



**The Vampire**  
Neruda, Jan

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**About Neruda:**

Jan Nepomuk Neruda (July 9, 1834 – August 22, 1891) was a Czech journalist, writer and poet, one of the most prominent representatives of Czech Realism and a member of "the May school". Jan Neruda was born in Prague, Bohemia, son of a small grocer who lived in the Malá Strana (Lesser Quarter) district of Prague. After studying philosophy and philology, he worked as a teacher until 1860, when he became a freelance journalist and writer. Neruda never married but had a close relationship to the writer Karolína Světlá. In his work Neruda promoted the idea of rebirth of Czech patriotism. He participated in all the central cultural and political struggles of his generation, and gained a reputation as a sensitive critic. Neruda became, with Vítězslav Hálek, the most prominent representative of the new literary trends. Neruda was known for his satirical depiction of the petty bourgeois of Prague. His most popular prose work is "Povídky malostranské" (1877, Tales of the Little Quarter), a collection of short stories, which was translated into English in 1957 by the novelist and mystery writer Ellis Peters. Neruda's stories take the reader to the Lesser Quarter, to its streets and yards, shops, churches, houses, and restaurants. He died in 1891 and was interred in the Vyšehrad cemetery in Prague. After his death, one of the streets in Little Quarter (Ostruhová Street well known from his books), now Nerudova ulice (Neruda Street), was named after him. The Chilean poet Neftalí Ricardo Reyes Basoalto (Pablo Neruda), Nobel Prize in Literature 1971, took his pseudonym after Jan Neruda.

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The excursion steamer brought us from Constantinople to the shore of the island of Prinkipo and we disembarked. The number of passengers was not large. There was one Polish family, a father, a mother, a daughter and her bridegroom, and then we two. Oh, yes, I must not forget that when we were already on the wooden bridge which crosses the Golden Horn to Constantinople, a Greek, a rather youthful man, joined us. He was probably an artist, judging by the portfolio he carried under his arm. Long black locks floated to his shoulders, his face was pale, and his black eyes were deeply set in their sockets. From the first moment he interested me, especially for his obligingness and for his knowledge of local conditions. But he talked too much, and I then turned away from him.

All the more agreeable was the Polish family. The father and mother were good-natured, fine people, the lover a handsome young fellow, of direct and refined manners. They had come to Prinkipo to spend the summer months for the sake of the daughter, who was slightly ailing. The beautiful pale girl was either just recovering from a severe illness or else a serious disease was just fastening its hold upon her. She leaned upon her lover when she walked and very often sat down to rest, while a frequent dry little cough interrupted her whispers. Whenever she coughed, her escort would considerably pause in their walk. He always cast upon her a glance of sympathetic suffering and she would look back at him as if she would say: "It is nothing. I am happy!" They believed in health and happiness.

On the recommendation of the Greek, who departed from us immediately at the pier, the family secured quarters in the hotel on the hill. The hotel-keeper was a Frenchman and his entire building was equipped comfortably and artistically, according to the French style.

We breakfasted together and when the noon heat had abated somewhat we all betook ourselves to the heights, where in the grove of Siberian stone-pines we could refresh ourselves with the view. Hardly had we found a suitable spot and settled ourselves when the Greek appeared again. He greeted us lightly, looked about and seated himself only a few steps from us. He opened his portfolio and began to sketch.

"I think he purposely sits with his back to the rocks so that we can't look at his sketch," I said.

"We don't have to," said the young Pole. "We have enough before us to look at." After a while he added, "It seems to me he's sketching us in as a sort of background. Well—let him!"

We truly did have enough to gaze at. There is not a more beautiful or more happy corner in the world than that very Prinkipo! The political

martyr, Irene, contemporary of Charles the Great, lived there for a month as an exile. If I could live a month of my life there I would be happy for the memory of it for the rest of my days! I shall never forget even that one day spent at Prinkipo.

The air was as clear as a diamond, so soft, so caressing, that one's whole soul swung out upon it into the distance. At the right beyond the sea projected the brown Asiatic summits; to the left in the distance purpled the steep coasts of Europe. The neighboring Chalki, one of the nine islands of the "Prince's Archipelago," rose with its cypress forests into the peaceful heights like a sorrowful dream, crowned by a great structure—an asylum for those whose minds are sick.

