



Tarquin of Cheapside
Fitzgerald, Francis Scott

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About Fitzgerald:

Francis Scott Key Fitzgerald (September 24, 1896 – December 21, 1940) was an American Jazz Age author of novels and short stories. He is regarded as one of the greatest twentieth century writers. Fitzgerald was of the self-styled "Lost Generation," Americans born in the 1890s who came of age during World War I. He finished four novels, left a fifth unfinished, and wrote dozens of short stories that treat themes of youth, despair, and age.

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Chapter 1

Running footsteps—light, soft-soled shoes made of curious leathery cloth brought from Ceylon setting the pace; thick flowing boots, two pairs, dark blue and gilt, reflecting the moonlight in blunt gleams and splotches, following a stone's throw behind.

Soft Shoes flashes through a patch of moonlight, then darts into a blind labyrinth of alleys and becomes only an intermittent scuffle ahead somewhere in the enfolding darkness. In go Flowing Boots, with short swords lurching and long plumes awry, finding a breath to curse God and the black lanes of London.

Soft Shoes leaps a shadowy gate and crackles through a hedgerow. Flowing Boots leap the gate and crackles through the hedgerow—and there, startlingly, is the watch ahead—two murderous pikemen of ferocious cast of mouth acquired in Holland and the Spanish marches.

But there is no cry for help. The pursued does not fall panting at the feet of the watch, clutching a purse; neither do the pursuers raise a hue and cry. Soft Shoes goes by in a rush of swift air. The watch curse and hesitate, glance after the fugitive, and then spread their pikes grimly across the road and wait for Flowing Boots. Darkness, like a great hand, cuts off the even flow the moon.

The hand moves off the moon whose pale caress finds again the eaves and lintels, and the watch, wounded and tumbled in the dust. Up the street one of Flowing Boots leaves a black trail of spots until he binds himself, clumsily as he runs, with fine lace caught from his throat.

It was no affair for the watch: Satan was at large tonight and Satan seemed to be he who appeared dimly in front, heel over gate, knee over fence. Moreover, the adversary was obviously travelling near home or at least in that section of London consecrated to his coarser whims, for the street narrowed like a road in a picture and the houses bent over further and further, cooping in natural ambushes suitable for murder and its histrionic sister, sudden death.

Down long and sinuous lanes twisted the hunted and the harriers, always in and out of the moon in a perpetual queen's move over a checker-

board of glints and patches. Ahead, the quarry, minus his leather jerkin now and half blinded by drips of sweat, had taken to scanning his ground desperately on both sides. As a result he suddenly slowed short, and retracing his steps a bit scooted up an alley so dark that it seemed that here sun and moon had been in eclipse since the last glacier slipped roaring over the earth. Two hundred yards down he stopped and crammed himself into a niche in the wall where he huddled and panted silently, a grotesque god without bulk or outline in the gloom.

Flowing Boots, two pairs, drew near, came up, went by, halted twenty yards beyond him, and spoke in deep-lunged, scanty whispers:

"I was attune to that scuffle; it stopped."

"Within twenty paces."

"He's hid."

"Stay together now and we'll cut him up."

The voice faded into a low crunch of a boot, nor did Soft Shoes wait to hear more—he sprang in three leaps across the alley, where he bounded up, flapped for a moment on the top of the wall like a huge bird, and disappeared, gulped down by the hungry night at a mouthful.

Chapter 2

"He read at wine, he read in bed,
He read aloud, had he the breath,
His every thought was with the dead,
And so he read himself to death."

Any visitor to the old James the First graveyard near Peat's Hill may spell out this bit of doggerel, undoubtedly one of the worst recorded of an Elizabethan, on the tomb of Wessel Caster.

This death of his, says the antiquary, occurred when he was thirty-seven, but as this story is concerned with the night of a certain chase through darkness, we find him still alive, still reading. His eyes were somewhat dim, his stomach somewhat obvious—he was a mis-built man and indolent—oh, Heavens! But an era is an era, and in the reign of Elizabeth, by the grace of Luther, Queen of England, no man could help but catch the spirit of enthusiasm. Every loft in Cheapside published its *Magnum Folium* (or magazine)—of its new blank verse; the Cheapside Players would produce anything on sight as long as it "got away from those reactionary miracle plays," and the English Bible had run through seven "very large" printings in, as many months.

