

selections learned before, which now in her unconsciousness reproduced themselves, growing fragmentary or combining without sequence.

She repeated native dialectic expressions mingled with courtly forms, and with the hyperboles of Biblical language as well as extraordinary conjunctions of syllables and scarcely audible harmonies of songs. But the profound trembling of her voice, the sudden changes of inflection, the alternate ascending and descending of the tone, the spirituality of the ecstatic figure, the mystery of the hour, all helped to make a profound impression upon the onlookers.

These effects repeated themselves daily, with a periodic regularity. At vespers in the oratorio they lit the lamps; the nuns made a kneeling circle, and the sacred representation began. As the infirm woman entered into the cataleptic ecstasies, vague preludes on the organ lifted the souls of the worshippers to a higher sphere. The light of the lamps was diffused on high, giving forth an uncertain flicker, and a fading sweetness to the appearance of things. At a certain point the organ was silent. The respiration of the infirm woman became deeper, her arms were stretched so that in the emaciated wrists the tendons vibrated like the strings of an instrument. Then suddenly, the sick