The Sea of Marmora was but slightly ruffled and played in all colors like a sparkling opal. In the distance the sea was as white as milk, then rosy, between the two islands a glowing orange and below us it was beautifully greenish blue, like a transparent sapphire. It was resplendent in its own beauty. Nowhere were there any large ships—only two small craft flying the English flag sped along the shore. One was a steamboat as big as a watchman's booth, the second had about twelve oarsmen, and when their oars rose simultaneously molten silver dripped from them. Trustful dolphins darted in and out among them and dove with long, arching flights above the surface of the water. Through the blue heavens now and then calm eagles winged their way, measuring the space between two continents.

The entire slope below us was covered with blossoming roses whose fragrance filled the air. From the coffee-house near the sea music was carried up to us through the clear air, hushed somewhat by the distance.

The effect was enchanting. We all sat silent and steeped our souls completely in the picture of paradise. The young Polish girl lay on the grass with her head supported on the bosom of her lover. The pale oval of her delicate face was slightly tinged with soft color, and from her blue eyes tears suddenly gushed forth. The lover understood, bent down and kissed tear after tear. Her mother also was moved to tears, and I—even I—felt a strange twinge.

"Here mind and body both must get well," whispered the girl. "How happy a land this is!"

"God knows I haven't any enemies, but if I had I would forgive them here!" said the father in a trembling voice.

And again we became silent. We were all in such a wonderful mood—so unspeakably sweet it all was! Each felt for himself a whole world of happiness and each one would have shared his happiness with

the whole world. All felt the same—and so no one disturbed another. We had scarcely even noticed the Greek, after an hour or so, had arisen, folded his portfolio and with a slight nod had taken his departure. We remained.

Finally after several hours, when the distance was becoming over-spread with a darker violet, so magically beautiful in the south, the mother reminded us it was time to depart. We arose and walked down towards the hotel with the easy, elastic steps that characterize carefree children. We sat down in the hotel under the handsome veranda.

Hardly had we been seated when we heard below the sounds of quarreling and oaths. Our Greek was wrangling the hotel-keeper, and for the entertainment of it we listened.

The amusement did not last long. "If I didn't have other guests," growled the hotel-keeper, and ascended the steps towards us.

"I beg you to tell me, sir," asked the young Pole of the approaching hotel-keeper, "who is that gentleman? What's his name?"

"Eh—who knows what the fellow's name is?" grumbled the hotel-keeper, and he gazed venomously downwards. "We call him the Vampire."

"An artist?"

"Fine trade! He sketches only corpses. Just as soon as someone in Constantinople or here in the neighborhood dies, that very day he has a picture of the dead one completed. That fellow paints them beforehand—and he never makes a mistake—just like a vulture!"

The old Polish woman shrieked affrightedly. In her arms lay her daughter pale as chalk. She had fainted.

In one bound the lover had leaped down the steps. With one hand he seized the Greek and with the other reached for the portfolio.

We ran down after him. Both men were rolling in the sand. The contents of the portfolio were scattered all about. On one sheet, sketched with a crayon, was the head of the young Polish girl, her eyes closed and a wreath of myrtle on her brow.

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Carmilla, *Joseph Sheridan Le Fanu*

"Carmilla" is a Gothic novella by Joseph Sheridan Le Fanu. First published in 1872, it tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. "Carmilla" predates Bram Stoker's *Dracula* by 25 years and has been adapted many times for cinema.

The Empty House and Other Ghost Stories, *Algernon Blackwood*

*Dracula*, *Bram Stoker*

*Dracula* is an 1897 novel by Irish author Bram Stoker, featuring as its primary antagonist the vampire Count Dracula.

*Dracula* has been attributed to many literary genres including vampire literature, horror fiction, the gothic novel and invasion literature. Structurally it is an epistolary novel, that is, told as a series of diary entries and letters. Literary critics have examined many themes in the novel, such as the role of women in Victorian culture, conventional and conservative sexuality, immigration, colonialism, postcolonialism and folklore. Although Stoker did not invent the vampire, the novel's influence on the popularity of vampires has been singularly responsible for many theatrical and film interpretations throughout the 20th and 21st centuries.

Timon of Athens, *William Shakespeare*

The Life of Timon of Athens is a play by William Shakespeare about the legendary Athenian misanthrope Timon (and probably influenced by the eponymous philosopher, as well), generally regarded as one of his most obscure and difficult works. Originally grouped with the tragedies, it is generally considered such, but some scholars group it with the problem comedies. (From Wikipedia)

Crooken Sands, *Bram Stoker*

Adventure, *Jack London*

Located in the Solomon Islands, this devastating portrayal of copra plantation slavery has scholars arguing whether London was criticizing the racism of the colonialists or approving of it. (From <http://london.sonoma.edu/>)

Dracula's Guest, *Bram Stoker*



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