So Wessel Caxter (who in his youth had gone to sea) was now a reader of all on which he could lay his hands—he read manuscripts in holy friendship; he dined rotten poets; he loitered about the shops where the *Magna Folia* were printed, and he listened tolerantly while the young playwrights wrangled and bickered among themselves, and behind each other's backs made bitter and malicious charges of plagiarism or anything else they could think of.

To-night he had a book, a piece of work which, though inordinately versed, contained, he thought, some rather excellent political satire. "The Faerie Queene" by Edmund Spenser lay before him under the tremulous candle-light. He had ploughed through a canto; he was beginning another:

THE LEGEND OF BRITOMARTIS OR OF CHASTITY

It falls me here to write of Chastity.

The fayrest vertue, far above the rest... .

A sudden rush of feet on the stairs, a rusty swing-open of the thin door, and a man thrust himself into the room, a man without a jerkin, panting, sobbing, on the verge of collapse.

"Wessel," words choked him, "stick me away somewhere, love of Our Lady!"

Caxter rose, carefully closing his book, and bolted the door in some concern.

"I'm pursued," cried out Soft Shoes. "I vow there's two short-witted blades trying to make me into mincemeat and near succeeding. They saw me hop the back wall!"

"It would need," said Wessel, looking at him curiously, "several battalions armed with blunderbusses, and two or three Armadas, to keep you reasonably secure from the revenges of the world."

Soft Shoes smiled with satisfaction. His sobbing gasps were giving way to quick, precise breathing; his hunted air had faded to a faintly perturbed irony.

"I feel little surprise," continued Wessel.

"They were two such dreary apes."

"Making a total of three."

"Only two unless you stick me away. Man, man, come alive, they'll be on the stairs in a spark's age."

Wessel took a dismantled pike-staff from the corner, and raising it to the high ceiling, dislodged a rough trap-door opening into a garret above.

"There's no ladder."

He moved a bench under the trap, upon which Soft Shoes mounted, crouched, hesitated, crouched again, and then leaped amazingly upward. He caught at the edge of the aperture and swung back and forth, for a moment, shifting his hold; finally doubled up and disappeared into the darkness above. There was a scurry, a migration of rats, as the trap-door was replaced;... silence.

Wessel returned to his reading-table, opened to the Legend of Britomartis or of Chastity—and waited. Almost a minute later there was a scramble on the stairs and an intolerable hammering at the door. Wessel sighed and, picking up his candle, rose.

"Who's there?"

"Open the door!"

"Who's there?"

An aching blow frightened the frail wood, splintered it around the edge. Wessel opened it a scarce three inches, and held the candle high. His was to play the timorous, the super-respectable citizen, disgracefully disturbed.

"One small hour of the night for rest. Is that too much to ask from every brawler and—"

"Quiet, gossip! Have you seen a perspiring fellow?"

The shadows of two gallants fell in immense wavering outlines over the narrow stairs; by the light Wessel scrutinized them closely. Gentlemen, they were, hastily but richly dressed—one of them wounded severely in the hand, both radiating a sort of furious horror. Waving aside Wessel's ready miscomprehension, they pushed by him into the room and with their swords went through the business of poking carefully into all suspected dark spots in the room, further extending their search to Wessel's bedchamber.

"Is he hid here?" demanded the wounded man fiercely.

"Is who here?"

"Any man but you."

"Only two others that I know of."

For a second Wessel feared that he had been too damned funny, for the gallants made as though to prick him through.

"I heard a man on the stairs," he said hastily, "full five minutes ago, it was. He most certainly failed to come up."

He went on to explain his absorption in "The Faerie Queene" but, for the moment at least, his visitors, like the great saints, were anaesthetic to culture.

"What's been done?" inquired Wessel.

"Violence!" said the man with the wounded hand. Wessel noticed that his eyes were quite wild. "My own sister. Oh, Christ in heaven, give us this man!"

Wessel winced.

"Who is the man?"

"God's word! We know not even that. What's that trap up there?" he added suddenly.

"It's nailed down. It's not been used for years." He thought of the pole in the corner and quailed in his belly, but the utter despair of the two men dulled their astuteness.

