of the blood, inflammation of the air. If he does not pay attention and cannot say the words after her, she stands him in the corner. Once she even boxed his ears, but was so ashamed that she stood herself in the corner for a long time. Yes, they are fast friends, two souls with but a single thought, and have all their adventures in common. They come home from a walk and relate as with one voice that they have seen two moolies and a teenty-weenty baby calf. They are on familiar terms with the kitchen, which consists of Xaver and the ladies Hinterhofer, two sisters once of the lower middle class who, in these evil days, are reduced to living “au pair” as the phrase goes and officiating as cook and housemaid for their board and keep. The little ones have a feeling that Xaver and the Hinterhofers are on much the same footing with their father and mother as they are themselves. At least sometimes, when they have been scolded, they go downstairs and announce that the master and mistress are cross. But playing with the servants lacks charm compared with the joys of playing upstairs. The kitchen could never rise to the height of the games their father can invent. For instance, there is “four gentlemen taking a walk.” When they play it Abel will crook his knees until he is the same height with themselves and go walking with them, hand in hand. They never get enough of this sport; they could walk round and round the dining-room a whole day on end, five gentlemen in all, counting the diminished Abel.

Then there is the thrilling cushion game. One of the children, usually Ellie, seats herself, unbeknownst to Abel, in his seat at table. Still as a mouse she awaits his coming. He draws near with his head in the air, descanting in loud, clear tones upon the surpassing comfort of his chair; and sits down on top of Ellie. “What’s this, what’s this?” says he. And bounces about, deaf to the smothered giggles exploding behind him. “Why have they put a cushion in my chair? And what a queer, hard, awkward shaped cushion it is!” he goes on. “Frightfully uncomfortable to sit on!” And keeps pushing and bouncing about more and more on the astonishing cushion and clutching behind him into the rapturous giggling and squeaking, until at last he turns round, and the game ends with a magnificent climax of discovery and recognition. They might go through all this a hundred times without diminishing by an iota its power to thrill.

Today is no time for such joys. The imminent festivity disturbs the atmosphere, and besides there is work to be done, and, above all, the eggs to be got. Ellie has just time to recite “Puff, puff,” and Cornelius to discover that her ears are not mates, when they are interrupted by the arrival of Danny, come to fetch Bert and Ingrid. Xaver, meantime, has exchanged his striped livery for an ordinary coat, in which he looks rather rough-and-ready, though as brisk and attractive as ever. So then Nursy and the children ascend to the upper regions, the Professor withdraws to his study to read, as always after dinner, and his wife bends her energies upon the sandwiches and salad that must be

prepared. And she has another errand as well. Before the young people arrive she has to take her shopping-basket and dash into town on her bicycle, to turn into provisions a sum of money she has in hand, which she dares not keep lest it lose all value.

Cornelius reads, leaning back in his chair, with his cigar between his middle and index fingers. First he reads Macaulay on the origin of the English public debt at the end of the seventeenth century; then an article in a French periodical on the rapid increase in the Spanish debt towards the end of the sixteenth. Both these for his lecture on the morrow. He intends to compare the astonishing prosperity which accompanied the phenomenon in England with its fatal effects a hundred years earlier in Spain, and to analyse the ethical and psychological grounds of the difference in results. For that will give him a chance to refer back from the England of William III, which is the actual subject in hand, to the time of Philip II and the Counter-Reformation, which is his own special field. He has already written a valuable work on this period; it is much cited and got him his professorship. While his cigar burns down and gets strong, he excogitates a few pensive sentences in a key of gentle melancholy, to be delivered before his class next day: about the practically hopeless struggle carried on by the belated Philip against the whole trend of history: against the new, the kingdom-disrupting power of the Germanic ideal of freedom and individual liberty. And about the persistent, futile struggle of the aristocracy, condemned by God and rejected of man, against the forces of progress and change. He savours his sentences; keeps on polishing them while he puts back the books he has been using; then goes upstairs for the usual pause in his day's work, the hour with drawn blinds and closed eyes, which he so imperatively needs. But today, he recalls, he will rest under disturbed conditions, amid the bustle of preparations for the feast. He smiles to find his heart giving a mild flutter at the thought. Disjointed phrases on the theme of black-clad Philip and his times mingle with a confused consciousness that they will soon be dancing down below. For five minutes or so he falls asleep.

As he lies and rests he can hear the sound of the garden gate and the repeated ringing at the bell. Each time a little pang goes through him, of excitement and suspense, at the thought that the young people have begun to fill the floor below. And each time he smiles at himself again—though even his smile is slightly nervous, is tinged with the pleasurable anticipations people always feel before a party. At half past four—it is already dark—he gets up and washes at the wash-stand. The basin has been out of repair for two years. It is supposed to tip, but has broken away from its socket on one side and cannot be mended because there is nobody to mend it; neither replaced because no shop can supply another. So it has to be hung up above the vent and emptied by lifting in both hands and pouring out the water. Cornelius shakes his head over this basin, as he does several times a day—whenever, in fact, he has occasion to use it. He finishes his toilet with care, standing under the ceiling light to polish his glasses till they shine. Then he goes downstairs.

