

**Title:** Terror in Search of a Face: Vsevolod Garshin's *Nadezhda Nikolaevna*  
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On April 3, 1881, Alexander II's assassins appeared but briefly in identical black shrouds and with a plaque marked "Tsaricide" around their necks, before being hanged on Semyenovskiy Square before a crowd estimated at 120,000. Subsequently, Alexander III's government sought to blot their images and the image of their crime from public memory. By contrast, Russian artists and writers were governed by the opposite impulse: to use their media to give artistic representation to the recent traumatic events. As an intimate of the *Peredvizhniki* and himself a writer, Vsevolod Garshin's insight into the dilemmas and hazards of representation were unique, and his 1885 novella *Nadezhda Nikolaevna* thematizes the search for the thing to know terror by – terror's face.

Garshin's protagonist, the artist Lopatin, imagines a full-length portrait of Charlotte Corday and becomes obsessed with manifesting his vision. He is only able to do so when he finds a model with the right face, and the right face turns out to belong to a prostitute, Nadezhda Nikolaevna. Nadezhda Nikolaevna is also his best friend Bessonov's paramour, and Bessonov is a writer. This paper will ask how Garshin's understanding of the human face as a morally legible and morally affective image forms the basis for the rivalry between word and image, writer and artist, text and deed that is the allegorical heart of his novella's tragic love triangle.