"It would take a ladder for any one not a tumbler," said the wounded man listlessly.

His companion broke into hysterical laughter.

"A tumbler. Oh, a tumbler. Oh—"

Wessel stared at them in wonder.

"That appeals to my most tragic humor," cried the man, "that no one—oh, no one—could get up there but a tumbler."

The gallant with the wounded hand snapped his good fingers impatiently.

"We must go next door—and then on—"

Helplessly they went as two walking under a dark and storm-swept sky.

Wessel closed and bolted the door and stood a moment by it, frowning in pity.

A low-breathed "Ha!" made him look up. Soft Shoes had already raised the trap and was looking down into the room, his rather elfish face squeezed into a grimace, half of distaste, half of sardonic amusement.

"They take off their heads with their helmets," he remarked in a whisper, "but as for you and me, Wessel, we are two cunning men."

"Now you be cursed," cried Wessel vehemently. "I knew you for a dog, but when I hear even the half of a tale like this, I know you for such a dirty cur that I am minded to club your skull."

Soft Shoes stared at him, blinking.

"At all events," he replied finally, "I find dignity impossible in this position."

With this he let his body through the trap, hung for an instant, and dropped the seven feet to the floor.

"There was a rat considered my ear with the air of a gourmet," he continued, dusting his hands on his breeches. "I told him in the rat's peculiar idiom that I was deadly poison, so he took himself off."

"Let's hear of this night's lechery!" insisted Wessel angrily.

Soft Shoes touched his thumb to his nose and wiggled the fingers derisively at Wessel.

"Street gamin!" muttered Wessel.

"Have you any paper?" demanded Soft Shoes irrelevantly, and then rudely added, "or can you write?"

"Why should I give you paper?"

"You wanted to hear of the night's entertainment. So you shall, and you give me pen, ink, a sheaf of paper, and a room to myself."

Wessel hesitated.

"Get out!" he said finally.

"As you will. Yet you have missed a most intriguing story."

Wessel wavered—he was soft as taffy, that man—gave in. Soft Shoes went into the adjoining room with the begrudged writing materials and precisely closed the door. Wessel grunted and returned to "The Faerie Queene"; so silence came once more upon the house.

Chapter 3

Three o'clock went into four. The room paled, the dark outside was shot through with damp and chill, and Wessel, cupping his brain in his hands, bent low over his table, tracing through the pattern of knights and fairies and the harrowing distresses of many girls. There were dragons chortling along the narrow street outside; when the sleepy armorer's boy began his work at half-past five the heavy clink and clank of plate and linked mail swelled to the echo of a marching cavalcade.

A fog shut down at the first flare of dawn, and the room was grayish yellow at six when Wessel tiptoed to his cupboard bedchamber and pulled open the door. His guest turned on him a face pale as parchment in which two distraught eyes burned like great red letters. He had drawn a chair close to Wessel's *prie-dieu* which he was using as a desk; and on it was an amazing stack of closely written pages. With a long sigh Wessel withdrew and returned to his siren, calling himself fool for not claiming his bed here at dawn.

The dump of boots outside, the croaking of old beldames from attic to attic, the dull murmur of morning, unnerved him, and, dozing, he slumped in his chair, his brain, overladen with sound and color, working intolerably over the imagery that stacked it. In this restless dream of his he was one of a thousand groaning bodies crushed near the sun, a helpless bridge for the strong-eyed Apollo. The dream tore at him, scraped along his mind like a ragged knife. When a hot hand touched his shoulder, he awoke with what was nearly a scream to find the fog thick in the room and his guest, a gray ghost of misty stuff, beside him with a pile of paper in his hand.

"It should be a most intriguing tale, I believe, though it requires some going over. May I ask you to lock it away, and in God's name let me sleep?"

He waited for no answer, but thrust the pile at Wessel, and literally poured himself like stuff from a suddenly inverted bottle upon a couch in the corner, slept, with his breathing regular, but his brow wrinkled in a curious and somewhat uncanny manner.

Wessel yawned sleepily and, glancing at the scrawled, uncertain first page, he began reading aloud very softly:

The Rape of Lucrece

*"From the besieged Ardea all in post,
Borne by the trustless wings of false desire,
Lust-breathing Tarquin leaves the Roman host—"*

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Francis Scott Fitzgerald

The Jelly Bean

Originally published in the periodical *The Metropolitan*, this story was first published in book form in *Tales of the Jazz Age* in 1922.