On his way to the dining-room he hears the gramophone already going, and the sound of voices. He puts on a polite, society air; at his tongue's end is the phrase he means to utter: "Pray don't let me disturb you," as he passes directly into the dining-room for his tea. "Pray don't let me disturb you"—it seems to him precisely the *mot juste*; towards the guests cordial and considerate, for himself a very bulwark.

The lower floor is lighted up, all the bulbs in the chandelier are burning save one that has burned out. Cornelius pauses on a lower step and surveys the entrance hail. It looks pleasant and cosy in the bright light, with its copy of *Marées* over the brick chimney-piece, its wainscoted walls—wainscoted in soft wood and red-carpeted floor, where the guests stand in groups, chatting, each with his tea-cup and slice of bread-and-butter spread with anchovy paste. There is a festal haze, faint scents of hair and clothing and human breath come to him across the room, it is all characteristic and familiar and highly evocative. The door into the dressing-room is open, guests are still arriving.

A large group of people is rather bewildering at first sight. The Professor takes in only the general scene. He does not see Ingrid, who is standing just at the foot of the steps, in a dark silk frock with a pleated collar falling softly over the shoulders, and bare arms. She smiles up at him, nodding and showing her lovely teeth.

“Rested?” she asks, for his private ear. With a quite unwarranted start he recognizes her, and she presents some of her friends.

“May I introduce Herr Zuber?” she says. “And this is Fräulein Plaichinger.”

Herr Zuber is insignificant. But Fräulein Plaichinger is a perfect Germania, blond and voluptuous, arrayed in floating draperies. She has a snub nose, and answers the Professor's salutation in the high, shrill pipe so many stout women have.

“Delighted to meet you,” he says. “How nice of you to come! A classmate of Ingrid's, I suppose?”

And Herr Zuber is a golfing partner of Ingrid's. He is in business; he works in his uncle's brewery. Cornelius makes a few jokes about the thinness of the beer and professes to believe that Herr Zuber could easily do something about the quality if he would. “But pray don't let me disturb you,” he goes on, and turns towards the dining-room.

“There comes Max,” says Ingrid. “Max, you sweep, what do you mean by rolling up at this time of day?” For such is the way they talk to each other, offensively to an older ear; of social forms, of hospitable warmth, there is no faintest trace. They all call each other by their first names.

A young man comes up to them out of the dressing-room and makes his bow; he has an expanse of white shirt-front and a little black string tie. He is as pretty as a picture, dark, with rosy cheeks, clean-shaven of course, but with just a sketch of sidewhisker. Not a ridiculous or flashy beauty, not like a gypsy fiddler, but just charming to look at, in a winning, well-bred way, with kind dark eyes. He even wears his dinner-jacket a little awkwardly.

“Please don't scold me, Cornelia,” he says; “it's the idiotic lectures.” And Ingrid presents him to her father as Herr Hergesell.

Well, and so this is Herr Hergesell. He knows his manners, does Herr Hergesell, and thanks the master of the house quite ingratiatingly for his invitation as they shake hands. “I certainly seem to have missed the bus,” says he jocosely. “Of course I have lectures today up to four o'clock; I would have; and after that I had to go home to change.” Then he talks about his pumps, with which he has just been struggling in the dressing-room.

“I brought them with me in a bag,” he goes on. “Mustn't tramp all over the carpet in our brogues—it's not done. Well, I was ass enough not to fetch along a shoe-horn, and I find I simply can't get in! What a sell! They are the tightest I've ever had, the numbers don't tell you a thing, and all the leather today is just cast iron. It's not leather at all. My poor finger”—he confidently displays a reddened digit and once more characterizes the whole thing as a “sell,” and a putrid sell into the bargain. He really does talk just as Ingrid said he did, with a peculiar nasal drawl, not affectedly in the least, but merely because that is the way of all the Hergesells.

Dr. Cornelius says it is very careless of them not to keep a shoe-horn in the cloak-room and displays proper sympathy with the mangled finger. “But now you really must not let me disturb you any longer,” he goes on. “*Auf wiedersehen!*” And he crosses the hall into the dining-room.

There are guests there too, drinking tea; the family table is pulled out. But the Professor goes at once to his own little upholstered corner with the electric light bulb above it—the nook where he usually drinks his tea. His wife is sitting there talking with Bert and two other young men, one of them Herzl, whom Cornelius knows and greets; the other a typical “*Wandervogel*” named Möller, a youth who obviously neither owns nor cares to own the correct evening dress of the middle classes (in fact, there is no such thing anymore), nor to ape the manners of a gentleman (and, in fact, there is

no such thing anymore either). He has a wilderness of hair, horn spectacles, and a long neck, and wears golf stockings and a belted blouse. His regular occupation, the Professor learns, is banking, but he is by way of being an amateur folk-lorist and collects folk-songs from all localities and in all languages. He sings them, too, and at Ingrid's command has brought his guitar; it is hanging in the dressing-room in an oilcloth case. Herzl, the actor, is small and slight, but he has a strong growth of black beard, as you can tell by the thick coat of powder on his cheeks. His eyes are larger than life, with a deep and melancholy glow. He has put on rouge besides the powder—those dull carmine highlights on the cheeks can be nothing but a cosmetic. “Queer,” thinks the Professor. “You would think a man would be one thing or the other—not melancholic and use face paint at the same time. It's a psychological contradiction. How can a melancholy man rouge? But here we have a perfect illustration of the abnormality of the artist soul-form. It can make possible a contradiction like this—perhaps it even consists in the contradiction. All very interesting—and no reason whatever for not being polite to him. Politeness is a primitive convention—and legitimate. . . . Do take some lemon, Herr Hofschauspieler!”

Court actors and court theatres—there are no such things any more, really. But Herzl relishes the sound of the title, notwithstanding he is a revolutionary artist. This must be another contradiction inherent in his soul-form; so, at least, the Professor assumes, and he is probably right. The flattery he is guilty of is a sort of atonement for his previous hard thoughts about the rouge.

“Thank you so much—it's really too good of you, sir,” says Herzl, quite embarrassed. He is so overcome that he almost stammers; only his perfect enunciation saves him. His whole bearing towards his hostess and the master of the house is exaggeratedly polite. It is almost as though he had a bad conscience in respect of his rouge; as though an inward compulsion had driven him to put it on, but now, seeing it through the Professor's eyes, he disapproves of it himself, and thinks, by an air of humility towards the whole of unrouged society, to mitigate its effect.

They drink their tea and chat: about Möller's folk-songs, about Basque folk-songs and Spanish folk-songs; from which they pass to the new production of *Don Carlos* at the Stadttheater, in which Herzl plays the title-role. He talks about his own rendering of the part and says he hopes his conception of the character has unity. They go on to criticize the rest of the cast, the setting, and the production as a whole; and Cornelius is struck, rather painfully, to find the conversation trending towards his own special province, back to Spain and the Counter-Reformation. He has done nothing at all to give it this turn, he is perfectly innocent, and hopes it does not look as though he had sought an occasion to play the professor. He wonders, and falls silent, feeling relieved when the little folk come up to the table. Ellie and Snapper have on their blue velvet Sunday frocks; they are permitted to partake in the festivities up to bed-time. They look shy and large-eyed as they say how-do-you-do to the strangers and, under pressure, repeat their names and ages. Herr Möller does nothing but gaze at them solemnly, but Herzl is simply ravished. He rolls his eyes up to heaven and puts his hands over his mouth; he positively blesses them. It all, no doubt, comes from his heart, but he is so addicted to theatrical methods of making an impression and getting an effect that both words and behavior ring frightfully false. And even his enthusiasm for the little folk looks too much like part of his general craving to make up for the rouge on his cheeks.

The tea-table has meanwhile emptied of guests, and dancing is going on in the hall. The children run off, the Professor prepares to retire. “Go and enjoy yourselves,” he says to Möller and Herzl, who have sprung from their chairs as he rises from his. They shake hands and he withdraws into his study, his peaceful kingdom, where he lets down the blinds, turns on the desk lamp, and sits down to his work.

It is work which can be done, if necessary, under disturbed conditions: nothing but a few letters and a few notes. Of course, Cornelius's mind wanders. Vague impressions float through it: Herr

Hergesell's refractory pumps, the high pipe in that plump body of the Plaichinger female. As he writes, or leans back in his chair and stares into space, his thoughts go back to Herr Möller's collection of Basque folk-songs, to Herzl's posings and humility, to "his" Carlos and the court of Philip II. There is something strange, he thinks, about conversations. They are so ductile, they will flow of their own accord in the direction of one's dominating interest. Often and often he has seen this happen. And while he is thinking, he is listening to the sounds next door—rather subdued, he finds them. He hears only voices, no sound of footsteps. The dancers do not glide or circle round the room; they merely walk about over the carpet, which does not hamper their movements in the least. Their way of holding each other is quite different and strange, and they move to the strains of the gramophone, to the weird music of the new world. He concentrates on the music and makes out that it is a jazz-band record, with various percussion instruments and the clack and clatter of castanets, which, however, are not even faintly suggestive of Spain, but merely jazz like the rest. No, not Spain. . . . His thoughts are back at their old round.

Half an hour goes by. It occurs to him it would be no more than friendly to go and contribute a box of cigarettes to the festivities next door. Too bad to ask the young people to smoke their own—though they have probably never thought of it. He goes into the empty dining-room and takes a box from his supply in the cupboard: not the best ones, nor yet the brand he himself prefers, but a certain long, thin kind he is not averse to getting rid of—after all, they are nothing but youngsters. He takes the box into the hall, holds it up with a smile, and deposits it on the mantel-shelf. After which he gives a look round and returns to his own room.