"This is a Southern story, with the scene laid in the small Lily of Tarleton, Georgia. I have a profound affection for Tarleton, but somehow whenever I write a story about it I receive letters from all over the South denouncing me in no uncertain terms. "The Jelly-Bean," published in "The Metropolitan," drew its full share of these admonitory notes.

It was written under strange circumstances shortly after my first novel was published, and, moreover, it was the first story in which I had a collaborator. For, finding that I was unable to manage the crap-shooting episode, I turned it over to my wife, who, as a Southern girl, was presumably an expert on the technique and terminology of that great sectional pastime."

Francis Scott Fitzgerald

The Lees of Happiness

This short story was first published in the "Chicago Tribune," and first published in book form in *Tales of the Jazz Age* in 1922.

"Of this story I can say that it came to me in an irresistible form, crying to be written. It will be accused perhaps of being a mere piece of sentimentality, but, as I saw it, it was a great deal more. If, therefore, it lacks the ring of sincerity, or even, of tragedy, the fault rests not with the theme but with my handling of it.

It appeared in the "Chicago Tribune," and later obtained, I believe, the quadruple gold laurel leaf or some such encomium from one of the anthologists who at present swarm among us. The gentleman I refer to runs as a rule to stark melodramas with a volcano or the ghost of John Paul Jones in the role of Nemesis, melodramas carefully disguised by early paragraphs in Jamesian manner which hint dark and subtle complexities to follow. On this order: "The case of Shaw McPhee, curiously enough, had no hearing on the almost incredible attitude of Martin Sulo. This is parenthetical and, to at least three observers, whose names for the present I must conceal, it seems improbable, etc., etc., etc.," until the poor

rat of fiction is at last forced out into the open and the melodrama begins."

Francis Scott Fitzgerald

The Camel's Back

Originally published in the "Saturday Evening Post" in 1920, this story was first published in book form in *Tales of the Jazz Age* in 1922.

"I suppose that of all the stories I have ever written this one cost me the least travail and perhaps gave me the most amusement. As to the labor involved, it was written during one day in the city of New Orleans, with the express purpose of buying a platinum and diamond wrist watch which cost six hundred dollars. I began it at seven in the morning and finished it at two o'clock the same night. It was published in the "Saturday Evening Post" in 1920, and later included in the O. Henry Memorial Collection for the same year. I like it least of all the stories in this volume.

My amusement was derived from the fact that the camel part of the story is literally true; in fact, I have a standing engagement with the gentleman involved to attend the next fancy-dress party to which we are mutually invited, attired as the latter part of the camel—this as a sort of atonement for being his historian."

Francis Scott Fitzgerald

May Day

This somewhat unpleasant tale, published as a novelette in the "Smart Set" in July, 1920, relates a series of events which took place in the spring of the previous year. Each of the three events made a great impression upon me. In life they were unrelated, except by the general hysteria of that spring which inaugurated the Age of Jazz, but in my story I have tried, unsuccessfully I fear, to weave them into a pattern—a pattern which would give the effect of those months in New York as they appeared to at least one member of what was then the younger generation.

Francis Scott Fitzgerald

The Cut-Glass Bowl

Francis Scott Fitzgerald

Design in Plaster

Francis Scott Fitzgerald

Gretchen's Forty Winks

Francis Scott Fitzgerald

Outside the Cabinet-Maker's

Francis Scott Fitzgerald

The Scandal Detectives

Francis Scott Fitzgerald

Jemina, the Mountain Girl

Written circa 1917, and published much later in "Vanity Fair". It was later first published in book form in *Tales of the Jazz Age* in 1922.

Written, like "Tarquin of Cheapside," while I was at Princeton, this sketch was published years later in "Vanity Fair." For its technique I must apologize to Mr. Stephen Leacock.

I have laughed over it a great deal, especially when I first wrote it, but I can laugh over it no longer. Still, as other people tell me it is amusing, I include it here. It seems to me worth preserving a few years—at least until the ennui of changing fashions suppresses me, my books, and it together.



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