There comes a lull in dance and music. The guests stand about the room in groups or round the table at the window or are seated in a circle by the fireplace. Even the built-in stairs, with their worn velvet carpet, are crowded with young folk as in an amphitheatre: Max Hergesell is there, leaning back with one elbow on the step above and gesticulating with his free hand as he talks to the shrill, voluptuous Plaichinger. The floor of the hall is nearly empty, save just in the centre: there, directly beneath the chandelier, the two little ones in their blue velvet frocks clutch each other in an awkward embrace and twirl silently round and round, oblivious of all else. Cornelius, as he passes, strokes their hair, with a friendly word; it does not distract them from their small solemn preoccupation. But at his own door he turns to glance round and sees young Hergesell push himself off the stair by his elbow—probably because he noticed the Professor. He comes down into the arena, takes Ellie out of her brother's arms, and dances with her himself. It looks very comic, without the music, and he crouches down just as Cornelius does when he goes walking with the four gentlemen, holding the fluttered Ellie as though she were grown up and taking little "shimmying" steps. Everybody watches with huge enjoyment, the gramophone is put on again, dancing becomes general. The Professor stands and looks, with his hand on the door-knob. He nods and laughs; when he finally shuts himself into his study the mechanical smile still lingers on his lips.

Again he turns over pages by his desk lamp, takes notes, attends to a few simple matters. After a while he notices that the guests have forsaken the entrance ball for his wife's drawingroom, into which there is a door from his own study as well. He hears their voices and the sounds of a guitar being tuned. Herr Möller, it seems, is to sing—and does so. He twangs the strings of his instrument and sings in a powerful bass a ballad in a strange tongue, possibly Swedish. The Professor does not succeed in identifying it, though he listens attentively to the end, after which there is great applause. The sound is deadened by the portière that hangs over the dividing door. The young bankclerk begins another song. Cornelius goes softly in.

It is half-dark in the drawing-room; the only light is from the shaded standard lamp, beneath which Möller sits, on the divan, with his legs crossed, picking his strings. His audience is grouped easily about; as there are not enough seats, some stand, and more, among them many young ladies,

are simply sitting on the floor with their hands clasped round their knees or even with their legs stretched out before them. Hergesell sits thus, in his dinner-jacket, next the piano, with Fräulein Plaichinger beside him. Frau Cornelius is holding both children on her lap as she sits in her easy-chair opposite the singer. Snapper, the Bæotian, begins to talk loud and clear in the middle of the song and has to be intimidated with hushings and finger-shakings. Never, never would Ellie allow herself to be guilty of such conduct. She sits there daintily erect and still on her mother's knee. The Professor tries to catch her eye and exchange a private signal with his little girl; but she does not see him. Neither does she seem to be looking at the singer. Her gaze is directed lower down.

Möller sings the “joli tambour”:

“Sire, mon roi, donnez-moi votre fille—”

They are all enchanted. “How good!” Hergesell is heard to say, in the odd, nasally condescending Hergesell tone. The next one is a beggar ballad, to a tune composed by young Möller himself; it elicits a storm of applause:

Gypsy lassie a-goin' to the fair,

Huzza!

Gypsy laddie a-goin' to be there—

Huzza, diddlety umpty dido!

Laughter and high spirits, sheer reckless hilarity, reigns after this jovial ballad. “Frightfully good!” Hergesell comments again, as before. Follows another popular song, this time a Hungarian one; Möller sings it in its own outlandish tongue, and most effectively. The Professor applauds with ostentation. It warms his heart and does him good, this outcropping of artistic, historic, and cultural elements all amongst the shimmying. He goes up to young Möller and congratulates him, talks about the songs and their sources, and Möller promises to lend him a certain annotated book of folk-songs. Cornelius is the more cordial because all the time, as fathers do, he has been comparing the parts and achievements of this young stranger with those of his own son, and being gnawed by envy and chagrin. This young Möller, he is thinking, is a capable bank-clerk (though about Möller's capacity he knows nothing whatever) and has this special gift besides, which must have taken talent and energy to cultivate. “And here is my poor Bert, who knows nothing and can do nothing and thinks of nothing except playing the clown, without even talent for that!” He tries to be just; he tells himself that, after all, Bert has innate refinement; that probably there is a good deal more to him than there is to the successful Moller; that perhaps he has even something of the poet in him, and his dancing and table-waiting are due to mere boyish folly and the distraught times. But paternal envy and pessimism win the upper hand; when Möller begins another song, Dr. Cornelius goes back to his room: He works as before, with divided attention, at this and that, while it gets on for seven o'clock. Then he remembers a letter he may just as well write, a short letter and not very important, but letter-writing is wonderful for the way it takes up the time, and it is almost half past when he has finished. At half past eight the Italian salad will be served; so now is the prescribed moment for the Professor to go out into the wintry darkness to post his letters and take his daily quantum of fresh air and exercise. They are dancing again, and he will have to pass through the hall to get his hat and coat; but they are used to him now, he need not stop and beg them not to be disturbed. He lays away his papers, takes up the letters he has written, and goes out. But he sees his wife sitting near the door of his room and pauses a little by her easy-chair.

She is watching the dancing. Now and then the big folk or some of their guests stop to speak to her; the party is at its height, and there are more onlookers than these two: blue-faced Ann is standing at the bottom of the stairs, in all the dignity of her limitations. She is waiting for the children, who simply cannot get their fill of these unwonted festivities, and watching over Snapper, lest his all too rich blood be churned to the danger point by too much twirling round. And not only the nursery but

the kitchen takes an interest: Xaver and the two ladies Hinterhofer are standing by the pantry door looking on with relish. Fräulein Walburga, the elder of the two sunken sisters (the culinary section—she objects to being called a cook), is a whimsical, good-natured sort, brown-eyed, wearing glasses with thick circular lenses; the nose-piece is wound with a bit of rag to keep it from pressing on her nose. Fräulein Cecilia is younger, though not so precisely young either. Her bearing is as self-assertive as usual, this being her way of sustaining her dignity as a former member of the middle class. For Fräulein Cecilia feels acutely her descent into the ranks of domestic service. She positively declines to wear a cap or other badge of servitude, and her hardest trial is on the Wednesday evening when she has to serve the dinner while Xaver has his afternoon out. She hands the dishes with averted face and elevated nose—a fallen queen; and so distressing is it to behold her degradation that one evening when the little folk happened to be at table and saw her they both with one accord burst into tears. Such anguish is unknown to young Xaver. He enjoys serving and does it with an ease born of practice as well as talent, for he was once a “piccolo.” But otherwise he is a thorough-paced good-for-nothing and windbag—with quite distinct traits of character of his own, as his long-suffering employers are always ready to concede, but perfectly impossible and a bag of wind for all that. One must just take him as he is, they think, and not expect figs from thistles. He is the child and product of the disrupted times, a perfect specimen of his generation, follower of the revolution, Bolshevik sympathizer. The Professor's name for him is the “minuteman,” because he is always to be counted on in any sudden crisis, if only it address his sense of humour or love of novelty, and will display therein amazing readiness and resource. But he utterly lacks a sense of duty and can as little be trained to the performance of the daily round and common task as some kinds of dog can be taught to jump over a stick. It goes so plainly against the grain that criticism is disarmed. One becomes resigned. On grounds that appealed to him as unusual and amusing he would be ready to turn out of his bed at any hour of the night. But he simply cannot get up before eight in the morning, he cannot do it, he will not jump over the stick. Yet all day long the evidence of this free and untrammelled existence, the sound of his mouth-organ, his joyous whistle, or his raucous but expressive voice lifted in song, rises to the hearing of the world above-stairs; and the smoke of his cigarettes fills the pantry. While the Hinterhofer ladies work he stands and looks on. Of a morning while the Professor is breakfasting, he tears the leaf off the study calendar—but does not lift a finger to dust the room. Dr. Cornelius has often told him to leave the calendar alone, for he tends to tear off two leaves at a time and thus to add to the general confusion. But young Xaver appears to find joy in this activity, and will not be deprived of it.

Again, he is fond of children, a winning trait. He will throw himself into games with the little folk in the garden, make and mend their toys with great ingenuity, even read aloud from their books—and very droll it sounds in his thick-lipped pronunciation. With his whole soul he loves the cinema; after an evening spent there he inclines to melancholy and yearning and talking to himself. Vague hopes stir in him that some day he may make his fortune in that gay world and belong to it by rights—hopes based on his shock of hair and his physical agility and daring. He likes to climb the ash tree in the front garden, mounting branch by branch to the very top and frightening everybody to death who sees him. Once there he lights a cigarette and smokes it as he sways to and fro, keeping a lookout for a cinema director who might chance to come along and engage him.

If he changed his striped jacket for mufti, he might easily dance with the others and no one would notice the difference. For the big folk's friends are rather anomalous in their clothing: evening dress is worn by a few, but it is by no means the rule. There is quite a sprinkling of guests, both male and female, in the same general style as Möller the ballad-singer. The Professor is familiar with the circumstances of most of this young generation he is watching as he stands beside his wife's chair; he has heard them spoken of by name. They are students at the high school or at the School of Applied

Art; they lead, at least the masculine portion, that precarious and scrambling existence which is purely the product of the time. There is a tall, pale, spindling youth, the son of a dentist, who lives by speculation. From all the Professor hears, he is a perfect Aladdin. He keeps a car, treats his friends to champagne suppers, and showers presents upon them on every occasion, costly little trifles in mother-of-pearl and gold. So today he has brought gifts to the young givers of the feast: for Bert a gold lead-pencil, and for Ingrid a pair of earrings of barbaric size, great gold circlets that fortunately do not have to go through the little ear-lobe, but are fastened over it by means of a clip. The big folk come laughing to their parents to display these trophies; and the parents shake their heads even while they admire—Aladdin bowing over and over from afar.

The young people appear to be absorbed in their dancing—if the performance they are carrying out with so much still concentration can be called dancing. They stride across the carpet, slowly, according to some unfathomable prescript, strangely embraced; in the newest attitude, tummy advanced and shoulders high, wagging the hips. They do not get tired, because nobody could. There is no such thing as heightened colour or heaving bosoms. Two girls may dance together or two young men—it is all the same. They move to the exotic strains of the gramophone, played with the loudest needles to procure the maximum of sound: shimmies, foxtrots, one-steps, double foxes, African shimmies, Java dances, and Creole polkas, the wild musky melodies follow one another, now furious, now languishing, a monotonous Negro programme in unfamiliar rhythm, to a clacking, clashing, and strumming orchestral accompaniment.

“What is that record?” Cornelius inquires of Ingrid, as she passes him by in the arms of the pale young speculator, with reference to the piece then playing, whose alternate languors and furies he finds comparatively pleasing and showing a certain resourcefulness in detail.

“*Prince of Pappenheim*: ‘Console thee, dearest child,’” she answers, and smiles pleasantly back at him with her white teeth.

The cigarette smoke wreathes beneath the chandelier. The air is blue with a festal haze compact of sweet and thrilling ingredients that stir the blood with memories of green-sick pains and are particularly poignant to those whose youth—like the Professor's own—has been over-sensitive. . . . The little folk are still on the floor. They are allowed to stay up until eight, so great is their delight in the party. The guests have got used to their presence; in their own way, they have their place in the doings of the evening. They have separated, anyhow: Snapper revolves all alone in the middle of the carpet, in his little blue velvet smock, while Ellie is running after one of the dancing couples, trying to hold the man fast by his coat. It is Max Hergesell and Fräulein Plaichinger. They dance well, it is a pleasure to watch them. One has to admit that these mad modern dances, when the right people dance them, are not so bad after all—they have something quite taking. Young Hergesell is a capital leader, dances according to rule, yet with individuality. So it looks. With what aplomb can he walk backwards—when space permits! And he knows how to be graceful standing still in a crowd. And his partner supports him well, being unsuspectedly lithe and buoyant, as fat people often are. They look at each other, they are talking, paying no heed to Ellie, though others are smiling to see the child's persistence. Dr. Cornelius tries to catch up his little sweetheart as she passes and draw her to him. But Ellie eludes him, almost peevishly; her dear Abel is nothing to her now. She braces her little arms against his chest and turns her face away with a persecuted look. Then escapes to follow her fancy once more.

The Professor feels an involuntary twinge. Uppermost in his heart is hatred for this party, with its power to intoxicate and estrange his darling child. His love for her—that not quite disinterested, not quite unexceptionable love of his—is easily wounded. He wears a mechanical smile, but his eyes have clouded, and he stares fixedly at a point in the carpet, between the dancers' feet.

“The children ought to go to bed,” he tells his wife. But she pleads for another quarter of an hour; she has promised already, and they do love it so! He smiles again and shakes his head, stands so a moment and then goes across to the cloak-room, which is full of coats and hats and scarves and overshoes. He has trouble in rummaging out his own coat, and Max Hergesell comes out of the hall, wiping his brow.

“Going out, sir?” he asks, in Hergesellian accents, dutifully helping the older man on with his coat. “Silly business this, with my pumps,” he says. “They pinch like hell. The brutes are simply too tight for me, quite apart from the bad leather. They press just here on the ball of my great toe”—he stands on one foot and holds the other in his hand—“it's simply unbearable. There's nothing for it but to take them off; my brogues will have to do the business. . . . Oh, let me help you, sir.”

“Thanks,” says Cornelius. “Don't trouble. Get rid of your own tormentors. . . . Oh, thanks very much!” For Hergesell has gone on one knee to snap the fasteners of his snow-boots.

Once more the Professor expresses his gratitude; he is pleased and touched by so much sincere respect and youthful readiness to serve. “Go and enjoy yourself,” he counsels. “Change your shoes and make up for what you have been suffering. Nobody can dance in shoes that pinch. Good-bye, I must be off to get a breath of fresh air.”

“I'm going to dance with Ellie now,” calls Hergesell after him. “She'll be a first-rate dancer when she grows up, and that I'll swear to.”

“Think so?” Cornelius answers, already half out. “Well, you are a connoisseur, I'm sure. Don't get curvature of the spine with stooping.”

He nods again and goes. “Fine lad,” he thinks as he shuts the door. “Student of engineering. Knows what he's bound for, got a good clear head, and so well set up and pleasant too.” And again paternal envy rises as he compares his poor Bert's status with this young man's, which he puts in the rosiest light that his son's may look the darker. Thus he sets out on his evening walk.

He goes up the avenue, crosses the bridge, and walks along the bank on the other side as far as the next bridge but one. The air is wet and cold, with a little snow now and then. He turns up his coat-collar and slips the crook of his cane over the arm behind his back. Now and then he ventilates his lungs with a long deep breath of the night air. As usual when he walks, his mind reverts to his professional preoccupations, he thinks about his lectures and the things he means to say tomorrow about Philip's struggle against the Germanic revolution, things steeped in melancholy and penetratingly just. Above all just, he thinks. For in one's dealings with the young it behooves one to display the scientific spirit, to exhibit the principles of enlightenment not only for purposes of mental discipline, but on the human and individual side, in order not to wound them or indirectly offend their political sensibilities; particularly in these days, when there is so much tinder in the air, opinions are so frightfully split up and chaotic, and you may so easily incur attacks from one party or the other, or even give rise to scandal, by taking sides on a point of history. “And taking sides is unhistoric anyhow,” so he muses. “Only justice, only impartiality is historic.” And could not, properly considered, be otherwise. . . . For justice can have nothing of youthful fire and blithe, fresh, loyal conviction. It is by nature melancholy. And, being so, has secret affinity with the lost cause and the forlorn hope rather than with the fresh and blithe and loyal—perhaps this affinity is its very essence and without it it would not exist at all! . . . “And is there then no such thing as justice?” the Professor asks himself, and ponders the question so deeply that he absently posts his letters in the next box and turns round to go home. This thought of his is unsettling and disturbing to the scientific mind—but is it not after all itself scientific, psychological, conscientious, and therefore to be accepted without prejudice, no matter how upsetting? In the midst of which musings Dr. Cornelius finds himself back at his own door.

On the outer threshold stands Xaver, and seems to be looking for him.

“Herr Professor,” says Xaver, tossing back his hair, “go upstairs to Ellie straight off. She's in a bad way.”

“What's the matter?” asks Cornelius in alarm. “Is she ill?”

“No-o, not to say ill,” answers Xaver. “She's just in a bad way and crying fit to bust her little heart. It's along o' that chap with the shirt-front that danced with her—Herr Hergesell. She couldn't be got to go upstairs peaceably, not at no price at all, and she's b'en crying bucketfuls.”

“Nonsense,” says the Professor, who has entered and is tossing off his things in the cloak-room. He says no more; opens the glass door and without a glance at the guests turns swiftly to the stairs. Takes them two at a time, crosses the upper hall and the small room leading into the nursery. Xaver follows at his heels, but stops at the nursery door.

A bright light still burns within, showing the gay frieze that runs all round the room, the large row of shelves heaped with a confusion of toys, the rocking-horse on his swaying platform, with red-varnished nostrils and raised hoofs. On the linoleum lie other toys—building blocks, railway trains, a little trumpet. The two white cribs stand not far apart, Ellie's in the window corner, Snapper's out in the room.

Snapper is asleep. He has said his prayers in loud, ringing tones, prompted by Nurse, and gone off at once into vehement, profound, and rosy slumber—from which a cannon-ball fired at close range could not rouse him. He lies with both fists flung back on the pillows on either side of the tousled head with its funny crooked little slumber-tossed wig.

A circle of females surrounds Ellie's bed: not only blue-faced Ann is there, but the Hinterhofer ladies too, talking to each other and to her. They make way as the Professor comes up and reveal the child sitting all pale among her pillows, sobbing and weeping more bitterly than he has ever seen her sob and weep in her life. Her lovely little hands lie on the coverlet in front of her, the nightgown with its narrow lace border has slipped down from her shoulder—such a thin, birdlike little shoulder—and the sweet head Cornelius loves so well, set on the neck like a flower on its stalk, her head is on one side, with the eyes rolled up to the corner between wall and ceiling above her head. For there she seems to envisage the anguish of her heart and even to nod to it—either on purpose or because her head wobbles as her body is shaken with the violence of her sobs. Her eyes rain down tears. The bow-shaped lips are parted, like a little *mater dolorosa's*, and from them issue long, low wails that in nothing resemble the unnecessary and exasperating shrieks of a naughty child, but rise from the deep extremity of her heart and wake in the Professor's own a sympathy that is well-nigh intolerable. He has never seen his darling so before. His feelings find immediate vent in an attack on the ladies Hinterhofer.

“What about the supper?” he asks sharply. “There must be a great deal to do. Is my wife being left to do it alone?”

For the acute sensibilities of the former middle class this is quite enough. The ladies withdraw in righteous indignation, and Xaver Kleingutl jeers at them as they pass out. Having been born to low life instead of achieving it, he never loses a chance to mock at their fallen state.

“Childie, childie,” murmurs Cornelius, and sitting down by the crib enfolds the anguished Ellie in his arms. “What is the trouble with my darling?”

She bedews his face with her tears.

“Abel . . . Abel . . .” she stammers between sobs. “Why—isn't Max—my brother? Max ought to be—my brother!”

Alas, alas! What mischance is this? Is this what the party has wrought, with its fatal atmosphere? Cornelius glances helplessly up at blue-faced Ann standing there in all the dignity of her limitations with her hands before her on her apron. She purses up her mouth and makes a long face. “It's pretty young,” she says, “for the female instincts to be showing up.”

“Hold your tongue,” snaps Cornelius, in his agony. He has this much to be thankful for, that Ellie does not turn from him now; she does not push him away as she did downstairs, but clings to him in her need, while she reiterates her absurd, bewildered prayer that Max might be her brother, or with a fresh burst of desire demands to be taken downstairs so that he can dance with her again. But Max, of course, is dancing with Fraulein Plaichinger, that behemoth who is his rightful partner and has every claim upon him; whereas Ellie—never, thinks the Professor, his heart torn with the violence of his pity, never has she looked so tiny and birdlike as now, when she nestles to him shaken with sobs and all unaware of what is happening in her little soul. No, she does not know. She does not comprehend that her suffering is on account of Fräulein Plaichinger, fat, overgrown, and utterly within her rights in dancing with Max Hergesell, whereas Ellie may only do it once, by way of a joke, although she is incomparably the more charming of the two. Yet it would be quite mad to reproach young Hergesell with the state of affairs or to make fantastic demands upon him. No, Ellie's suffering is without help or healing and must be covered up. Yet just as it is without understanding, so it is also without restraint—and that is what makes it so horribly painful. Xavier and blue-faced Ann do not feel this pain, it does not affect them—either because of native callousness or because they accept it as the way of nature. But the Professor's fatherly heart is quite torn by it, and by a distressful horror of this passion, so hopeless and so absurd.

Of no avail to hold forth to poor Ellie on the subject of the perfectly good little brother she already has. She only casts a distraught and scornful glance over at the other crib, where Snapper lies vehemently slumbering, and with fresh tears calls again for Max. Of no avail either the promise of a long, long walk tomorrow, all five gentlemen, round and round the dining room table; or a dramatic description of the thrilling cushion games they will play. No, she will listen to none of all this, nor to lying down and going to sleep. She will not sleep, she will sit bolt upright and suffer. . . . But on a sudden they stop and listen, Abel and Ellie; listen to something miraculous that is coming to pass, that is approaching by strides,—two strides, to the nursery door, that now overwhelmingly appears....

It is Xavier's work, not a doubt of that. He has not remained by the door where he stood to gloat over the ejection of the Hinterhofers. No, he has bestirred himself, taken a notion; likewise steps to carry it out. Downstairs he has gone, twitched Herr Hergesell's sleeve, and made a thick-lipped request. So here they both are. Xavier, having done his part, remains by the door; but Max Hergesell comes up to Ellie's crib; in his dinner-jacket, with his sketchy side-whisker and charming black eyes; obviously quite pleased with his role of swan knight and fairy prince, as one who should say: “See, here am I, now all losses are restored and sorrows end!”

Cornelius is almost as much overcome as Ellie herself.

“Just look,” he says feebly, “look who's here. This is uncommonly good of you, Herr Hergesell.”

“Not a bit of it,” says Hergesell. “Why shouldn't I come to say good-night to my fair partner?”

And he approaches the bars of the crib, behind which Ellie sits struck mute. She smiles blissfully through her tears. A funny, high little note that is half a sigh of relief comes from her lips, then she looks dumbly up at her swan knight with her goldenbrown eyes—tear-swollen though they are, so much more beautiful than the fat Plaichinger's. She does not put up her arms. Her joy, like her grief, is without understanding; but she does not do that. The lovely little hands lie quiet on the coverlet, and Max Hergesell stands with his arms leaning over the rail as on a balcony.

“And now,” he says smartly, “she need not 'sit the livelong night and weep upon her bed'!” He looks at the Professor to make sure he is receiving due credit for the quotation. “Ha ha!” he laughs, “she's beginning young. 'Console thee, dearest child!' Never mind, you're all right! Just as you are you'll be wonderful! You've only got to grow up. . . . And you'll lie down and go to sleep like a good girl, now I've come to say good-night? And not cry any more, little Lorelei?”

Ellie looks up at him, transfigured. One birdlike shoulder is bare; the Professor draws the lace-trimmed nighty over it. There comes into his mind a sentimental story he once read about a dying child who longs to see a clown he had once, with unforgettable ecstasy, beheld in a circus. And they bring the clown to the bedside marvelously arrayed, embroidered before and behind with silver butterflies; and the child dies happy. Max Hergesell is not embroidered, and Ellie, thank God, is not going to die, she has only been “in a bad way.” But, after all, the effect is the same. Young Hergesell leans over the bars of the crib and rattles on, more for the father's ear than the child's, but Ellie does not know that—and the father's feelings towards him are a most singular mixture of thankfulness, embarrassment, and hatred.

“Good night, little Lorelei,” says Hergesell, and gives her his hand through the bars. Her pretty, soft, white little hand is swallowed up in the grasp of his big, strong, red one. “Sleep well,” he says, “and sweet dreams! But don't dream about me—God forbid! Not at your age—ha ha!” And then the fairy clown's visit is at an end. Cornelius accompanies him to the door. “No, no, positively, no thanks called for, don't mention it,” he large-heartedly protests; and Xaver goes downstairs with him, to help serve the Italian salad.

But Dr. Cornelius returns to Ellie, who is now lying down, with her cheek pressed into her flat little pillow.

“Well, wasn't that lovely?” he says as he smoothes the covers. She nods, with one last little sob. For a quarter of an hour he sits beside her and watches while she falls asleep in her turn, beside the little brother who found the right way so much earlier than she. Her silky brown hair takes the enchanting fall it always does when she sleeps; deep, deep lie the lashes over the eyes that late so abundantly poured forth their sorrow; the angelic mouth with its bowed upper lip is peacefully relaxed and a little open. Only now and then comes a belated catch in her slow breathing.

And her small hands, like pink and white flowers, lie so quietly, one on the coverlet, the other on the pillow by her face. Dr. Cornelius, gazing, feels his heart melt with tenderness as with strong wine.

“How good,” he thinks, “that she breathes in oblivion with every breath she draws! That in childhood each night is a deep wide gulf between one day and the next. Tomorrow, beyond all doubt, young Hergesell will be a pale shadow, powerless to darken her little heart. Tomorrow, forgetful of all but present joy, she will walk with Abel and Snapper, all five gentlemen, round and round the table, will play the ever-thrilling cushion game.”

Heaven be praised for that!